

Concealment and Continuation: Symbol Deduction and Craftsmanship of Ninghua High Shed Lamp



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Abstract. Ninghua region is the cradle of the Hakka people, they survived here for thousands of years, through continuous convergence, evolution, and gradually bred a unique multicultural. The high ceiling lamp is one of its cultural carriers, and it is also an important tool for local people to entertain people, entertain gods and maintain clan relations. Due to the great changes in the pattern of the times, the inheritance and spiritual continuation of the high-rise lamp technology have been seriously hit by the modernization process, and the survival situation is worrying. As an excellent traditional folk art, it should not be allowed to decline. In addition to considering the local culture in the implementation of protection and inheritance, it should also consider the transformation of its value from the aspects of expanding the survival platform, developing economic attributes and keeping up with technological changes, so that the high-rise lamp has more room for growth in the information age.

Keywords: High Shed Lamp, Intangible Cultural Heritage, Skills, Symbols, Inheritance;

1 Introduction

Lantern is a traditional folk handicraft of Chinese Han nationality and a product of traditional farming civilization. It is originally a lighting tool. However, after continuous changes and evolution, its artistry has gradually become prominent, with both practical and artistic characteristics. It has become an indispensable project for folk cultural activities and atmosphere. Ninghua is a Hakka settlement, with the characteristics of the combination of north and south civilization, its lantern culture is colorful. Ninghua high shed lamp is the oldest and highest flower lamp in Sanming area. The pattern on the lamp is rich and colorful and vivid, which condenses various folk arts such as paper binding, paper cutting and painting. It carries the historical ethnic memory accumulated by the common production and life of the Hakka people in Ninghua, maintains the kinship of the local people, and continues the Hakka spiritual culture. It has been declared and included in the first batch of municipal intangible cultural heritage in Sanming City. However, due to the impact of modernity and its own development constraints, the status quo of high shed lights heritage grim. This paper clarifies the internal and external resistance of folk art inheritance by combing historical documents and field interviews with inheritors, and then puts forward the path of folk art vitality regeneration, and promotes the construction of sustainable inheritance mechanism of folk art such as high shed lamp.

2 Origin of Ninghua High Canopy Lamp

Ninghua County belongs to Sanming City, Fujian Province. It is located in the west of Fujian Province and the east of Wuyi Mountain. It has superior natural resources, dense streams and lush forests, and is the source of Minjiang River, Hanjiang River and Ganjiang River. Because of its unique geographical environment, since the beginning of the "Yongjia Rebellion" in the Western Jin Dynasty, the Han people in the Central Plains have been moving southward. From the late Tang Dynasty to the Song Dynasty, they were highly concentrated in Ninghua and its stone walls. They pioneered in this land, established a family, and gradually derived a new Han nationality-Hakka people.

As early as the sui and tang dynasties, there were Ninghua ancestors' mountain cutting, rafting in wu, 'so that the terrain block Ninghua to communicate with the middle and lower reaches of the Yangtze river economic and cultural exchanges, therefore, this water channel has a significant impact on the

development of Ninghua economy and its culture. The reason for the high-ceiling lamp is also closely related to this communication channel. It is said that during the Southern Song Dynasty, a Liu surnamed ancestors in Ninghua Huaitu used this waterway to travel to Yangzhou, Jinling and Suzhou, transporting Ninghua giant wood to these areas for trading and returning some other goods. Once, when he just arrived in Yangzhou, he happened to meet the emperor to select high-quality wood for the construction of the palace. According to Guo Baicang's "Minchan Luyi" record: 'Shan, Fuzhou, Xinghua, Longyan producers, not to Yan and Jian. Yan, Jian not Tingzhou. Ting belongs to seven counties, Ninghua is the most^[1]. 'Therefore, Ninghua's fir was naturally selected by the emperor as the top material for the construction of the palace. The tireless supply of Liu's wood merchants guaranteed the construction of the palace, and the wood merchants were also rewarded by the emperor. When the emperor asked him what he wanted for a reward, the wooden merchants listed many colorful lights in the palace, all of which were dazzling. Among them, there was a colorful lamp named "Hundred Birds Facing the Phoenix," which could be carried on his shoulders. Since Huaitu had the lantern given by the emperor, the local prosperity, and the adjacent stone wall, a large number of Hakka people poured in, Huaitu, stone wall and other places to make the lights more vigorous, and the lanterns became more and more noisy. Each lamp has the word "holy decree" in the book, which has a far-reaching reputation, but also because of too much publicity, there is a suspicion of relying on the official position, which affects the harmony of the neighbors. Therefore, the number of lanterns was changed from 'more' to 'less', and the lamp body was changed from 'short' to 'high', which not only eased the relationship between neighbors, but also made the lanterns more distinctive. Because the lantern lamp is as tall as the shed, the local people call it 'high shed lamp'^[2]. (Fig.1)



