

# The Inheritance, Utilization, Publicity And Protection of “Cultural Space” of Middle and Middle Han Nationality in the Process of Rural Revitalization

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## Abstract:

Break the limitation of traditional cultural communication mode, based on the local characteristics of Tunpu, inherit and carry forward the excellent traditional culture, increase the dissemination and promotion research of local characteristic culture, and lay a solid foundation for promoting the rural revitalization of Tunpu cultural space. Method: Through the development of the function and aesthetic of the face of tunpu opera, the visual elements function and shape characteristics of the face of tunpu opera in ancient Han culture are extracted. Exhibition of visual art products of cultural and creative revitalization of Tunpu Cultural village. Finally, the conclusion was reached the innovative design products of visual elements of ancient Han nationality provide a new method for the innovative development of the traditional ancient Han nationality face play, and look for a new combination of inheritance and protection of ancient Han nationality culture and modern design.

## Keywords:

Ancient Han Culture, Playing with Faces, Visual Elements, Rural Revitalization, Inheritance And Protection

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## 1. Introduction

Culture has always been the standard for measuring a country's soft power, and the protection and inheritance of excellent traditional culture is not only the output of the country's foreign cultural soft power, but also can promote the development and progress of local culture and economy when promoting and publicizing local traditional culture. With the development of the times, while showing political and economic strength, the improvement of cultural soft power is also imminent. Enhance your sense of identity with the local culture. With the development of China in recent years, the pace of inheriting and developing Chinese national culture has also accelerated, and Guizhou Anshun Tunbao culture, as a branch of the traditional culture of the Chinese nation, can promote and publicize local traditional culture to promote the development and progress of its own local culture and economy.

In particular, rural revitalization has been a hot topic in recent years. Under the background of the great development of the Nineteenth National Congress of the Communist Party of China, which put forward the “implementation of the strategy of rural revitalization”, adhered to the priority development of agriculture and rural areas, and strived to achieve “industrial prosperity, ecological livability, civilized rural style, effective governance, and affluent life”, the protection and development of local traditional culture also faces many problems. The unique Anshun Tunbao culture of Anshun in Guizhou is the culture of an ancient Han people. Anshun Tunbao culture originated in the Ming Dynasty Zhu Yuanzhang sent a large army from the Jiangnan area or with the army or business to Anshun, Guizhou, the soldiers, merchants and their families, now still preserve the cultural factors of six hundred years ago, whether it is residential, or clothing, or diet and folk beliefs, entertainment methods all show the style of the ancient Han people, this Tunbao culture for the study of the ancient culture of the Han people provides a wealth of resources. As a “living fossil” of the ancient Han ethnic culture during the Ming Dynasty [1], the research and exploration of the inheritance, utilization and publicity and protection of the “cultural space” of the ancient Han nationality in the process of rural revitalization has certain practical significance for the inheritance of the traditional culture of Tunbao and the protection of the cultural heritage of the ancient Han nationality.

## **2. Analysis of the Revitalization and Revitalization of the Ancient Han National Cultural Space**

Tianlong Town is the center of ancient Han culture such as local opera, food, clothing and architecture. So far, it has been more than 600 years since Zhu Yuanzhang “transferred north to the south of zhennan” during the Ming Dynasty [2], in the long river of history, the soldiers of Zhennan have long settled in Anshun, Guizhou, and will pass down the buildings, food and ancient Han culture from the jiangnan area to the present. Nowadays, Tianlong Tunbao Ancient Town in Pingba District, Anshun City, is praised by many people as the “Hometown of Tunpu Ground Opera”, which is the most concentrated and well-preserved place of the ancient Han ethnic culture in Anshun, Guizhou. The houses here are almost all small courtyards, which are roughly in line with the Han family architectural style in the Jiangnan area during the Ming Dynasty. Even if it is a long history, even if the Zhennan soldiers have gone away, but what they left behind has not changed, women are still wearing the Same As the Ming Dynasty period costumes are generally the same as the Fengyang Han costume, that is, the local people commonly known as the big sleeves, after marriage, women still maintain the “three strands” hairstyle, during the New Year, March 3, June 6 and other festivals will be dancing on the ground, walking lanterns, folk activities such as mountain songs, in order to ensure that the next year is smooth and the people's life is happy, which is the expectation of Tunbao people for the future. It is also the yearning of Tunbao people for a better future. Tianlong Tunbao Ancient Town is the largest development and protection heritage development base of Tunbao culture. In view of the development of cultural space and the revitalization and development of rural culture in recent years, a series of activities to promote the development and inheritance and protection of local culture, the most representative of which should be the Anshun Tunbao Ground Drama, which is the product of the consciousness activities of the Tunbao people under specific historical conditions [3], because the wonderful interpretation of specific historical figures has largely inherited the historical figures of the Chinese dynasties and

