The Dissemination and Contemporary Construction of Folklore in the Context of Multiple Interactions
—Take the Liangshan Water Margin as an Example

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Folklore is an important carrier to show local culture and express people’s emotions in the way of oral transmission. Tradition holds that folklore loses its vitality without oral narration. However, it is difficult to find the traditional context of telling and disseminating folklore only by word of mouth. More often, under the impetus of multiple contexts and different forces, folklore in multiple media is widely spread through mutual reference and integration. The current situation of the water Margin theory circulating in Liangshan area is enough to illustrate this point. Water Margin has a very long history of inheritance, from government officials to ordinary people, under the influence of different media, dissemination and inheritance, become a rich local cultural capital. In the current social development context, the spread of the outlaws of the Marsh is no longer a simple word of mouth. The emergence of high-tech means such as Television and the Internet, as well as the promotion of cultural tourism, has reconstructed the legend of the contemporary water Margin figures. In the process of the reconstruction of the local legend of the water margin in Liangshan, the joint efforts of national forces and market factors have promoted the blending and exchange of three different levels of literature, such as elite literature dominated by the legend of the water margin, popular literature represented by folk quyi and folk literature spread orally by the general public, forming a communication situation of mutual learning, mutual tolerance and interaction between elegance and customs.

Keywords: Liangshan water margin theory, transmission, elegant and vulgar interaction, state and market, contemporary construction

1. Introduction

Since ancient times, oral literature and written literature have not been two literary styles that can be completely separated, but have developed in the interaction and blending. The first vernacular novel “The Water Margin” in ancient Chinese history is moving towards the road of canonization step by step through the mutual absorption and transformation of oral literature and written literature. The story of Water Margin characters originated from the uprising of Thirty-six people such as Song Jiang in the late Northern Song Dynasty, which has a natural connection with oral literature from the very beginning. Referring to the existing historical
documents, it can be seen that from the late Northern Song Dynasty to the Ming and Qing Dynasties, the legend of Water Margin characters mainly includes legends, vernacular books, novels, storytelling and other communication carriers, which has experienced the development from oral, quyi to written texts, and finally returned to the process of oral circulation.

The main assembly place of the heroes of the Water Margin “walking on behalf of heaven” is Shuipoliang mountain. Since then, their legend has formed an indissoluble bond with shuiboliang mountain. Although the plot of the legend of the water margin characters in the daily life of the local people is not complete, it also proves that their recognition and praise of the heroic acts of the water margin characters has become a kind of cultural memory. Today, why do the local people still have a deep memory of the legend of the water margin? Under the background of diversified modern entertainment methods, why should locals tell and spread these legends? With the development of history and the progress of society, many changes have taken place in the way people accept the legend of Water Margin characters. How does the legend of Water Margin characters inherit and spread in the current society? These problems need to be explored in depth. This paper focuses on the spread of the water Margin theory, discusses the construction mode of the water Margin legend in the current society, and people’s psychological demands.

**Different Levels of Water Margin Under the Influence of National Policies**

In each oral narration of the legend of the outlaws of the marsh, the narrator will make its content different to varying degrees due to different text sources. These legends of Water Margin characters from different sources are deeply influenced by social development stages and policies, showing distinct phased characteristics. The study of folk oral circulation is not limited to oral texts, but takes into account many factors, such as written texts, folk singing, stage performance and the speaking of tour guides. These different literary texts are not completely opposed, but jointly promote the inheritance and dissemination of folk literature in the process of mutual influence and mutual reference. Specific to the legend of Water Margin characters, the same is true.