Fig. 1. Traditional high lamp (quoted from Liu Shanqun *Ninghua County Annals* [M], Fuzhou: Fujian People's Publishing House, 1992)

3 Ninghua High Shed Light Symbols and Techniques Show

3.1 Symbol composition of high ceiling lamp

The high-shed lamp is up to 15 meters high and covers an area of 4.5 square meters. It is huge and square columnar. The lamp body generally has seven layers, which are built up layer by layer. It is a combination of multiple lamps, that is, the 'mother and child lamp' commonly known in the folk. The trunk is built as a mother lamp with bamboo and wood branches. The child lamp is used as an individual unit or extends out of the mother lamp or is attached to the mother lamp. It is skillfully grafted onto the mother lamp in various forms such as suspension and insertion. Because of the use of bamboo material, when the lantern is in a moving state, the sub-light will swing, ready to come out, full of dynamic, constitute a dazzling huge three-dimensional symbol. High ceiling lamp early decorative content to full of auspicious atmosphere of 'birds toward the phoenix' mainly, then gradually appear to layer as a unit of grouping scene, lamp body from the original structure of only seven layers into five or seven layers, specifications also have a high, medium and short changes^[4]. due to the hierarchical structure of the canopy lights, each layer is relatively independent, so the decorative content also has its own independent meaning, or to the grain Fengdeng, good weather for the content, pray for the coming year Rang full home; or to historical allusions, folklore as the main purpose, teach future generations to learn from the past; or to birds and beasts, flowers and birds landscape as the theme, looking forward to good luck. In general is to reflect the local people's good wishes for life, with rich interest and enlightenment significance. The high-shelf lamp usually travels at night with folk entertainment activities. All kinds of pattern depiction techniques

are refined, and the mental outlook and physical characteristics are prominent. They are vividly reflected by the lights. The whole lamp is magnificent in the distance and exquisite in the close view, which surprises countless viewers.

3.2 High-ceiling lamp skills show

The main frame of the traditional high-ceiling lamp is mainly composed of bamboo strips, and only a small amount of wood is used to fix the trunk on the lifting frame. The front of the lamp is covered with paper colored lights, all made of paper twist wrapped around the bamboo strips. The periphery of the frame is wrapped with a good transparent fur edge paper, and then decorated with brightly colored paintings. Because of its large lamp body and parade at night, it needs strong lighting to highlight the exquisite production of high-rise lamps. However, in the era of no electricity, the strong lighting required by the high-rise lamp is a troubling problem. The traditional candle is easy to extinguish or burn faster due to the high temperature in the lamp body, which is not applicable. Therefore, a kind of 'oil string' is made locally to replace the candle. The oil string is made by kneading the edging paper into a strip of three or four centimeters, and then adding an appropriate amount of vegetable oil or butter and sulfur to boil it dry in the pot. When used, iron clips are installed at each lighting point of the lamp body, and they are clamped and lit. In an instant, the lamp body is clear, the effect is extraordinary, and it has the advantages of no oil leakage and no flameout^[5]. special lighting technology integration of excellent paper craft and exquisite painting art, making the layers of lantern theme more distinct, prominent, not only make the lantern exquisite skills better, but also to the audience to enjoy the visual and artistic influence.