dynasties, showing the tenacity of Chinese defending the family and defending the country, and striving to struggle, so it has been passed down to the present. The rural revitalization project will inevitably bring historic changes to the Anshun Tunbao area, the promotion of rural revitalization, the transformation of the function of anshun Tunbao ground opera, the integration of Tunbao culture with the modern life design concept and the inheritance concept, highlighting the visual development of the artistic nature of the ancient Han national culture, realizing rural revitalization, driving the development of the local economy, cultural space environment, and comprehensively realizing the sustainable development of the ancient Han national culture.

For the overall deployment of giving priority to the development of agriculture and rural areas in the new development stage and comprehensively promoting rural revitalization [4], General Secretary Xi Jinping pointed out: “Rural revitalization must not only shape but also cast the soul”. Implement the strategy of rural revitalization and give play to the role of cultural space in promoting rural revitalization. In the process of rural revitalization, the inheritance, utilization, publicity and protection of the “cultural space” of the ancient Han people are of great significance for promoting rural culture, maintaining the rural cultural atmosphere, and promoting the dissemination and development of rural culture. This study is mainly based on the Anshun area of Guizhou. As a large province of ethnic minorities, Guizhou has a very diverse ethnic culture, and there is also a unique Anshun Tunbao culture in Anshun, Which is an ancient Han culture. Based on local characteristics, inherit and carry forward excellent traditional culture, and increase the dissemination and promotion of local characteristic culture. Make full use of modern information technology, give play to the role of the news media as the main channel for publicizing cultural construction, and publicize the achievements of rural cultural construction. Promote the strategic development of the local Tunbao culture in Anshun. Actively give play to the positive role of the development of rural cultural space in the strategy of rural revitalization. Innovatively carry out research activities on the promotion of rural culture in different forms, sum up experience, and put forward targeted strategic measures to promote the development of rural cultural space. (Figure 1)



*Figure 1. Di Opera Mask: Liu, Guan, Zhang.*

### ***2.1. The Typical Cultural Space of the Ancient Han People Represents the Characteristics of Local Drama***

As a witness to the origin of the cultural significance of Anshun Tunbao, the ground opera uses the firm identity awareness and the belief recognized by the state and the support system of the enriched community public space as the cultural space construction structure, and establishes the entire cultural system of Anshun Tunbao, and the characteristics of the ground opera itself cannot be denied to the formation and characteristics of the entire Tunbao community and the Tunbao culture.

