

Main Abstracts

Folklore and the Meaning Structures of the Life-world: On the Theoretical Dimensions of Folklore Research

ZHOU Fuyan

Folklore's theoretical turn marked by the emphasis on the subject of folkloric action, context, performance, and expressive motivation can be understood as an ongoing meaning-shift towards folklore as such. Meaning rather than content being the focus means a change in problem awareness, i.e. a change from the question of what is folklore to the question of how folklore runs, a change from the folklore being taken as an entity to being taken as a configurational process, and a change from the folklore recognized as an object of visual perception to the folklore understood as the very viewpoint or perspective. Such a turn can lead to more inspiring reflections on the basic theoretical dimension of folklore research through intensive dialogue and reconsideration with contemporary cultural anthropology, sociology, philosophy especially those related to phenomenological tradition, thus endowing folkloristics with an ability and a more conscious and independent vision to discuss effectively the issues on subjectivity, freedom and action, and those from aesthetic, ethical and political concerns in its interpretation and criticism of life-world cultures.

Key words: folklore; meaning; phenomenology; life-world

On Jack Zipes' Viewpoint of Creative Storytelling Practice

SUN Zhengguo, LEI Na

Jack Zipes keenly enters the site of storytelling in modern society, gaining insights into and expounding the viewpoint of creative storytelling practice. On the one hand, it is the comprehension and understanding inheritance of traditional culture that the narrative of classic fairy tales has multi-levels, creativity and diversity; on the other hand, the narrator's imagination is the creative use of the classic fairytales, which express certain social and personal demands. What's the most important is that the storytelling practice of fairytales has a critical function, which can not only strengthen cultural identity, but also promote the development of the society. Therefore, the viewpoint of Jack Zipes' creative storytelling practice is an enlightenment for the transformation and development of traditional cultural resource.

Key words: Jack Zipes; creative storytelling; viewpoint of practice; classic fairytales; the critical function

Walt Disney's Civilizing Mission: From Revolution to Restoration

Jack David Zipes, translated by FANG Yun, proofread by ZHANG Juwen

German-American folklorist Jack David Zipes continued the tradition of the Frankfurt School, conducting critical research on fairy tales in the context of social politics, and made a series of unique and beneficial explorations. This thesis affirmed the Social-Political-Cultural analysis of the growth of Disney himself, companies and the process of rewriting the original version of fairy tales into cartoons on the basis of summarizing the social institutionalization functions and trends of Western fairy tale types in the late 19th century. Disney has a certain mission in cultural revolution and restoration, but at the same time, it also deeply reflects on American ideologies such as Populism, Puritanism, Elitism, and Consumerism reflected in Disney's fairy tale works in different social applications. The author also points out that the social function of fairy tales is meaningful, not only psychological compensation, but also the function of revelation, that is, the world projected by fairy tales reveals the gap between Truth and Falsehood in modern society.

Key words: fairy tales; cultural revolution; cultural restoration; Walt Disney; Disney Animation

Dialogue between Folklore Studies and Historical Studies: The Challenge for Integrated Studies of Cultural Resources at Kanagawa University of Japan

WANG Jing

Kanagawa University boasts a good tradition and renowned position in Japan's Folklore Studies. Instead of a proper master or doctoral degree under the branch of folklore studies adopted by other universities, its unusual

practice of naming its degree “The Study of History and Folklore Materials” is highly unconventional, and self-explanatory in reflecting upon the relations between folklore studies and materials, as well as folklore studies and historical studies in a Japanese historical context. The logic and expectation of conceptualizing cultural studies from the perspective of materials are therefore worthy of further discussion. A systematic overview of said relations and logic in Japan’s context is comparable to the experiences of China’s folklore studies and may potentially yield constructive patterns as to the approach and prospect of China’s Humanities and social sciences in general.

Key words: Integrated Studies of Cultural Resources; The Study of History and Folklore Materials; Kanagawa University; Institute for the Study of Japanese Folk Culture; Amino Yoshihiko

Forty Years of Research on Tunpu Culture: Evolution and Innovation

LIU Yang, XIAO Yuanping

In the 1950’s, Fei Xiaotong confirmed that Tunpu people were the descendants of Han nationality, and the cultural subjects of Tunpu attracted attention of academia. Historical records and cultural system are the important basis for judging the hybridity of Tunpu cultural subjects, and also the focus of controversy. The genetic research of Tunpu has undergone the transformation of “Han descendants to northern ethnic minorities, and northern ethnic minorities to Han local groups”. Reviewing the past research of Tunpu culture, the multidisciplinary studies of ethnographic writing, anthropological investigation, sociological investigation, historical research, culturological study and folklore practice, which are led by the arguments of Di and Nuo operas, Tunpu people’s nationality and Tunpu social forms, has transformed from data collection to interdisciplinary research, from descriptive studies to theoretical studies, and from “looking back” to “focusing on the present”.