4 Form Innovation and Value Continuation of Ninghua High Shed Lamp

4.1 ' Hakka Monument ' innovation tradition

With the migration of time, high-rise lamps continue to innovate. In 1996, Sanming City held a 'Thousand Lanterns Competition' lighting exhibition. Ninghua County sifted out the unique Huaitu Gaopeng Lanterns and made improvements and innovations on the basis of traditional Huaitu Gaopeng Lanterns. And won the first prize. The improved lanterns retain the traditional pattern of the lamp, and the shape is changed from the original square column to the pagoda. Layout, the original only in the front of the lights to the surrounding lights; in the form of viewing lights, from the sightseeing lights to the static viewing lights; on the power, the traditional human shaking is changed into electric drive; in lighting, the light replaced the candlelight; in the decorative content, the traditional auspicious theme to Hakka theme, played a role in promoting the spirit of Hakka propaganda^[6]. According to the theme of lantern, it is named 'Hakka Monument'. The traditional high-ceiling lamp is up to more than ten meters high, but because the exhibition needs to be displayed indoors, the lamp is reduced to 4 meters high and 1 meter wide. It is still a 7-layer structure with 35 lamps. The lamp holder is the first layer, the book has the word 'holy decree', and the paper-cut technique is used to cut out the double dragon bead pattern to embellish. The second layer is still decorated with paper-cut frame, illustrated with pictures and text to show the hakka ancestral home of zhong ling yu xiu incisively and vividly, including the cause of hakka five migration, period, region and migration route, distribution diagram, etc., as well as the hakka celebrity zhang xianzong, huang shen, one of the eight eccentrics in yangzhou, calligrapher yi bingshou, etc., and the first 19 surnames of hakka people.

The third layer is the rotating lantern, showing the hakka welcome map, full of festive atmosphere. Layer 4, 5 in the form of mother and child lights, showing the Hakka monument. The 6th and 7th layer lamp body will be given the meaning of the Hakka cradle, the top of the earth lamp, reflecting the Hakka people's descendants have been scattered in the world 84 countries and regions to thrive, contains the Hakka people's roots stretch, thriving scene. The full lamp is rich in content, exquisite in skills and exquisite in decoration. It not only serves as a task to promote Hakka culture, but also an important trial to innovate tradition.

4.2 ' Family planning blessing ' national policy promotion

After the successful exhibition of 'Hakka Monument', the road of innovation of high-rise lights has not stopped. In 2003, Mr. Huang Ruihai, a 70-year-old family planning volunteer, devoted all his gift money to the large-scale lighting exhibition of "Family Planning Light" to promote family planning work, and

personally designed the " Family Planning Blessing " high-ceiling lamp (Fig.2) for the main lighting exhibition. 'Family planning blessing' has made more bold innovations on the basis of ' Hakka Monument '. Through the visit to Mr. Huang Ruihai, he learned that in the design of lanterns, he retained the basic shape and layered structure of the ' Hakka Monument ' high-shed lantern pagoda, added iron rods to the lantern torso to make it stronger, and changed the word ' holy purpose ' on the lamp seat to ' family planning blessing ', in order to promote the national policy of family planning. In addition, he also boldly injected modern elements such as sound, light and electricity into the design of lanterns, so that they can be better displayed. Because the lantern is displayed in a static form, Huang Ruihai also integrates music and dance, combining movement and quietness, and making the visitors marvel at the lights. This lantern is up to 13 meters high, with a total of 6 layers. One layer of lamp holder is a square lamp, and the book has four seal characters of ' birth control and blessing '. The second layer is the image lamp, with the theme of ' butterfly love flower '. The butterfly joins the modern science and technology to make it dance in the flowers, which means that the family planning model is a good couple and the family is harmonious. The third floor is the drum lamp, which adopts the form of the folk entertainment project ' iron story ' to deduce the ' Mulan Xijian '. The six girls are loaded with lanterns, singing and dancing, which not only plays a propaganda role in breaking the old concept of ' women are not as good as men ', but also is an innovation that the high-shed lamp has never had. The fourth layer is a horse-riding lamp driven by electric power. The lamp is marked with the word 'yousheng eugenics happy life ', and is equipped with four small rotating lights. The fifth layer is the basket lamp, the shape is ' the goddess scattered flowers ', a young girl holding flowers and flowers to the audience, in order to show respect for the rural two women ; the six floors are all image lights, and the shape is the combination of the mysterious Donghua Mountain and the colorful pagoda. There is a crane on the top of the mountain, which is flying because of its electric drive. The birth control and blessing high-ceiling lamps not only follow the trend of the times in decorative themes, selection of materials, or in production techniques, which reflects the pragmatic spirit of Ninghua Hakka people who dare to innovate and pioneer, but also inject fresh blood into traditional art.

However, since the birth control has blessed the high-rise lamp, it has rarely heard the news of the high-rise lamp, let alone its renewal and reconstruction. Mr. Huang Ruihai, the inheritor of the high-ceiling lamp, is now in his old age, and has more than enough energy for the production of lanterns. Although the production technology of the high-ceiling lamp has been declared as an intangible cultural heritage, it still faces the risk of death and no successor.

