

利用表演艺术促进国内外思想道德建设¹

Using Performing Arts for Ideological Ethnification in China and Abroad

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字幕。音乐表演艺术在民族形成中的作用是什么？

ABSTRACT

Cao Feng. *Using performing arts for ideological ethnification in China and abroad.* In the article, it is demonstrated that musical performing art can be one of the ideological means of national communities formation. The comparative analysis of the number of documented public musical performances in China, Europe, Russia and Americas in 1700–1960s and the quantity of the documented public speeches of national ideologists, is carried out. Their correlation is discussed.

Key words: performing arts, music, ethnification, nation, nationalism, national identification, patriotism, citizenship, culture, Chinese traditional culture, cultural revolution in China

摘要

曹峰. *利用表演艺术促进国内外思想道德建设.* 本文论证了音乐表演艺术可以成为民族形成的思想手段之一。本文对1700–1960年代中国、欧洲、俄罗斯和美洲有文献记载的公共音乐表演数量和民族思想家有文献记载的公共演讲数量进行了比较分析。讨论了它们之间的相互关系。

关键词: 表演艺术、音乐、民族化、民族主义、民族认同、爱国主义、公民意识、文化

РЕЗЮМЕ

Цао Фэнь. *Использование исполнительского искусства для идеологической этнификации в Китае и за рубежом.* В статье показано, что музыкальное исполнительское искусство может быть одним из идеологических инструментов формирования национальных сообществ. Проведён сравнительный анализ количества документированных публичных музыкальных выступлений в Китае, Европе, России и Америке в 1700-1960-ые годы и количества документированных публичных выступлений национальных идеологов. Обсуждается их взаимосвязь.

Ключевые слова: исполнительское искусство, музыка, этнификация, нация, национализм, национальная идентификация, патриотизм, гражданственность, культура

表演艺术能否成为意识形态的工具？它能否与政策、权利和社会进程一起发挥族裔化的作用？当我们回忆起文学时，我们总是说“是的”。然而，我们感兴趣的是更抽象的艺术形式-表演艺术，如音乐。它们是否可以成为国家身份的工具？

民族的诞生时间，即某一国家的归属和《宪法》规定的国籍的产生时间，是十八世纪至二十一世纪的时间。大多数社会学家都这样断言 (Glazer and Moynihan 1975, 31, 47, 78 - 80; McNeil 1986, 103; Ryan 2018, 100, 105; Xu 2013, 775 - 777; Yinger 1994, 27)。然而，我认为，局势更为复杂。在许多民族的教育中，国家独立是在民族诞生的同时获得的，而不是人民文化的形成 (Desmond 2014, 560; Huizinga 1940, 27)。民族文化和国家之间经常出现混淆，这是因为国家成立的时间很长。当一个国家几乎在宣布国家独立的同时诞生时，它的诞生就没有问题。可以说，柏林大会的日期是塞尔维亚民族的成立日期，而签署圣日尔曼协议的日期是斯洛伐克民族的成立日期。象中国这样的“老”民族，情况复杂得多。中国和中国民族文化的存在与十八世纪至二十一世纪的宪法毫不相关。

在这篇文章中（在给编辑的信中）我们将表明，在大多数情况下，可以根据音乐表演艺术的急剧复兴来确定民族的创作时间。在这一艺术中，民族身份的意识形态正在形成和加强 (Stamatov 2002; 2009; 2011)。在民族主义思想家的活跃与该国音乐生活的飞跃之间进行比较是适当的。这是因为公众音

