

Main Abstracts

The Historical Background and Disciplinary Orientation of the Formation of Intangible Cultural Heritage Studies in China

HUANG Yonglin, DENG Qingyuan

The safeguarding of intangible cultural heritage (ICH) under the principle of safeguarding world cultural heritage and maintaining the cultural diversity of mankind has gained broad consensus among countries around the world, formed an international trend and made great achievements. With the development of professional and systematic work on the safeguarding of ICH, Chinese academic circles have also carried out academic research on this hot phenomenon and related issues. The in-depth research has gradually triggered the thinking on the establishment of ICH studies in China. The rise and development of ICH studies have a close academic connection with traditional subjects such as Folk Literature and Art, Folklore, History, Ethnology etc. It is of great significance to clarify the relationship between ICH studies and these subjects (especially Folk Literature and Art, and Folklore) to make clear the disciplinary affiliation, orientation and development direction of ICH studies.

Key words: ICH studies; discipline construction; disciplinary orientation; international background; Chinese practice

A Conceptual Shift from the Practical “Intangible Cultural Heritage” to the Disciplinary “Cultural Heritage”

[USA]ZHANG Juwen

From the international aspect and the four levels of protection in China in the past 20 years, it can be seen that the practice of Safeguarding Intangible Cultural Heritage (ICH) has been greatly adjusted and revised in terms of policy orientation and concrete operation, which is subsequently more helpful to the protection and transmission of ICH items. At the same time, there is still a need to clarify the basic concepts and their relationships in promoting ICH education, academic research on ICH, and discipline construction, in order to prepare for future development. To this end, from a macroscopic perspective, a conceptual shift from “Intangible Cultural Heritage” to “Cultural Heritage” can be made. By doing so, ultimately, each cultural heritage item can be understood from the perspective of holistic conservation and transmission within the broad Chinese cultural tradition, as well as from the perspectives of cultural values, industries, consumption, ethics, and everyday life. In order to build a disciplinary system that combines practice and theory, we can absorb nutrients from the cross-cultural exchange of diverse human cultures, enrich the meaning of life, and sustain diverse identities at all levels.

Key words: intangible cultural heritage; cultural heritage; practical term; disciplinary concept; disciplinarization

“Tao of Culture and Military” in Violence Governance: the Cultural Gene of “Morality, Strategy and Strength” in Chinese Martial Arts and Its Expression

DAI Guobin, YUE Tao

After the long practice of “fighting for morality in the ancient times, seeking strategy in the Middle Ages and striving for strength in today’s society”, the system of violence governance is constructed from three aspects: national governance, social governance and subject governance. Among them, the state level has formed the tradition of violent state, the principle of combining cultural construction and military construction with two hands. At the social level, the civil prohibition of arms is used to alleviate the violence of internal conflicts. At the same time, the exploration of *Baojia* system should meet the practical needs of local violence governance, while the life-oriented management of violence governance is implemented by organizing spatial and temporal violence entertainment. On the micro level, it not only forms the culture style of martial arts and the development way of hiding and revealing, but also overcomes the tension and fear with the courage training of “inspiring brave through anger”, and starts the attack and defense action with the adjustment of the people / nobody, the strong / the weak, obtains self-support by the combination of body and mind, and constructs its subjectivity violence culture by camouflage of weakness and realizing its ideal technical effect.

Key words: traditional society; violence governance; the Tao of Culture and Military; morality-strategy-strength; cultural gene

The Story Structure and Game Rules of *Ode to the Gallantry*

SHI Aidong

Wuxia is a surreal genre of popular literature. *Wuxia* novels are also regarded as “fairy tales for adults”. The narrative of *Wuxia* novels has the typical features of fairy tales, and the behaviors of characters in *Wuxia* novels are consistent with the functions of characters in fairy tales. The game design of Jin Yong’s novels inherently sets the direction and ending of the hero’s coming-of-age story, and the character settings and narrative engines in *Ode to the Gallantry* limit the characters’ actions to follow certain game rules. Game rules and the direction set by the game design, guide and limit the plot development of a story together. If we compare a story to a game of chess, the character settings can be considered as the pieces and the narrative engines as the rules of playing. The key to the creativity and attractiveness of Jin Yong’s novels is how the author invents new ways for each novel to operate, including new martial arts techniques and game rules, so as to add new variables to character relationships and martial arts patterns.

Key words: *Wuxia* novel; Jin Yong’s novels; folk stories; story structure; game rules

The Logic of “*Jianghu*” behind the Evolution of the Characters in Martial Arts Films and TV Dramas

PENG Weiwèn

The diversification of the characters in swordplay films and TV dramas represented by adaptations of Jin Yong’s novels is the result of participation of a large number of martial arts practitioners who practiced martial arts in the martial arts club when swordplay films formally started in Hong Kong. The market has a huge opportunity to bring martial arts from reality to the screen and develop swordplay drama production technology, so that actors can play martial arts characters without any martial arts skill. However, characters in films and TV dramas adapted from Jin Yong’s novels are free and changeable. Although they benefit from the swordplay drama production skills accumulated during the development of Cantonese swordplay films, they actually express the values and world outlook of the literati and follow the operating rules of the commercial society. They have different logics with primitive swordplay films.