Key words: Tunpu in Central Guizhou; Tunpu Culture; intangible cultural heritage; folk culture

Cultural Turn and Narrative Evolution: The Development and Reproduction of Rizhao Peasant Paintings

LIN Deshan

In more than 60 years of evolution, Rizhao peasant paintings have experienced themes of political propaganda, folk art and tourism commodity, and the peasant painters have also successively completed the identity construction of new socialist literature and art masters, peasant painters, heritage inheritors and spokesmen of cultural tourism industry. It can be predicted that under the interaction of politics, art and market, the development and reproduction of Rizhao peasant paintings will continue to take place. It is helpful to clarify the background, development process, characteristics and future trend of Rizhao peasant painting, which is a kind of “folk art tourism commodity”, and to observe the identity construction and adjustment of peasant painters in the political and cultural transformation, and to make clear how to “Practice Customs under the Auspices of Rituals”, so as to obtain national recognition and enhance social status in social changes. The ways and means of Rizhao farmers’ paintings turning to tourism commodity also have a good reference for the modernization of other traditional folk culture.

Key words: Rizhao Peasant Paintings; cultural turn; narrative; evolution; tourism commodity

Image in Rituals: *Dan Qian Zao* in the Southwest of Shandong Province and Its Etiquette and Customs Practice

HAN Ming

As a type of ritual image, *Dan Qian Zao*, a colorful wood-engraving New Year picture in the southwest of Shandong Province, is “a body of spiritual structure” constructed of folk beliefs, etiquette and customs, and aesthetics. Such a Kitchen God picture bears common people’s simple value of “nine generations dining together” and “predestined marriage”. In the etiquette and customs practice, worshippers complete the spiritual dialogue with gods by behaviors of worshipping and viewing with the media of image. The function of belief, significance of etiquette and customs, and aesthetic value of image are expanded horizontally in the process of sacrifice, which effectively drives and constantly motivates the inheritance of cultural memory. From the perspective of

image interpretation as well as etiquette and customs practice, the relationship among relevant oral memory of the image of *Dan Qian Zao*, etiquette and customs practice, historical text and image itself is organized to effectively interpret the folk context and etiquette and customs tradition that the ritual image rooted in the folk society depends on.

Key words: Kitchen God picture; *zhima*; *Dan Qian Zao*; money tree; nine generations dining together; ritual image

Ritual Specialist and the Invention of Tradition: A Case Study of the Ritual of Worshipping Mountain God in Longtan Village, Wuding County, Yunnan Province

CHEN Tingting

Tradition is invented and innovated in the process of inheritance. In contemporary society, governments' wills and market operation are important forces in the protection and inheritance of traditional folk culture. Zhang Xiuliang is a ritual specialist living in Longtan Village, Yunnan Province, who is viewed as a marginal person in the power structure of rural society. He invented and reconstructed the ritual tradition of worshipping Mountain God in order to pray for rainfall based on local knowledge and the norms of rural society without government intervention and commercial practice. In the absence of external driving force, most villagers who understand traditional culture do not have the consciousness to protect and inherit traditional culture, which is also a difficult problem for the protection of intangible cultural heritage. Although the practice of inventing ritual tradition by Zhang Xiuliang has the problem of persistence, it still plays the reference roles under the mainstream protection mode of intangible cultural heritage which balances commercial development and cultural protection.

Key words: worshipping Mountain God; ritual specialist; the invention of tradition

Gender Responses to the Movement of Looking Down to the Ordinary People:

Women and Folksongs in Early Modern Chinese Folklore Studies

WANG Junxia

It is a potential consensus for scholars of early modern Chinese folklore studies to concern women's issues. However, until today, studies on women's issues in early modern Chinese folklore studies have not yet been systematically summarized from the perspective of women's folklore studies, and the relationship between studies on women's issues and early modern Chinese folklore studies is still obscure. By analyzing the holistic approaches of studies on women's issues in early modern Chinese folklore studies through women and folksongs as well as its relationship with early modern Chinese folklore studies, this article argues that folklorists of early modern Chinese folklore studies discovered rural women in folksongs in the May Fourth Women's Liberation Movement and the Revolution of Looking Down to the Ordinary People. They found rural women's literature and believed that their literature was simple and natural in form and had more courage to express their feelings, on the one hand. On the other hand, they found women's issues, and argued that what women sang was about their miserable lives oppressed by traditional patriarchy system, so folksongs were women's "family complaints" and "records of sufferings". Whether it is praise for women's literature or exposure and criticism of women's issues, researchers took women's issues as their romantic approach to criticize Confucian moral orders and engaged in social transformation.