乐表演的数量急剧增加 (Arndt 1993, 11, 41; Kirchmeyer 1974, 36, 104 - 107)。

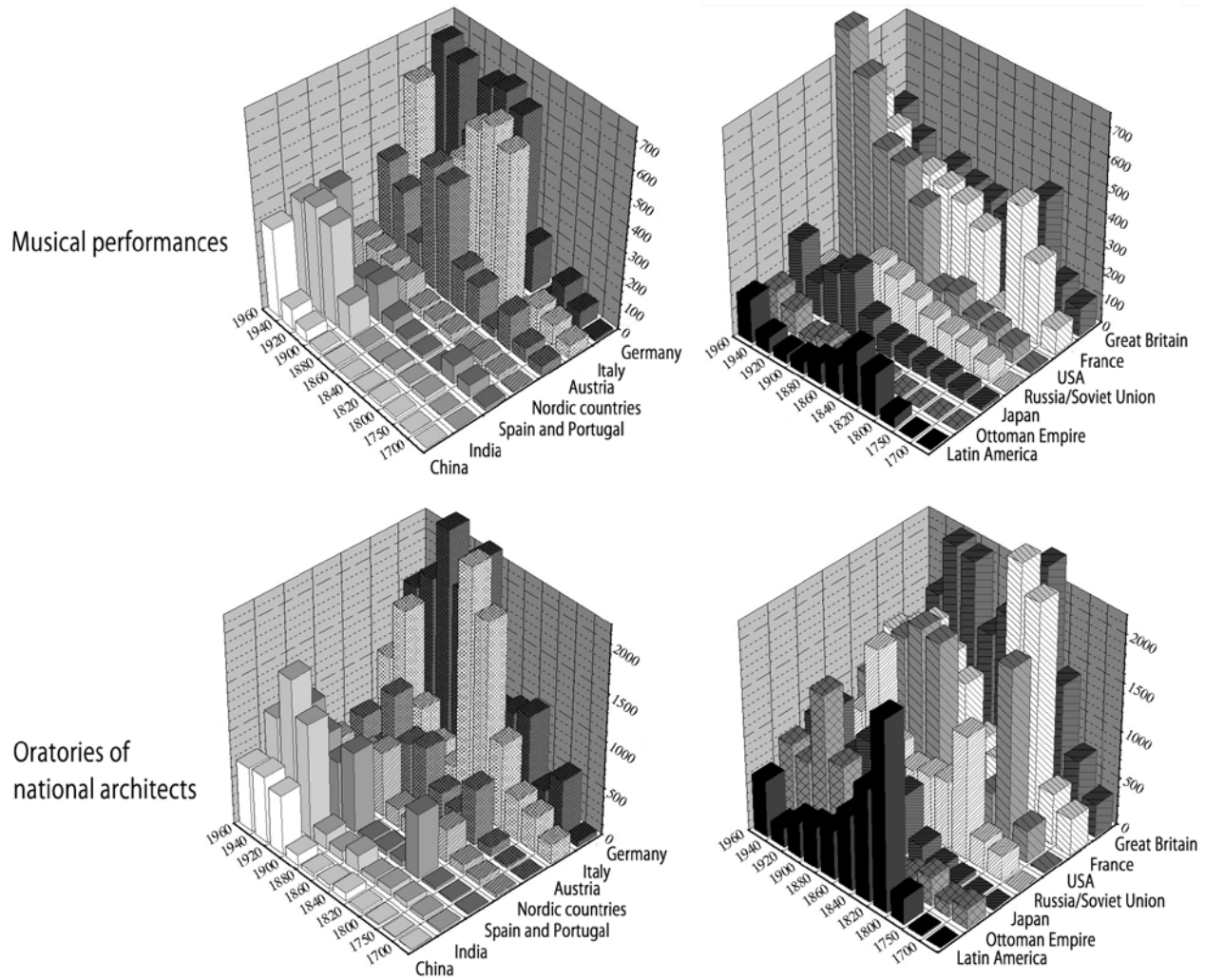


图 1。民族主义领袖的公共演说与公共音乐表演的复兴。龔驟孔沈琴, 博士论文。

[Fig. 1. The correlation between public oratories of nationalist leaders and the revival of public musical performances.]

我们研究了民族意识形态和音乐表演艺术兴旺时期的相似之处。我们研究了在国家建设思想家和音乐表演数量的变化中的相似之处。我们使用的档案统计。当然，我们只评价了国家领导人的书面讲话和媒体的音乐表现。这些变化并不总是同步的 (Ipson 2009, 252; Vella 2013, 81)。但是，对于大

多数国家来说，以下趋势是明显的：一个民族的音乐活动突然增加，正好与民族意识形态的增长相吻合。

在中国，音乐表演艺术直到 1920 年共产主义思想蔓延之后才开始起飞。1950 年，毛泽东革命军胜利后，出现了许多新的歌曲，歌剧，把中国人民团结在共产主义思想的周围。对中华人民共和国来说，现代民族的诞生和现代音乐文化的飞速发展之间有着准确的时间关系。人民的音乐文化在现代中华民族建设中的作用直到二十世纪才变得极其重要，但以前是另外一回事：音乐在中国帝国的作用一直很小。音乐文化和共产主义思想家之间的联系非常强大。毛泽东共产党人懂得了歌曲对中国农民、士兵和工匠的重要性。在中国革命后，民间歌曲和音乐表演艺术开始被亚洲其他国家的人民领袖用来驱逐欧洲的殖民者 (Frazer 2011, 203, 225)。