Ground opera, Anshun has always regarded Tunbao culture as its main culture, Anshun Tunbao zhongdi opera as a typical representative of Tunbao culture, the “living fossil” of Anshun opera, local opera commonly known as “jumping god”, there are still more than thirty plays, an average of at least sixty-seven characters in each play, and each character has a unique mask, so Anshun is also called “the culture worn on the face” by many people [5]. Although the ancient war is gone, the machine gun gongs and drums in the Martial Arts Hall still echo in the ears. The ground drama is also known as “jumping god”, and the drum beats accompanied by melodious singing can pull people back to the era of soldiers and horses [6]. Tianlong Town is still fighting on the battlefield of Jinge Iron Horse, and the performance of the “Yanwutang” directly displays the more than 600 years of Tunbao culture vividly and vividly in front of the eyes of tourists, and the heroes of the millennium are spoken of, and the ground opera has always been the spiritual home that The Anshun Tunbao people have provided for generations in the long years. From Mr. Chen Xiansong, you can learn a lot about the most profound solution to tunbao ground opera, the inheritor of the national intangible cultural heritage “Anshun Land Opera” - Mr. Chen Xiansong. Mr. Lao has long been committed to the inheritance of Tunbao local opera, and is a well-known celebrity in the cultural circle of Tunbao local opera inheritance in Anshun, and in the hearts of local Tunbao people, Mr. Chen Xiansong has a lofty status and is an extremely respected old man. Yanwutang is the Cultural Inheritance Place of Tunbao organized by the old man, and Yanwutang as the business card of Tunbao Di opera, the daily fixed performance activities have great significance for the inheritance and protection of Tunbao culture, and more tourists have learned about the most worthy heroic character stories of China in thousands of years brought by Tunbao Diju for everyone, and have accumulated more cultural heritage for the inheritance of Tunbao culture. In the TianlongTunbao Cultural Transmission Hall managed by Mr. Chen Xiansong, there is a historical and cultural space for tourists to intuitively express the historical and cultural space of Anshun Tunbao in the form of pictures, objects, videos, etc. In this study hall, the core is the display of local opera culture, and there is an exhibition hall dedicated to exhibiting the faces worn when jumping the ground and the special equipment used for the jumping play, which not only shows the significance of the existence of the Tunbao cultural play, but also shows the cultural space of the cultural diversity of Anshun Tunbao. As the cultural inheritor here, Mr. Chen Xiansong has a heavy task and bears the responsibility of disseminating and promoting the traditional culture of Tunbao to tourists. In the hundreds of years of historical changes, Tunbao people will interpret the Chinese cultural stories of thousands of years in Guizhou, which is beautiful and beautiful in the mountains and rivers of Guizhou, and generations of Tunbao people have taken on the heavy responsibility of inheriting Tunbao culture, protecting the traditional Chinese cultural symbols that have been inherited for 600 years with their own actions and words. The self-development of the cultural space of rural revitalization and the diversity of anshun tunbao play.

National culture embodies the spiritual appearance of the nation, and is also an important part of the connotation of national aesthetic culture. Tunbao people have made great contributions to opera culture, since the early years, with a high degree of attention to intangible cultural heritage in China, the protection of intangible cultural heritage has reached a consensus in the process of rural cultural revitalization, for the time being, under the impact of “modern scientific and technological culture” and foreign culture, the protection and development of intangible cultural heritage is very necessary, and it has become extremely valuable and meaningful [7]. In the face of

such a background of cultural impact from all sides, Tunbao people have made relevant measures with the local government and academia, government propaganda, scholars actively promote development, and the local people combine their own characteristics, synthesize the characteristics of historical and cultural heritage for more than 600 years, and strive to integrate themselves with local culture and actively promote the most representative local opera culture. Although The Anshundi opera has a certain ritual, when performed, it will not be considered to be participating in the ceremony, but dream back to the ancient battlefield of ancient Chinese culture for thousands of years, create a community cultural space with Anshun Tunbao, and truly and deeply feel the great charm from the land of China.

The cultural value of Tunbao di opera is worth studying, and its performance has very distinct characteristics of the times. In particular, the strategy of rural revitalization is proposed, the strategy of rural revitalization of Tunbao culture is implemented, and the role of Tunbao culture in promoting rural revitalization is brought into play. In the process of rural revitalization, the inheritance, utilization, publicity and protection of the “cultural space” of the ancient Han people are of great significance for promoting the rural culture of Tunbao, maintaining the cultural atmosphere of the ancient Han in Tunbao village, and promoting the dissemination and development of Rural Culture in Tunbao. Based on the local characteristics of Tunbao culture, inherit and promote excellent traditional culture, and increase the dissemination and promotion of Tunbao characteristic culture. Make full use of modern information technology, give play to the role of the news media as the main channel for publicizing cultural construction, and publicize the achievements of rural cultural construction. Promote the strategic development of the local Tunbao culture in Anshun. Actively give play to the positive role of rural culture in the strategy of rural revitalization. Innovatively carry out research activities on the promotion of rural culture in different forms, sum up experience, and put forward targeted strategic measures to promote the development of rural cultural space in Tunbao. (Figure 2)