The legend of Water Margin characters first spread among the masses in the form of folk oral legends. The legend of the water margin experienced three stages before it became a written text: first, from the late Northern Song Dynasty to the early Nandu period, the legend of Songjiang was prominent, the determination of Liangshan base area, the application of loyalty spirit and the plot of class resistance and resistance to gold were the contents of its dissemination; Second, after the establishment of the Southern Song Dynasty regime and the song and Jin peace talks in 1141, Song Jiang became the core plot of the legend of the water margin. Thirty six groups formed, and many heroes became heroes of Liangshan. Moreover, the plot of resisting Jin was reduced, and the scene of armed struggle with the landlords was increased, such as three dozen ZHUJIAZHUANG, Liangshan grand gathering and other plots were spread; Third, from the middle of the Southern Song Dynasty to the Yuan Dynasty, the plot of resisting Jin completely disappeared. After the great gathering of righteousness, there was the end of the great tragedy of Zhaoan, collecting Fang La and being killed by treacherous officials. From the plot development of the legend of the water margin, it has gone through the whole development process from the initial folk oral spread of street talk to speech, and from Pinghua to printed edition. These are the results of rich development on the basis of folk oral texts, which not only reflects the distinctive background of the times, but also conforms to the psychological demands of the people.
After the founding of the people’s Republic of China, the relationship between the legend of the water margin and Liangshan has become closer and closer. Under the guidance of national policies, local governments and folk elites realized the local cultural value of the legend of the water margin. After several times of collecting and sorting the legend of the Water Margin characters, it caused an upsurge of telling the legend of the water margin characters and promoted its inheritance and dissemination. From the movement of commenting on the water margin in 1975 to the collection and sorting of three sets of folk literature in the 1980s, the legend of the water margin has made great progress, which not only carried out literary creation, but also promoted the upsurge of folk telling the legend of the water margin. At this time, the text sources of the legend of Water Margin characters show diversified characteristics.

In the late 1970s, the study of folk literature and art gradually resumed and set off an upsurge. In 1979, Mr. Zhong Jingwen proposed to build a theoretical system of Chinese folk literature and art in his article “raising China’s inter national literature and art to a new level”, which was responded by many folk literature scholars. Liangshan county also responded to the call and carried out the collection and sorting of the legends of the water margin characters. In this period, the content sources of the legend of Water Margin characters mainly include the oral spread of ordinary people and the literary creation of scholars. The two literary texts influence and learn from each other. Scholars compiled and created the legend of the water margin characters collected by the people as the material to show the legend of the water margin characters spread in Liangshan in the form of chapter and folk narration, and finally compiled into the books of outlaws of the water margin and legend of ShuiPo Liangshan. The former shows folklore in the form of chapter and verse, while the latter is pure folk literature, but it can also be seen that the writer has the characteristics of editing and creation. At this time, the legend of outlaws of the marsh realized the inheritance and dissemination in the interactive blending of elite literature and folk literature.

With the launch of the three sets of Integrated Compilation of Chinese folk literature, local folk literature has been collected and sorted out all over the country. In 1986, Liangshan county also started the collection and sorting of folk literature. With the joint efforts of cultural cadres, folklore lovers and storytellers, many precious first-hand materials of the legend of Water Margin characters have been collected. This collection and arrangement has made some language adaptations on the premise of ensuring the scientificity. By reading the volume of Liangshan folk tales, we can find some long and literary legends of Water Margin characters, such as the story of Li Kui and Ruan Xiaoji breaking the imperial grain, which are rich in plot and created by literati. There are also some legends of the water margin characters spread orally by the people. The language of these legends is rough, the sentences are short, and there is an obvious tendency of colloquialism. Some of the recorded texts are still spread orally by the people. Finally, there are some legends absorbed from folk rap, such as Shandong express Book Wusong meeting, which is deeply loved by the local people. After acceptance, it re entered the folk oral circulation and became a well-known legend of Water Margin characters. It can be seen that the three sets of folklore are integrated, and the legends in the collection and sorting period are the elite literature compiled by writers, the mass literature with folk quyi as the media, and the folklore texts inherited from generation to generation, showing the diversity of their legend contents.