我的科学负责人霎驟孔沈琴丁的论文在研究音乐表演艺术和民族化的关系中发挥了重要作用³。他表明，不同国家的时间依赖特点并非出乎意料的（图 1）。其中一个特点是 1800-1810 年欧洲音乐活动的失败 (Sharov 2005, 71; 2006, 53 - 54)。这是因为拿破仑战争，摧毁或严重压制了几乎整个世界的艺术生活，然而，随着许多欧洲国家潮流的复苏。例如，德国浪漫主义是反法的。这也是 1776-1800 年美国民族主义宣传大幅增加的原因。美国革命导致一个新的美国国家几乎没有文化基础。到目前为止，国家既没有自己的艺术，也没有文学。所有的音乐表演艺术都来自英国。美国民族音乐生活动态的急剧增长是后来在 1860-1880 年，在美国内战和最终形成一个单一的美国民族和一个单一的美国国家。一些国家随后音乐活动的失败或衰退可追溯到 1900-1920 年，其原因是第一次世界大战。在这个时候，在他们与解体的帝国分离的许多国家）俄罗斯，奥托曼，德国，奥匈帝国。但中国在民族领导人利用音乐艺术的问题上，与欧洲和美国有很大的不同。1910-1920 年，尽管发生了革命战争，中国的音乐文化活动仍在增加。