Key words: characters in swordplay dramas; evolution; logic of “*jianghu*”

Jianghu* Underworld in the Rural Society: An Investigation on the Organizational Tradition of the*Plum Boxing in Rural Areas of Modern Southern Hebei**

ZHANG Shishan

In the rural areas of modern Southern Hebei, disasters and chaos occurred frequently, and the phenomenon of refugees appears periodically. The Plum Boxing took the religious sect as the link, spontaneously constructed the local social order and worked hard to maintain it, thus forming a martial arts world (*Jianghu*). Through the flexible use of symbols such as “heaven-earth-sovereign-parent-teacher”, Plum Boxing elites were close to the discourse of national rule of rites. While sacredly constructing their own system, they managed the public welfare of rural communities, reflecting the mutual embedding of local martial arts tradition and religious tradition, which can be regarded as a part of Chinese rule of rites in a broad sense. The prominence of “*Jianghu* Underworld in the rural society” is a cultural reflection of the increasing intervention of state power into the rural areas and the acceleration of farmers’ social mobility in modern times. Following this path may be helpful to the understanding of the identity and difference of modern Chinese society.

Key words: *jianghu* underworld in the rural society; rural areas in Southern Hebei Province; plum boxing; organizational tradition

Chinese Popular Religious Practice: *Li*, *Su* and *Bai*

PENG Mu

Li and *su* are the core of Chinese popular religious practice. From the perspective of everyday life practice and embodiment, this paper endeavors to demonstrate the dispositions of Chinese popular religion, within which mind and body, belief and ritual, are fused seamlessly. *Bai* is embodied practices of *li* and *su*. *Bai*, refers to both concrete bodily movements that express respect and awe, such as bowing, kneeling, or holding up ritual offerings, and to people’s religious inclinations and dispositions. Exploring the concept of *bai* and Chinese worldview of the *yin* world and *yang* world, I depict Chinese popular religious practices as embodied habitus epitomized in the bodily practice of *bai*. Cultural and social practices in family life, especially death rituals and yearly festivals, cultivate and mold people from early childhood to perform *bai* appropriately while, at the same time, learning to envisage and communicate with the *yin* world. Habitual practices routinely performed in families instill beliefs and ways of practicing religion and deeply ingrain visions of the *yin* world in the acting

body and mind as a whole. The paper shows that the daily practices of religion are not a separate sphere, but rather belief and ritual integrated into a way of dwelling in a world envisaged as consisting of both the “*yin*” and the “*yang*” worlds that regularly communicate with each other.

Key words: *bai*; practice of *li* and *su*; worldview of *yin* and *yang*; religious habitus; Chinese popular religion; embodiment

Gu Yanwu's View of Custom and Education in the Interaction Tradition of

Etiquette and Custom and Its Modern Enlightenment

LI Fuqiang

As a political cultural tradition, the discourse and practice of “the interaction of etiquette and custom” constructs the unity of traditional society. Gu Yanwu's view of custom and education is the epitome of the traditional “interaction of etiquette and custom”. He believes that the custom as a kind of political culture is universal. To comment on the society, one must study its customs; and the rise and fall of the history is closely related to the good and evil of customs. The rectification of customs must take ritual and music education as a discipline, and “when the people's moral sense is strong, the etiquette and custom will be well-established”, which is the main purpose of his view of custom and education. Gu's view of custom and education has certain modern enlightenment to the current interactive discourse of etiquette and custom. The discourse and practice of “the interaction of etiquette and custom” under the new context is in the ascendant, and the modern transformation and interaction of etiquette and custom tradition provides a new perspective for understanding the current Chinese society, giving full play to the social integration function of this indigenous ideological resource in national governance and civil autonomy, which will help to promote the modernization of national governance system and social governance capabilities.

Key words: the interaction of etiquette and custom; political cultural tradition; Gu Yanwu; custom; education

Women as the Vehicle: The Ritual Resistance and Humanity Pursuit in

Gu Jiegang's Studies in the Legend of Meng Jiangnv

WANG Junxia

Gu Jiegang's studies in the legend of Meng Jiangnv is a product of New Culture Movement. From Qi Liang's wife, who, portrayed by the literati, knew ritual propriety, to Meng Jiangnv, who, portrayed by common people, never held down her feelings, Gu showed his criticism to the old ritual system as well as his pursuit of new morality. In his narratives, women become an important vehicle for his criticism and pursuit. On the one hand, the common people are portrayed as the uncultivated, emotionally rich people that are opposed to the literati, but they are the symbol of the Chinese nation's continued vitality. And women are the most sentimental group in the folklorists' eyes, so they become the representative of common people. On the other hand, women are portrayed as the victims of the feudal ritual system, the “slaves of slaves”, so the survival of women became the yardstick to measure the civilization of a society. From this perspective, it is inherently reasonable to restore women as a free and equal human being.

Key words: Gu Jiegang; studies in the legend of Meng Jiangnv; common people; ritual system; the free and equal humanity

Taoist Down the Mountain: Co-construction and Differentiation of Rural Public Space: Taking the

Sacred Construction of “Jinping Mountain” in Central Shandong as an Example

Zhu Zhenhua

The field research of modern folklore, which takes village space as a unit, mostly points to the folk customs in the village, and uses them to explore the interpersonal communication, cultural practices and coupling mechanism in the village society. However, many studies have pointed out that the villagers' living world is composed of a variety of independent and incompletely dependent boundaries or spaces to a large extent. Since the early Qing Dynasty, the public space constructed by Quanzhen Taoism with Jinping Mountain in central Shandong Province as the carrier has made the regional society present the practical strategy and folk wisdom of joint village governance. The co-construction and differentiation of “Jinping Mountain” public space not only reflects the openness of villages, but also shows the extension and reconstruction of traditional Chinese “sociality” in different historical periods.

Key words: public space; the interaction of etiquette and custom; the tradition of folk autonomy; Quanzhen Taoism