From the integration of the three sets of folk literature to the present, the legend of Water Margin characters has been further developed by local scholars and cadres who are keen on Water Margin culture. It has been edited into a volume in words and has become an important text material for inheriting the legend of local water margin
characters. Those who know the characters can have an in-depth understanding of the legend of the outlaws of the marsh characters through the folklore text, periodicals, magazines or the novel outlaws of the marsh. At present, although it is very difficult to find occasions for people to gather together to talk about legends, they are still deeply impressed by the water margin characters. In their daily life, they also accept and spread the legend of Water Margin characters in different ways together with the Forbidden City. The text of the legend of outlaws of the marsh is still based on the content of elite literature, popular literature and folk literature, which is inherited and spread among people of different ages, different occupations and different levels of education.

The Folk Water Margin Character Legend Driven by the Market

Since the 1980s, Liangshan County government began to make efforts to build Liangshan Scenic Spot and water Margin culture brand. After decades of development, Liangshan County shuihu culture has begun to take shape, such as shuiho Liangshan as the center to the surrounding radiation, has built a song street, Juyi Lake, Liangshan Po reservoir, showing the characteristics of shuipo Liangshan. At the same time, some streets in the county are directly named after water Margin figures, such as Gongming Avenue; Or on behalf of the 36 leaders of the Water Margin named, such as Tiangang Road; Or to reflect the spirit of the water Margin characters named Zhongyi, such as Zhongyi Road. Through this way the local people’s memory of the water Margin characters was strengthened. In addition, there are some commercial applications, mainly using water Margin character stories as capital development, such as water Margin culture hotel, Xinghua Village Hotel, etc. These are spreading the water Margin character stories and propagating the unique water Margin culture in Liangshan through their own ways.

(1) Legend of Water Margin Characters in Tourism Development

Water margin legend and tourism are inseparable. In the development of local tourism industry, the stories of water Margin characters are ubiquitous. In recent years, Liangshan has been trying to build a scenic spot dominated by Water Margin culture. Shuibo Liangshan is the base of Water Margin heroes and the birthplace of Water Margin stories. At present, many scenic spots have been restored in the scenic spot. After the publicity of the tour guide, the legends of the water margin characters are spread in each scenic spot, showing the loyalty and courage of the water margin characters. Like the legend of black tuyere, it is known as “three feet of waves without wind, turn around when wind blows”. It is said that there is a hole in which there is a big mang. He often makes waves here and hurts people’s lives. When Li Kui heard about it, he waited here by drinking. When he found out that the mang came out, he danced with a knife and a gun for a while. Then the big mang dared not come out again. From then on, Song Jiang sent him here. The legend of Water Margin figures like this can be seen and heard everywhere in the scenic spot. In addition, in order to better spread the legend of Water Margin characters to tourists, billboards have been set up, and each billboard is engraved with a legend of Water Margin characters. Even without the guide’s explanation, tourists can accept some legends of Water Margin characters and feel the heroic spirit of Water Margin characters. With the increasing number of tourists year by year, with the strong support and promotion of the local government, the upsurge of Water Margin cultural tourism was once set off, and the vitality of Water Margin legend is becoming more and more vigorous, which has been praised by tourists at home and abroad. In order to comply with the development of tourism industry, Shuipo Liangshan scenic spot has carefully planned the water margin sitcom “hero welcome” program, and launched a
large-scale water margin stage play “loyal Liangshanpo”, which takes the water margin hero as the protagonist, tells the legend of the water margin characters, and leads tourists to experience the chivalrous courage and loyalty of the water margin heroes while deeply feeling the water margin culture of Liangshan through the vivid and vivid acting skills of the actors. From its interpretation of the water margin characters, they are all heroes who have attracted much attention and praise from the local people; From the content of its compilation, it integrates the elite literature, popular literature and local oral folk literature dominated by the legend of the water margin, which together become the narrative base of the legend of the water margin, boost the dissemination and development of the legend of the water margin, and show the epochal, innovative and regional nature of the legend of the water margin.