*Figure 2. Mr. Chen Xiansong.*

## ***2.2. The Impact of the Development of Cultural Space and the Revitalization of Rural Areas on the Inheritance and Protection of Tunbao Di Opera***

The transformation of social functions, the promotion of aesthetic awareness, and the further promotion of the small Tunbao people’s home, in the face of the further promotion of the process of rural revitalization, combine local characteristic culture in the context of cultural space and rural revitalization [8]. Especially the local drama, now whether it is in the festival or on weekdays, you can watch the most intense performance of the Tunbao people - that is, the jumping god, which is known to everyone for interpreting the millennium story of the heroic characters like jingo iron

horses, so that many inexplicable tourists can fully feel the Tunbao culture from the depths of the mountains in Anshun, Guizhou. Whether it is a ground opera or a mountain song, or a lantern dancing play, people can feel the charm of the world's only Chinese Tunbao cultural hometown.

Tunbao culture comes from traditional Chinese culture, based on the foundation of its own ethnic culture to retain its own purest culture, under the continuous construction of cultural space and rural revitalization further promoted, Anshun Tunbao culture shines. Traditional China, ancient culture, all symbolize the Chinese people have always been home and country feelings, which is very consistent with the development of Tunbao culture under the process of rural revitalization, does not change our original purest national traditional culture, in the original culture of the innovative development of the community cultural space, protection and inheritance [9]. The development of cultural space and the revitalization of rural areas have promoted the development of Tunbao culture and driven the economic income of Tunbao area. For a typical example, June 6 of the Tunbao people, every year on this day will jump gods, to the mountain song, twist the song, play with the lanterns, etc., but for many years are locals, the rural revitalization of the proposal, the implementation of rural revitalization, the promotion of cultural space, the excellent Tunbao culture to seize the opportunity, attracted a lot of tourists to participate, the current Tunbao people's June 6 is not only the locals, but also more tourists to participate, the interaction between the locals and tourists to a large extent to promote the Tunpu culture at the same time, it also drives the local economic income of the Tunbao people, which shows that the impact of the proposal of rural revitalization and the implementation of rural cultural space on the construction of rural cultural space and the promotion of rural culture is very positive. The most representative tunbao opera of the Tunpu people has also gradually moved to a larger stage in the process of rural revitalization, making a huge contribution to the promotion of traditional Chinese culture, and setting a very good example for other local rural cultures that have not yet better grasped the revitalization and development of rural areas.

Under the further promotion of rural revitalization, the cultural space not only promoted the development of Tunbao local opera, but also made the ancient Han culture during the Ming Dynasty of China become more and more abundant, and established the self-confidence of local culture for the people of each place. (Figure 3)



*Figure 3. Di Opera.*

### **3. Innovative Design of Cultural and Creative Products in the Cultural Space Extracted from the Elements of Tunbao Ground Opera**

### ***3.1. The Innovative Design of Cultural and Creative Products in Anshun Tunbao Cultural Space***

The Anshun mask culture mainly migrated from Jiangnan to accompany the army during the Ming Dynasty 600 years ago [10], which mainly reflects the Han culture, that is, it contains the tradition of Han culture, and also contains the value orientation and aesthetic orientation of the Tunbao people. The visual art of Tunbao ground opera mask is interpreted in a graphical spatial interpretation, and this graphic spatial interpretation is used to further interpret and understand the culture of Tunbao, and on the basis of culture, the artistic expression and aesthetic significance of the tunbao play mask are explored and excavated, and the visual form is expressed and presented, and the cultural atmosphere of The Culture is reproduced. It is hoped that through the expression of graphic spatial design, visual modernization and fashion, the cultural connotation contained in the mask of Tunpu Dijiao opera will be elaborated, and combined with the folk customs in Tunbao culture to excavate its deeper cultural connotation, and on the basis of retention, it will be updated and recreated, and presented to the world with new visual symbols of art space.

