

# Liu Sanjie's Ballad Spreading Management based on MIS and Data Collection

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**Abstract:** Liu Sanjie first passed on to the later generations as a symbol of culture. Whether from the perspective of stone carving, ancestral temple, legend or other folk art types such as drama, literature, film and television, Liu Sanjie, a colorful legendary "character", has been continuously renovated and shaped by various cultures of the past dynasties. Her image is more complete, full-bodied, novel and interesting, and her communication ability is certainly broader and stronger. In the open social system, especially in the context of globalization, there are different degrees of interaction and integration among all ethnic groups. Pure national culture, which is not affected by any foreign culture, does not exist. According to stuld's cultural ecology theory, the occurrence and change of culture are closely related to the natural environment and social environment. Cultural reconstruction is an adaptive choice made by culture with the change of natural environment and social environment, and it is the internal need of cultural self-development.

**Keywords:** MIS, Data Collection, Information Management, Liu Sanjie's Ballad, Cultural Communication

## I. INTRODUCTION

Liu Sanjie first passed on to the later generations as a symbol of culture. Whether from the perspective of stone carving, ancestral temple, legend or other folk art types such as drama, literature, film and television, Liu Sanjie, a colorful legendary "character", has been continuously renovated and shaped by various cultures of the past dynasties. Her image is more complete, full-bodied, novel and interesting, and her communication ability is certainly broader and stronger.

In the 21st century, various disciplines have been established and perfected one after another, and the interdisciplinary integration of marginal disciplines has become an inevitable trend. Liu Sanjie is gradually regarded as the intersection of many disciplines, covering philosophy, history, anthropology, culture, musicology, ecology, literature and other disciplines, becoming a polysemous symbol. In fact, whether people realize it or not, Liu Sanjie's ballads have been integrated into the rolling cultural trend of the national and folk world in the form of literature. After people's processing, compatibility and derivation, they have created one splendid cultural symbol after another, which has become the spiritual needs of the whole country and even the people of the world. This is an established fact. After all, ballad is the first literature, and ballad is always the first to stand with literature. In the long history of Chinese literature, Geyao often promotes every change and development of poetry, and realizes the need of the integration of song and poetry. Liu Sanjie's ballad, as the classic of Geyao, is bound to have the value of literary research. However, it is surprising that although Liu Sanjie Geyao has many other interdisciplinary studies, there is a lack of "literariness" research. Critics in the new era, when commenting on the ballad writing, said that the style did not meet the needs of the development of the times, obviously ignored the classical literary existence of Liu Sanjie's ballads.

The legend of Liu Sanjie has been changing with the changes of local customs. The common people in all the places reconstructed a legend of Liu Sanjie belonging to their own region and ethnic group. "There is a Yufeng mountain in Liuzhou, and a small Longtan at the foot of the mountain. The songs are sung all the year round by the third sister." This folk song reflects people's cultural reconstruction of Liu Sanjie's legend in Liuzhou area. When Liu Sanjie drifted to Liujiang, she was rescued by an old fisherman. She lived in Longtan Village and taught people songs in the carp cave of Yufeng mountain every day. People in Liuzhou area "gave" the most beautiful natural scenery of the area, Yufeng mountain and Xiaolongtan, to Liu Sanjie, making it the place where Liu Sanjie sang songs and rode fish to heaven - "Sanjie rode fish to the sky, leaving thousands of folk songs.". In Guigang area, it is said that Liu Sanjie was born in Xishan village at the foot of Xishan Mountain in shika town. She is clever and good at singing. At last, on the top of Xishan Mountain, she sang to Zhang Weiwang, a scholar, for seven days and seven nights. The local people not only reconstructed the story of Liu Sanjie's singing to become a fairy with the beautiful Xishan Mountain, but also made Liu Sanjie a legend who helped them "step on the stone to become a field". Shika town belongs to limestone landform, and the mountains are mostly stone, which is a big problem for the local crop planting. So the common people gave the biggest wish of "stepping on a stone to make a field" to the third sister Liu, a singer - "Third Sister Liu, who is a real sage, plays yarn and threads at the edge of the well. You look at the west mountain, and the stone footprints make the field. "

Throughout Guangxi, the legend of Liu Sanjie has a long history. Liu Sanjie then became a common Gexian of Zhuang, Han, Yao, Dong, Mulao, Maonan and Miao Nationalities. All nationalities in different regions regard her as their own people, and her hometown is her hometown. However, no matter how the common people in various places reconstruct the legend of Liu Sanjie according to their ideals, and how the relevant plot changes, the most core and essential content of the legend of Liu Sanjie has not changed: Liu Sanjie is good at singing songs, and she has become an immortal, leaving numerous folk songs. Around this core content, in the process of cultural reconstruction, the common people in different spreading places have given the most beautiful natural scenery and best wishes to Liu Sanjie, making the local mountains and rivers more rich in cultural connotation, and the legend of Liu Sanjie is more intriguing because of these beautiful natural scenery. It is the integration of humanity and geography that makes Liu Sanjie's ballad culture gain new vitality in the reconstruction.