(2) Legend of Water Margin Characters in Commercial Operation

In Liangshan, the legend of the water margin has not only become an important resource for tourism development, but also an element of commercial brands. It is mainly reflected in hotels and other aspects, such as happy forest hotel, which are integrated into the legend of the water margin characters to varying degrees. When they come to the hotel for dinner, they ask the customer to give a secret sign or two first, such as “go to Liangshan, be a hero, have a meal in the happy forest”, and the waiter will also say “please come inside the hero”. In this way, from the moment we entered the door, we were immersed in the rich cultural atmosphere of the water margin, so that people can feel the heroic spirit of the water margin characters. In addition to these larger theme hotels, there are also many Sun Erniang steamed stuffed bun shops and Wudalang baked cake shops in many streets. These shops are generally small, and there will only be a portrait of the water margin and a paragraph of relevant words. Most of the contents of these words are directly derived from the water margin. These practitioners in the hotel and catering industry have realized the importance of the legend of the water margin, so they regard it as an element of economic development, which not only improves the economic income, but also spreads the legend of the water margin, which is used in commercial development and creates a win-win situation between culture and economy.

The Spiritual Appeal of the General Public in the Reconstruction Process of the Legend of Water Margin Characters

Whether in the oral spread of ordinary people, or in tourism or business operation, behind the spread of the legend of water Margin figures, all reflect the different psychological demands in the hearts of the people.

Different social development stage spread different water margin character legend. Sixties and seventies of the last century, the class struggle is mainly of concern for the society, people spread the Shuihu legend character, class struggle will highlight reflect the content of the plot, for example, the battle between Wu song and the local sometimes praised the spirit of these heroes, such as justice, brave, for my best Pal. At present, people believe that the water margin characters are the embodiment of the spirit of loyalty and righteousness, which has been praised by the local people. as the scenic spot a guide say “eight to one hundred single men”, and some of the water margin culture, is loyalty culture, is a major Chinese spirit, to national loyalty, loyalty to country, loyal to the nation. There are also a lot of moral values, such as the great righteousness of spring and autumn and the great righteousness of calm and calm. These spiritual connotations can be used everywhere, and they can also be used in the issue of age and youth. Generally speaking, the legend of the Water Margin figures has been endowed with
a greater spiritual connotation, focusing on the spirit of the water Margin figures, loyalty to the country and the nation and other aspects, ignoring the foolish loyalty like Li Kui to Song Jiang. Another reason is that the legend of water Margin characters is in line with the people’s psychological expectations of punishing evil and promoting good, eliminating violence and anliang, and doing anything for friends. Even in the modern peaceful society, ordinary people also hope to have such a person to appear, when they encounter difficulties and troubles to help them.

In modern urban construction, why should we make extensive use of and publicize the legend of Water Margin characters? First of all, in the current social development, the legend of Water Margin characters is developed and utilized as a kind of cultural capital. Although there were few occasions to tell by word of mouth in the past, it was presented in an objective landscape way, which also promoted the inheritance and dissemination of the legend of Water Margin characters. Secondly, in the process of economic development, the legend of Water Margin characters has become the cultural capital of economic development, which has been paid attention to and driven the development of local economy. For example, the legend of the outlaws of the marsh has been integrated into the creation of landscape and cultural brands, attracting thousands of tourists to visit here. Although the purposes are different, they have contributed to the improvement of Liangshan economy and the spread of culture. Finally, the local people regard the legend of the water margin as a local cultural capital, and promote its inheritance and dissemination in their efforts to build the legend of the water margin into a local cultural brand.

**Conclusion**

To sum up, the legend of water Margin figures in Liangshan has been spread and inherited in the interaction between folk literature, elite literature and popular literature. Under the action of the market, the legend of water Margin figures is mainly derived from elite literature, which will also be mixed with popular literature and folk literature. Under the influence of national policies, the interaction between these three levels of literature becomes more obvious. In short, whether under the influence of market or national policy, the legend of water Margin characters has promoted the inheritance and dissemination of the legend of water Margin characters jointly under the premise of mutual reference, integration and influence among these three different literary levels.

**References**


