

The Possibility of Development and Transformation of Folk Culture in Contemporary Context

-- A Case Study of the Lantern Culture in Zigong City, Sichuan Province, China

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Abstract

Zigong, is in southern China's sichuan province a city covers an area of 4372.6 square kilometers, is also a long history, the implications of the ancient culture of the region - the city's business card is also called "the salt, the dragon of the township, the city of lights" - well salt dip and extraction technology, the dinosaur fossil remains and geological research, lights, these three referred to as the "big" quiet of zigong. This paper intends to make a preliminary study on the possibility and prospect of the contemporary transformation of its traditional lantern culture.

Keywords

Zigong, Lantern Folk, Culture.

1. Glorious history

Colorful lanterns, also known as lantern, lantern, is a comprehensive decorative art of lanterns, but also a popular folk art in traditional Chinese culture.

The emergence of colored lights is derived from the use of fire, the invention of lights, the manufacture of lights, and the development of decorative lights for festivals. The modelling of traditional coloured lamp differentiates from pure practical, functional lamps and lanterns, pay more attention to the appearance of beautiful, richly. In addition, the lantern modeling is based on the creativity of the lantern artists, and the forms can be varied, but only its intention is consistent, that is, to bring the viewer a feeling of peace, joy, joy and blessing. Therefore, as an important prop of festival activities, colored lights play a role in heightening the festive atmosphere, embellishing and even dominating the landscape of festival activities. During the Tang Dynasty, the Lantern Festival gradually developed into an unprecedented Lantern Festival. The capital "was decorated with gold and silver, and fifty thousand lanterns were burned, like flowers and trees". After this, the Lantern Festival is particularly popular. In the Song Dynasty, Lantern Festival activities developed to a peak, and the styles of lanterns also changed. "Tokyo Menghua Lu" records: bianjing (Kaifeng) court zhuandeng Mountain, pu Xian, Manjusri Buddha riding a lion, white elephant and other lanterns shape. To the Ming and Qing Dynasties, Lantern Festival activities were particularly popular, the variety of variety, gradually increased, the scale also developed.

With the development of Lantern Festival in China, the majority of production bases of the lantern industry are concentrated in Zigong city, Sichuan Province, either due to the improvement of the shape and production of lanterns brought about by the change of science and technology, or due to the market development of the lantern industry. Zigong's annual lantern fair, held from the Chinese New Year to the Chinese Lantern Festival, is even more prestigious, with a long history and

distinctive features. According to historical records, the Custom of lighting lanterns in Zigong during the Tang and Song Dynasties has gradually taken shape. It was extended to the Qing Dynasty, "Lion Lantern Market", "lantern Pole Festival" and other established activities; To the beginning of the 20th century, and gradually formed the festival Lantern Festival, there are more sky lantern, dragon lantern dance, lion lantern play, lanterns and other activities, folk acrobatics, juggling and other performance activities are also present in the meantime, deeply enjoy the people watching lanterns. In the second year of chunxi of the Southern Song Dynasty (1175), lu You, a famous patriotic poet, wrote in his book Qinyuchun: "Leaving the Qin Tower, the Spring Festival comes in a twinkling of an eye, and the lanterns are set near at the beginning of the New Year." It can be seen that the lighting and lighting of lanterns in Zigong at that time has become a custom. With the development and reform of the society, Zigong Lantern Festival is becoming more and more exquisite on the basis of national culture. In 1964, zigong city people's government organized the first Lantern Festival since the founding of new China. From then on, the scale of the lantern fair changed from small to large, the process changed from coarse to fine, the display of lamps developed from individual to group, the static display effect developed to linkage variable display effect, the layout structure also developed from plane to three-dimensional. This activity of happiness and harmony has lasted for thousands of years. Now, Zigong Lantern Festival has developed into a festival of regional folk customs. The Lantern Festival is more spectacular and grand, with ingenious ideas and production of lamps and lanterns. "Zigong Lantern Festival" gathers the elegant demeanour of Chinese lantern culture. It is not only well-known in China, but also widely exported overseas under the guise of "China Lantern Festival". It has become a name card of Zigong City and won the reputation of "the first light in the world". The industrious and intelligent zigong people have contributed the magnificent lantern craft to all mankind.