³ 霎驟孔沈琴, 博士论文。第 75 页。

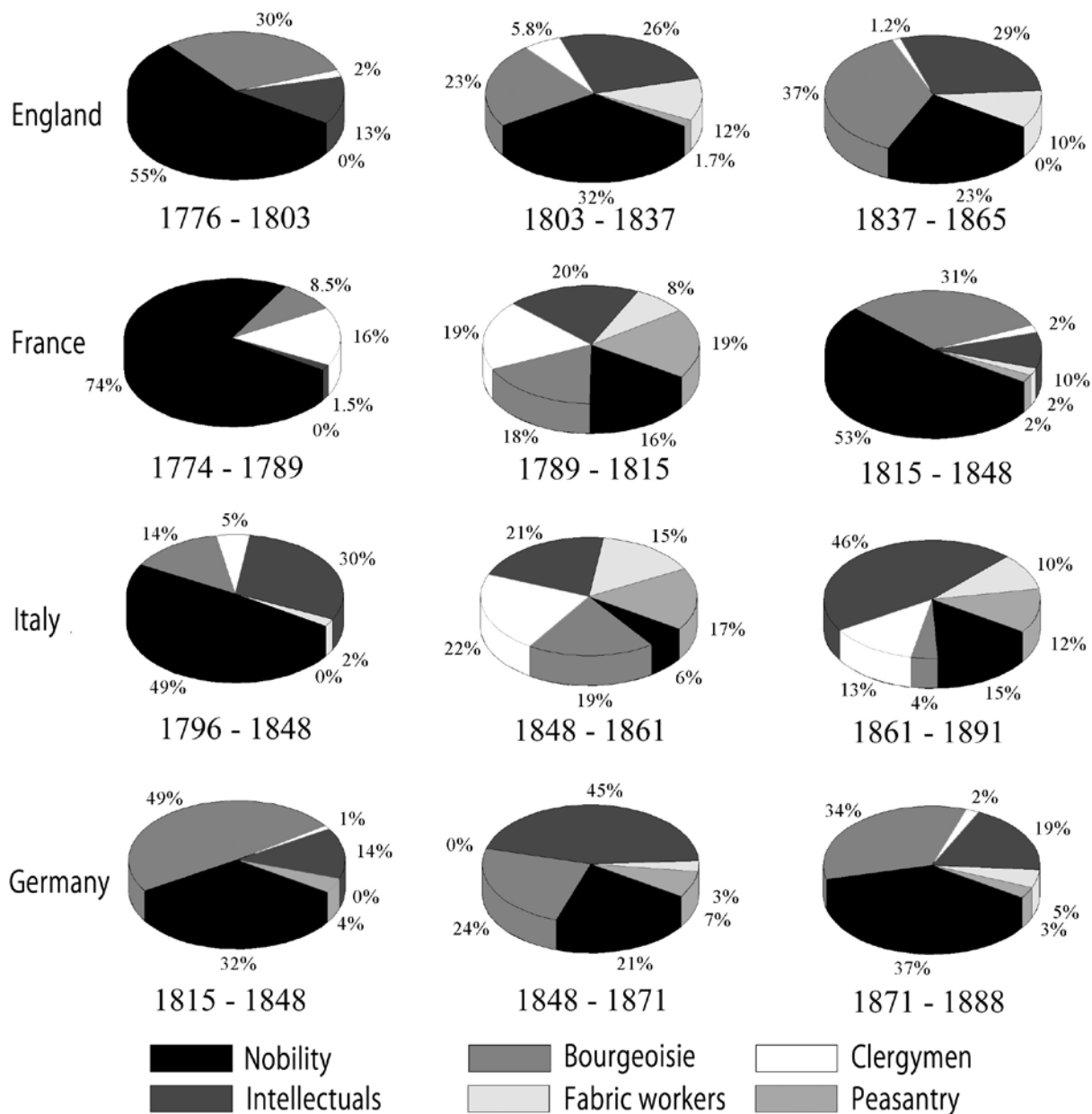


图 2。不同社会阶层参与有文件证明的公共音乐表演。龔驟孔沈琴, 博士论文。

[Fig. 2. The representation of different social classes in the attendance of the documented public musical performances.]

另一组国家包括音乐公共生活的变化与民族主义言论不一致的国家。在

意大利和德国的民族主义浪潮之前，音乐活动的激增。意大利音乐的难以置信的上升始于 1810 年—首映“意大利在阿尔及尔”和拿破仑帝国的日落 (Ipson 2009; Swanson 2018; Vella 2013)。也许在意大利和德国，音乐表演艺术在国家建设中的作用最为重要。正是音乐促成了建立民族团体所需的大多数社会和政治变革。可以说，音乐表演艺术压倒了意大利和德国文化形成的所有其他因素。在一些国家，音乐生活的飞跃在国家建设的思想家的复苏稍晚一些。这些国家包括日本和拉丁美洲国家。音乐往往是民族主义思想发展的结果，而不是基础。



图 3。毛泽东在指挥一群中国人唱歌。他们一起唱爱国歌曲。

[Fig. 3. Mao Zedong is singing and conducting a group of inspired Chinese. They are singing patriotic songs together. A poster of the Mao's time.]

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日本民族音乐传统的真正发展始于 1868 年的明治革命。日本的音乐文化被幕府将军武士政府数百年来包围了。在日本，音乐表演艺术和民族建设从来没有像在中国革命那样紧密的联系。日本占领者在 1930-1940 年镇压中国人民文化的一切企图都没有成功。

最后，土耳其是一个音乐在国家教育中作用最小的国家。这是完全可以理解的。奥斯曼帝国直到十九世纪下半叶是欧洲最保守的帝国。音乐表演艺术在土耳其从来不是一个重要的社会工具。因此，在土耳其的援助下，不可能建立一个建设国家社会的重要平台。在整个十八世纪和十九世纪的大部分人口是奴隶或个人依附者的地方，作曲家和社会民族主义解释者的努力是徒劳的。



图 4。一群年轻的中国人正在唱“毛，我们的红太阳”。

[Fig. 4. A group of young Chinese is singing the song “Mao, our Red Sun.” A poster of the Mao’s time.]

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为了显示音乐表演艺术在建设一些欧洲民族共同体的巨大作用，这一过程需要仔细地考虑（图 2）。图 2 包括英国、法国、意大利和德国。你可以看到，在所审议的每一个国家中，一个积极的国家建设时期的特点是音乐参观者的社会构成发生了巨大变化。与国家成立前后的时期相比，在国家成立之时，音乐社会的一部分是由不同社会阶层代表组成的，平等的推销员。因此，在音乐民族主义的影响下，没有哪一个阶层被排除在外。1950 年中国的情况略有不同。音乐表演艺术的主体是普通人-农民，士兵，无产阶级。前帝国官员没有参与中国新的共产主义音乐文化的形成。



图 5。作为中国革命象征的中国女歌手。

[Fig. 5. A Chinese female singer as a symbol of the Chinese revolution.]