## II. THE PROPOSED METHODOLOGY

**MIS and Data Acquisition System.** As an important technology in the field of information science and technology, data acquisition mainly refers to collecting data information of signal objects, and analyzing and filtering data and storing data through processing mechanism. A real-time automatic data acquisition and processing system is established by using four

information technologies: data acquisition technology, computer technology, sensor technology and signal processing technology. Real time data acquisition system was first used in the military field in the United States in the 1950s. The U.S. military uses data acquisition equipment to complete the automatic acquisition of test data. The collected data information is complete, which effectively solves the problem of difficult acquisition of test data. In the late 1960s, China has imported data acquisition equipment, which is used in specific fields.

At present, the phenomenon of "information island" in the enterprise production site is serious. The acquisition or loss of an information may lead to low efficiency, and the heavy may lead to tens of millions of economic losses, so the effective management of enterprise site information is particularly important. The development of data acquisition and processing technology makes it possible to realize the enterprise's on-site information management. Data collection management system is closely related to the production and manufacturing process of enterprises, involving raw material purchase management and inventory management, human, machine, material, law, environmental information management and product quality management in the production and manufacturing process.

Data acquisition is the key technology foundation of data acquisition management system. Traditional information acquisition relies on manual input, which has low efficiency and high error rate. The automatic identification technology based on computer and communication technology can automatically collect data, identify information and input it into computer, so that human can process a large number of data and information timely and accurately.

Automatic identification technology relies on a specific identification system. After the identification equipment is deployed, when the identified object passes through the space area recognized by the identification equipment, the relevant information is automatically identified and collected, and transmitted to the background processing system for information identification management. As a very important technology in the Internet of things, automatic identification technology is widely used in the field of manufacturing information. In the workshop, barcode technology and RFID technology are mainly applied. In addition, image recognition technology and infrared recognition technology are also successfully applied in some specific industrial fields.

Bar code technology was first born in 1920s. It is mature and widely used. It has an important application in industrial production process control. It is mainly used in material management and production management. Efficient material management is a serious challenge for every enterprise. The introduction and use of barcode technology realizes the tracking of materials and facilitates the storage and distribution management of materials. The application of barcode technology to the WIP management in the production process makes the production plan management, product management and product quality management activities more orderly and efficient. Bar code technology belongs to semi-automatic identification technology, which has some limitations in the application process of manufacturing workshop. The information collected by bar code technology needs to be set in advance, which has the disadvantages of difficult to paste bar code, barrier free information reading, easy to be polluted and so on.

**Liu Sanjie's Ballad Spreading Management Mode.** In 1959, Liuzhou color tune troupe adapted Deng Changling's play Liu Sanjie and created the color tune play Liu Sanjie. The Daobai and singing in the play mainly use Guiliu dialect (Chinese southwest mandarin), which is full of strong Zhuang customs and local color. Based on the color opera version of Liuzhou City, Guangxi folk song and dance troupe arranged the song and dance drama "Liu Sanjie" in 1960, which became a classic work on the stage. On the basis of song and dance drama, the film "Liu Sanjie", adapted by Qiao Yu, composed by Lei Zhenbang, directed by Suli and starred by Huang wanqiu, was produced by Changchun Film Studio and released in 1962 in various parts of the country and Southeast Asia. Since then, Liu Sanjie's stories and ballads have spread all over the world. Liu Sanjie has become a symbol of Zhuang culture and even the whole Guangxi culture.

The most successful adaptation of the film is to take Guilin landscape, the most distinctive natural environment in Guangxi, as the geographical space for singing and interpreting Liu Sanjie's ballad culture. Moreover, as a modern media technology, the montage technique of the movie breaks through the limitation of the stage, combines different sounds, colors and pictures freely, and greatly improves the performance of the ballad duet, natural scenery and personas in the movie. The song is like water around Qingshan, the third sister reflects the green water, and Liu's ballad is integrated with Guangxi's green mountain and water. For the first time, the film "Liu Sanjie" shows the unique natural ecological environment in which the ballad was born, which makes Liu Sanjie's ballad culture sublimate in the reconstruction of modern film art culture and natural landscape culture. The film became the first and most influential musical scenery film in China, and was also known as the "king of folk songs" when it was screened in Hong Kong, Macao and Southeast Asia. In addition, as a kind of mass media, the film is much better than the stage drama in the scope and speed of transmission. Liu Sanjie's ballads, with the repeated screening of the film, cross national boundaries, cross the era, come into people's memory again and again.