2. Folk culture and development of the industrialization of the confusion

2.1 The cultural research situation behind the flourishing commerce

Now I use a search engine to query "Zigong colored lights", and most of the query results are the web pages and advertisements of various colored lights production companies -- this is an inevitable situation when the colored lights culture is completely marketized in the advancement of The Times. In addition, The author has arranged three trips to Zigong Lantern Museum (a national museum), two of which were held at the Lantern Fair in early 2012 (The Lantern Museum is located in Zigong City Lantern Park, and the fair was held in Zigong City Lantern Park), and one was held at 15 o'clock on A Saturday in November of that year. All three visits were refused for various reasons. The author realizes that the current situation of lantern culture is not unrelated to the trend of marketization. In the current industrial development in full swing, local cultural research is facing the situation of serious lag and step at a standstill. In addition to some large private enterprise with the project team, only a local university, sichuan light chemical university academy of fine arts of the secondary branch, set up the "lantern design and culture research institute" in the text study on lantern culture, and with a local private enterprises jointly organized the "lights institute" to students in related industry technology and cultural inheritance development research. In advocating the cultural confidence of the moment, culture research work has already is the development requirement of virtually every industry is imminent, zigong lantern industry with the support of museums, universities and private enterprises, on the basis of the three parties linkage, positive communication, lights, cultural studies, and even lights industry foundation can better, and better prospects.

2.2 Development of technology and appearance

In Chinese tradition, the most popular lanterns in the old folk are palace lanterns and gauze lamps. These lanterns are rich in themes and very ingenious, bamboo for the frame, red silk, cloth, paper, etc. Can be made for the lamp clothes. The palace lamps and gauze lamps hanging in the hall and door of the home of the rich should be made very fastidious. Some are inlaid with gold and jade, some are decorated with colorful ears, and some are inscribed with poems. Gauze lamp is a drum sphere, with three "B" nanzhu meel nailed into a tripod, it hangs, three feet apart, can be from the ground

three feet, hanging in the air; Three feet together, and can be raised high. At that time, it was more widely used than palace lanterns, dragon lantern, lion lantern and other acrobatic performances, mostly using gauze lantern dance.

In the long-term development of the lantern industry, folk artists are not satisfied with adhering to the old traditional technology and modeling concepts, but are constantly looking for and testing, and strive to innovate and improve the production and performance of the lantern, most of their practice is in the production and material. These "new" materials, such as medical bottles infused with toner or porcelain such as bowls and spoons, are crafted and tied to existing lamp frames to create unique finishes. In addition, artisans and lantern designers have also added sound, mechanical transmission and other innovative means of production in the process, so that the original fixed, static sculpture of the lamp group, more vivid, to bring more immersive experience to the viewing masses. The exploration of these techniques and techniques not only shows zigong's superb technique of making colored lights, but also expresses the position of the practitioners of colored lights who are willing to explore and develop colored lights.

Although the technological innovation has never been stopped by the industrious zigong lanterns, when the lanterns are placed in the big view of the lanterns, we will find that almost all zigong lanterns are in the form of folk customs, which is an important selling point of the lanterns -- the folk customs popular with the public. But, zigong lantern in the present, in the world's headlight class activities of wildfire, such as Sydney lights festival lights, lighting culture festival in Berlin, Amsterdam section, etc., can we under transverse overview, consider other forms of art and develop more still has the characteristic of zigong, ways to make more contemporary landscape lights? The folkloric colored lamp modeling language is also the contemporary lamp landscape design. We can present a more contemporary appearance as the direction and strive to express more refined and younger in the folk effect.

2.3 Protection of intellectual Property rights

On the part of the chapter discusses the characteristics of the zigong lantern folk tendency, the folk characteristics is the characteristic of zigong lantern, with some limitations, but the theme itself is difficult to protect the initiative - lantern lights industry chy-tech design scheme of plagiarism, forming the present situation of one of the important reasons is the limitation of the folk culture themselves. In order to highlight the effect of folk custom, coupled with the fixed matching of patterns and colors, the materials and decorative effects of themes have their own limitations. Of course, this also reflects the lack of artistic creativity of the lantern industry and the weak protection of intellectual property rights.

2.4 The possibility of new forms

As a kind of physical landscape, colored lights have the characteristics of a temporary, not a long-term preservation, and this feature has a corresponding relationship with lighting activities: convenient to dismantle, transport, update, and do not need to save; Landscape construction is fast, bulky and relatively cheap; The detail treatment is relatively rough and is not conducive to natural light under the line inspection. These characteristics of colored lights can be combined with landscape sculpture. On the basis of strengthening the control of modeling language and hard materials, this kind of "colored light sculpture" can adapt to both day and night, and become a more unique urban beauty.

3. Endnotes

To sum up, this paper takes the lantern industry and culture of Zigong city, Sichuan Province, China as an example to discuss the possibility of the development and transformation of folk culture in the contemporary context. In the current market situation of the lantern industry, although the significance of large-scale industrial production for its original traditional manual work is inherited, it is also lost in it. We should face up to the inheritance of folk culture, with more creative exploration

and stronger cultural guidance, and support the continuous and better development of these cultural traditions which have been inherited for thousands of years.

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