Key words: Women's Liberation Movement; looking down to the ordinary people; folksongs; women's literature; women's issues

Visiting, Viewing and Entering the Dao: The Pilgrimage of Bixia Yuanjun as a Way of Self-Cultivation for Women in the Ming and Qing Dynasties

JU Xi

The two pilgrimage sites, Mount Tai and Mount Miaofeng, inspired by the great female deity Bixia Yuanjun, have been the focal of Chinese modern folkloristics for a long time. Most scholars in the past have adopted a "structural-functional" perspective to interpret people's motives of pilgrimage-making. In terms of social mechanism, the pilgrimage of a woman was either seen as a sacrifice for her family or was neglected the meaning system behind her behavior. In this perspective, worshipping the deity was understood as an immediate

transaction between the god and the human, and the tour in the mountain was a kind of consumption in order to get tourist leisure. Faith and Tourism, the two motives of the pilgrims, were placed at the opposite sides. However, the *baojuan* text *Taishan Precious Scroll of the Origins of the Celestial Immortal and the Holy Mother* (*Tianxian Shengmu yuanliu Taishan baojuan* 天仙圣母源流泰山宝卷), as the doctrine text for the pilgrimages of Bixia Yuanjun, has indicated that the ascetic practice of Bixia Yuanjun in Mount Tai was an excellent example of the women's self-cultivation. Following the instructions from the *baojuan*, women could get the Dao, by simply leaving their home, visiting the holy mountain and viewing the scenery, which was also a way with long history of practicing the Daoist religion. In the Ming and the Qing Dynasties, after the pilgrimages, the women fulfilled their "subjectification" process. With their new subjectivity, these women influenced the kinship system, the property regime, and even the imperial politics.

Key words: pilgrimage of Bixia Yuanjun; *Taishan Precious Scroll of the Origins of the Celestial Immortal and the Holy Mother*; visiting and viewing; subjectification

Virtuous Women and Confucian Gentlemen: A Narration of the Spread of Confucianism and the Interaction of Etiquette and Customs in the Developing of Female Education, with a Focus on *Nü Sishu*

QU Ningning

The traditional theory of female education is mainly based on the "inside/outside" mode constructed by Confucian five classics to discipline women's behavior and living space. Along with the development of female education theory, Confucian doctrine was gradually transplanted to shape the virtue of females. Among the female educational masterpieces, *Nü Sishu* (*The Confucian Four Books for Women*) clearly embodied their female authors' conscious identity of Confucianist teachings and even showed a unifying trend of *anshen* (finding an anchor) and *liming* (entrusting one's spirit). But with Confucian moral cultivation thought going deep into female educational theory, the authors grew dissatisfied with the role definition and ethical constraints of Confucianist teachings since the Former Han Dynasty, expressing their strong will of participating in public affairs and self-accomplishment since *Nü Lunyu* (*The Analects for Women*). In other words, the female education theory from the Pre-Qin Dynasty to the Han Dynasty were intended to mold females into "virtuous and submissive women", but female authors with gender consciousness were committed to breaking the rules and strived to become "*Nü Junzi* (female Confucian gentlemen)" or even "*Junzi*". That led to a contradiction between the individual appeal of females and the traditional Confucian ethics. The conflict reached its peak in the Ming and Qing Dynasties, from which we can see the multiple images of the interaction of etiquette and customs at that time.

Key words: female education; the *Nü Sishu*; Confucianism; rituals; convention

A Study on the Role of Women in the Production and Inheritance of Woodcut New Year Pictures in Liaocheng

ZHANG Zhaolin

For a long time, the academic circle has not paid enough attention to women studies, which has led to the lack of women's knowledge and women's discourse in academic research, especially on the study of female artists in the production of folk art. This kind of shortcomings in social science research stems from the discrimination of women by the gender system and is also related to the social reality dominated by patriarchy, women's engaging in auxiliary work, and their unwillingness to appear in the public. Their work has not received corresponding attention or recognition, which results in the selective "neglection" of female artists in academic circle and the local people. By investigating the role of female artists in the production and inheritance of Woodcut New Year Picture in Liaocheng, understanding the gender appearance, the ways and means of participation, and the role of the female artists in the inheritance of local female artists in the production of New year picture, we can find that the contribution to or the role of female artists in the production of New year pictures is more important than we originally knew.

Key words: female artist; role attribution; Woodcut New Year Picture in Liaocheng; inheritance