Like other traditional cultures, Liu Sanjie's ballad culture can also exist in two ways: one is for museum collection and expert academic research, the other is for the living inheritance of today's public. For the latter way of existence, Liu Sanjie's ballad culture should be displayed in a popular and easy to understand way. Therefore, the spread form of Liu Sanjie's ballad culture, from field singing to stage drama performance, to film communication and live performance, is constantly integrated with modern culture and popular culture, so as to maintain the modernity and popularity of culture.

Because of the participation of literati, Liu Sanjie's songs are more subjective, collective and ideological. It reflects the Zhuang people's social life, production and labor, history and culture, psychological quality, ideological feelings and religious beliefs. However, as a song Yao, it also strictly distinguishes the writers and poets' literature and retains its popular nature so as to combine with music and realize the essential requirement of "both song and ballad".

After the founding of new China, the state has been committed to the construction of minority culture. In the 1950s and 1960s, in accordance with the national policy for the development of literature and art, the relevant literature and art experts in Guangxi went to the countryside to collect the songs and Yao of Liu Sanjie, which played a fundamental role in the generation of Liu Sanjie's ballads. Moreover, the film "Liu Sanjie" has not been strongly regulated in a specific era like

other arts. Writers can adapt freely, actors can sing freely, and keep the original quality of Liu Sanjie's songs. But at the same time, in the great leap forward movement of 1957, the masses were strongly required to carry out the "new folk song" movement, which was coordinated with the great leap forward movement. The compilation and singing of songs served for political tasks, which seriously violated the principle of song liberalization. In the 21st century, some scholars put forward the concept of "Liu Sanjie's ballad". In order to strengthen this recognition, Yizhou City, as the hometown of Liu Sanjie, applied "Liu Sanjie's ballad" as a cultural concept in 2006, so "Liu Sanjie's ballad" was recognized.

**Spread of Ballad Culture.** From the perspective of folk art, the song fair organized by the government includes Nanning International Folk Art Festival, which reduces the folk art of folk songs due to the integration of more modernity and commerciality. However, just like the existence of impression · Liu Sanjie, "Nanning International Folk Art Festival" is also a development trend of the integration and reconstruction of traditional folk culture and modern culture. It should not only consider the inheritance of traditional folk culture, but also consider the cultural experience needs of different ethnic groups and modern young groups. Modern music is often inspired by minority music and innovated by the integration of national elements, which is a kind of music creation method recognized by the public. On the other hand, there is no reason for us to deny the innovative value of traditional minority music because it is integrated into modern music elements, because integration itself is an interactive process. And from the perspective of natural evolution, the national traditional culture, which can be inherited alive in modern society, must contain the gene of modern society.

Liu Sanjie's ballad belongs to the intangible cultural heritage, which originated in the era of agricultural civilization and integrated with the agricultural culture of inefficient information dissemination. The modern society has entered the information age. Information is generated and spread at an unprecedented speed, forming a new cultural form. Intangible cultural heritage is a kind of information body organized in a certain form. When entering an efficient information dissemination environment, this information body will face the problem of transforming the way of existence in the new environment. Therefore, Liu Sanjie's ballad, which originated from farming civilization, also faces the problem of transforming the way of existence in information culture.

As a kind of oral literature, Liu Sanjie's ballad is a medium for people's daily communication and information dissemination in the era of farming. In the information age, Liu Sanjie's ballad, which has been digitized and preserved, has become the content of media tools, which is the biggest change of the reconstruction of Liu Sanjie's ballad culture and information culture. Liu Sanjie's ballad "media information"

transformation mode of existence also provides new ideas for the protection of other ethnic oral culture. In the era of underdeveloped information dissemination, the minority's spoken language (without words), oral culture (ballads, narrative poems, etc.) are all produced as the media. With the emergence of advanced and efficient media, these cultures are facing the crisis of disappearance. If we can make use of digital technology to transform these vocal languages and oral culture from media to content, we can get permanent preservation and possibly regain vitality.

## CONCLUSION

In the legend of Liu Sanjie, Liu Sanjie was born into Zhuang nationality, but she went down the river to teach and spread songs for people of different nationalities in various places. The lyrics of Liu Sanjie's ballads also experienced many changes of language carriers such as Zhuang dialect, Guilin dialect, Hakka dialect and Mandarin Chinese, showing a great regional openness and cultural inclusiveness. It is this inborn openness and inclusiveness that makes Liu Sanjie's ballad culture obtain new vitality in the integration and reconstruction with other cultures. In the era of global cultural sharing, the translation and cross-border reconstruction of Liu Sanjie's ballad culture towards Southeast Asian languages need more openness and inclusiveness, which is also an effective way for Liu Sanjie's ballad culture to participate in global cultural interaction and go to the world.

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