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中华人民共和国成立后，革命歌曲继续演出，剩下的流行音乐大部分是苏联流行歌曲，歌词翻译成中文。交响乐团在全国蓬勃发展，演奏西方古典音乐和中国作曲家的作品。在主要城市发展和扩大了音乐学院和其他音乐教学机构。来自东欧的一些管弦乐队在中国演出，中国音乐家和音乐团体参加了各种各样的国际音乐节 (Hays 2008)。直到文化大革命，情况一直如此。文化大革命期间，毛泽东政府拒绝将音乐表演艺术视为中华民族的统一力量。

总之，音乐表演艺术可能是建立国家的一个非常成功的因素。一些学者

试图否认音乐对欧洲音乐文化民族形成的影响。特别是，有人对意大利音乐在建设意大利人民方面的潜力表示怀疑 (Piperno 2011, 231)。对中华人民共和国来说，这也是完全正确的。1950 年，毛泽东共产党政府利用革命音乐文化，创作歌曲，歌剧，歌剧，芭蕾，交响乐和康塔特，引起了人们的自豪感。这导致了在共产主义意识形态周围的民族团结 (图 3 - 5)。同样，在红军和苏联游击队中的音乐表演，也曾在很大程度上帮助了苏联人民在第二次世界大战中的团结。

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扩展摘要

EXTENDED SUMMARY

CAO, FENG. USING PERFORMING ARTS FOR IDEOLOGICAL ETHNIFICATION IN CHINA AND ABROAD. THE ROLE OF MUSICAL PERFORMING ART IN FORMING NATIONAL IDENTITIES, IS CONSIDERED. We put forward an assumption that the time range of creating a national community, in most cases, can be identified by the revival of the musical performing art in a given community. This revival may be identified by a surge in the number of public use of musical culture. That can include public singing, writing new popular and military songs, holding musical events, participating in musical life of the community in question, e.g. partaking in amateur and professional music performances: festivals, carnivals, Church processions, military parades, operas, ballets, concerts etc. We are basing our approach on the concept of ‘interpretive activism’ introduced by Peter Stamatov. We suppose that nationalist leaders often used musical performing art as an ideological tool for more efficient forming ethnic national communities on the basis of national culture, the culture that should have been distinct from the other national cultures. That was the case for China (since 1920s), USA (the late eighteenth – the late nineteenth centuries), many countries of Europe. We argue that the most effective results were achieved in China during the

revolutionary wars, Italy and Germany in the nineteenth century.

We investigated the similarity in the change in the number of public speeches of national architects and public musical performances. We used archived statistics. Of course, we evaluated only documented speeches of national leaders and those cases of musical performances that were recorded in the press. These changes (public nationalist oratories and public musical performances) are not always synchronous. But for the countries studied, the following trend is clearly noticeable, a sudden increase in public musical activity in a particular national community more or less coincides with the growth of using ideologies of national identification. We determined three groups of countries with the following types of time succession of the two processes concerned: 1) the rise in the number of nationalist speeches < (earlier than) the surge of public musical performances; 2) = (approximately at the same time); and 3) > (later). Some examples are represented by the following national communities: 1) Latin American states; Japan; 2) China; Russia; 3) Italy, Germany.

After that, on the basis of data obtained from the press, we investigated the social composition of the visitors of public musical performances. We paid attention to the representation of different social classes (nobility, bourgeoisie, clergy, intellectuals, peasantry, fabric workers) in the attendance of the documented public musical performances. We found out that the evenest representation of the social classes studied, was achieved at the times of the most active processes of national formation. These time ranges coincided with the time intervals of increase in the amount of public nationalist speeches. We conclude that the social composition approach may be the second methodology of identification the time of the nation appearance. This methodology is as flexible as the first approach proposed by us and described above, the technique of counting the cases of public musical performances documented in the press.

Summing up, we note that the musical performing art can be one of the most successful factors in the creation of national culture and one of the most powerful ideological instruments of ethnification and nationalism. This is also true for the People's Republic of China. The use of revolutionary musical culture by the Communist government of Mao Zedong, the creation of new populist songs, operas, operettas, ballets, symphonies, oratorios and cantatas in the 1950s (before the Cultural Revolution) caused a swell of pride for the new Communist China among the Chinese. This led to a rallying of the Chinese nation around the Communist ideology in populist the 1950s.

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