In addition to the graphic symbol elements carved on the mask, the Tunbao Ground Play Mask also uses the color of the formula space to depict and describe the characters. Because color symbols portray personalities will involve the classification of masked characters. In addition to the above two elements, the Tunbao Di Opera Mask will also add some elements of traditional Chinese opera headdresses to enrich its own expression when performing. For example, the helmet and ear wings of the mask are equipped with two pheasant feathers, which look majestic and imposing. Beards are generally used on the masks of older veterans who are also more calm in personality. Most of them are materials such as horsetail and twine, and there are also red, blue, black and other colors to express the personality of the character. Among the Tunbao Play Masks, the most abundant graphic symbols are the helmet and ear wings of the mask [11]. The helmets of the ground play mask also have flat helmets and pointed helmets. [12] The carvings are mainly deep and bas-relief, supplemented by see-through carvings. Many styles of helmets can be divided into several categories: "Panlong Pointed Helmet", "Panlong Flat Helmet", "Phoenix Wing Helmet", "Ruyi Crown", and "Dao Hat". Whether it is a flat helmet or a pointed helmet, the helmet of the mask is mainly a three-tier or four-layer helmet [14]. Each layer has stylized arrangements, and the symbol elements commonly carved on the helmet are: dragons, phoenixes, human faces, animals, flowers, stars, orbs, etc. [14]. The use of these elements has its own fixed cultural context and program.

Through the combination between the two, through modern visual space design techniques, and then create the formal language of the mask, with the mask culture as the brand representative, a series of cultural and creative products have been derived, combined with food, clothing, housing, cultural publicity, school supplies, and reproduce the culture from bit by bit of life.

### ***3.2. Tunpu Cultural Space Promotes the Visual Art of Cultural Creation and Design Art Elements of the Rural Process***

Through the understanding and analysis of the visual art space under the construction of the cultural space of Tunbao Di opera, the mask elements of the ground opera, the flags inserted on the back, the drums and mallets during the performance, and the weapons that interpret the jingo iron horse are extracted to create the spatial visual elements of the second dimension. On the basis of creation,

these elements are combined and fully expressed in the form of a poster, which attracts the eye from the beginning.

In the Anshun Tunbao ground drama “Three Ying Zhan Lü Bu”, Lü Bu is selected as the representative figure for the creation of visual space artistic elements [15], and the reason for choosing Lü Bu is not only Lü Bu's prominent position among the historical figures in the “Interpretation of the Three Kingdoms”, but more importantly, the “Three Ying Zhan Lü Bu” in the Anshun Tunbao ground play is a well-loved opera, which not only shows the heroism of Lü Bu in the Three Kingdoms characters, but also exhausts the characteristics of the characters of the Three Kingdoms. In the “Romance of the Three Kingdoms”, Chen Shou's evaluation of Lü Bu is that “Lü Bu has the courage of a tiger, but there is no heroic strategy, light and cunning, and only profit is vision.” Since ancient times and to the present, there has not been a time when this is not destroyed [16]. This also highlights Lü Bu's characteristics. In the Anshundi play, Lü Bu can also be regarded as a feature that can highlight the characteristics of the Anshundi drama, and is also an important representative of the soul of the Anshundi drama, showing the style of Anshun with the main role of “Three Ying Battle Lü Bu”. It is also an important fulcrum for the selection of Lü Bu as an important fulcrum for the artistic creation and innovation of spatial visual elements, and a typical representative of the cultural space visual art for the cultural and creative products of the innovative visual elements of The Anshundi Drama. In this popular opera of “Three Ying Zhan Lü Bu”, it attracted the love of everyone, and could not bear to bury such a Guizhou Anshundi opera with great Chinese charm, and used Lü Bu as the casting to promote and utilize the “cultural space” of the ancient Han nationality in the process of anshun rural revitalization, and also to publicize and protect in such a cultural space, triggering everyone's thinking about Anshun opera, [17] Pushing the intangible cultural heritage of Anshun opera to the whole country and facing the world.

The color system selected is mainly the selected red as the main color and yellow as the secondary color. And red is the most auspicious color in China, but also many people like the main color, red in China represents auspicious, happy, heroic, fighting spirit, revolution, the blood of the ancestors to defend the homeland, is the inheritance color of the hard struggle of our people, is the most brilliant color of the Sinochemical nation, is the representative of the traditional Chinese red culture, but also the ancestors of the ancient times in anshundi drama, the eternal festive message that the ancestors of the ancient times in Anshundi opera continued to pass on, and it is also the amulet of the warriors in ancient times. In addition, the yellow color selected, yellow has always been a noble color in the long history of our country, symbolizing harvest and hope. For the incident of Ming Taizu Zhu Yuanzhang's transfer of the north to fill in the south, Zhu Yuanzhang was dressed in a yellow dragon robe, and the scene in which Zhu Yuanzhang sent off the soldiers was easy for people to see the main color of the Anshun play, yellow [17], which made people present this historical scene in their minds, and also showed the historical space of the Anshun Tunbao play and the space of the cultural visual art elements of China's traditional culture for everyone.

The red and yellow colors are selected on the selected colors, which arouses the sense of consciousness of China's national cultural space, and highlights the inheritance, utilization and publicity and protection of the “cultural space” of the ancient Han nationality in the process of rural revitalization.



Figure 4. Cultural and creative design drawings.

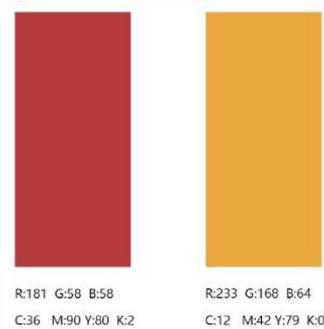


Figure 5. Color extraction.

### 3.3. Tunbao Cultural Space Promotes the Use of Visual Arts Cultural and Creative Products in Rural Processes

The use of mouse pads, masks, mobile phone cases and many other daily necessities, the purpose is mainly in life everyone can understand the form of Anshun Tunbao ground play, in the Tunbao culture to the outside publicity to further promote, with the gap in the cultural needs of space to open an Anshun Tunbao cultural space for the promotion and promotion of the crowd, in order to awaken people in the process of rural revitalization of the ancient Han nationality “cultural space” a heritage utilization and publicity protection.



Figure 6. Use in the mouse.



Figure 7. Use in the napkin.



Figure 8. Use in the fabric bags.

## 4. Conclusions

Through this project research, mutual consultation with classmates and friends and timely guidance from teachers, I have a lot of receipts. From the beginning of the selection of topics, the various problems faced to the later under the guidance of the teacher to find the direction. By searching for relevant materials, studying and researching, and applying the knowledge I learned from the university to the topic of this project, I once again had a thorough grasp of the knowledge I learned during the university. Apply the knowledge you have learned to the fullest extent of this study. From the beginning of the selection of the topic to determine the direction of the design, clear the problems that need to be solved, and then to solve one by one. From the design of cultural and creative products to the presentation of renderings, each of these processes has made me learn a lot of things. When I slowly learned to deal with the problem in detail, I finally did not feel as confused as I was at the beginning, and

slowly completed the process. Step by step, the process is a kind of enjoyment, which makes me feel happy. In the entire cultural and creative products, a variety of materials and materials that need to be used are collected, and a process of extraction of each artistic element is understood, whether it is a character element, a character color, or the use and design of materials. There are many troubles encountered in the whole design process, and finally through the search of network materials, through the study of books, first guide the teacher and the consultation of classmates and friends, and finally solve them one by one. Finally, due to its own limited level, there is still a lot of room for improvement in both design and other aspects, and further design research is needed to make it more perfect.

## Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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