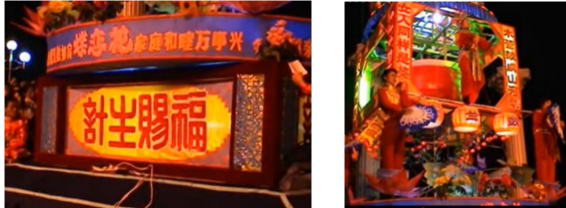


Fig. 2. Family Planning Blessing High Canopy Lamp Part Picture(Source : Huang Ruihai)

4.3 The value continuation of high shed lamp

Under the background of the information age, folk art has suffered a huge impact of modernization, facing many problems, such as the disintegration of the survival foundation, the interruption of the inheritance subject, the loss of traditional connotation, etc., to survive in the cracks, it is difficult to develop. Folk art has many functions such as transmitting positive energy, continuing history, inheriting pedigree and bringing benefits. Folk art carries the emotional sustenance of people everywhere, the memory of historical ethnic groups and the wisdom of hard struggle. It plays an important role in the development of the country and the nation^[7]. once brilliant shed lights also can not escape the decline, there are three main reasons : first, the traditional folk festival atmosphere weakened. There is an inseparable relationship between high-rise lights and folk activities, and folk activities are a way for people to celebrate traditional festivals. In today 's era of material abundance, people 's spiritual culture is also increasingly rich and diverse, and the process of globalization is obviously accelerating. People 's attention to traditional festivals and customs is getting worse and worse, because many symbols that can represent festivals are gradually forgotten (such as high-shelf lights), resulting in a less than one year of festival atmosphere, difficult inheritance of traditional festivals, and reduced motivation for folk art renewal and

re-creation^[8]. second, can not bring economic benefits for craftsmen. The inheritors of handicrafts at the municipal level in the county are not better than the provincial and national inheritors in terms of national financial support^[9]. Most of them are based on the love of folk crafts, only as a sideline of leisure and entertainment, such as Mr.Huang Ruihai, the inheritor of high-rise lamps. Because of the little economic benefits, there are few people who want to learn the production skills of high-ceiling lamps, so it is difficult to systematically and continuously inherit the production skills of high-ceiling lamps. Third, the application of technical means and materials out of touch with the times. High ceiling lamp innovation ' life blessing ' although the modern elements of sound, light, electricity, but now the means of science and technology is far more than that. The special feature of the high-rise lamp is that it is extremely large in size. Therefore, it takes a lot of manpower and material resources to rely on traditional technical means in production, and there are certain hidden dangers in safety. In the use of high-ceiling lamp materials, still in the traditional bamboo, wood and some iron combination, due to material performance limitations, lantern shape change is limited, the audience is naturally constrained.

Chinese civilization since ancient times because of eclectic, blooming and colorful, folk art is an important part. Like many excellent folk arts with a similar fate, high-ceilinged lamps need to be transformed and in line with the times in order to be better inherited and stimulated creative vitality.

(1).

Folk festivals have the function of ' stopping ' and ' awakening ' people 's life, such as the alternation of four seasons and the awakening of self-consciousness at the turning point of life, which enables people to control the order and rhythm of production and life, and at the same time reconciles the relationship between man and society, man and nature, and man and god. In the process of celebrating folk festivals, people gradually immobilized rituals, folk art is an important form of expression^[10]. The decline of folk art has a great influence on folk festivals, which weakens the festival atmosphere and the function of ' hint '. Therefore, traditional festivals and folk activities are complementary to each other. Festivals are the survival platform of folk activities. In order to enhance the atmosphere of festivals, the performance of folk activities should be increased. Therefore, only the expansion of the living space of high-shelf lamps can activate their motivation for renewal and growth. Only in this way can folk arts such as high-ceilinged lamps inject new vitality and vitality.

(2).

The protection system of the inheritors of folk art is not perfect, so there are many unstable factors, resulting in the phenomenon of " death. " Therefore, in addition to the support and opportunities given by local governments, folk art should also take the initiative to seek development. The transferability and graftability of traditional handicrafts determine that it can be combined with other arts, symbols and cultures. The production process of high-ceiling lamps is exquisite. If it can be combined with other carriers, it can be transformed into economic benefits with the help of the booming consumer market, so that traditional skills can be transplanted to new soil to survive and revitalize^[11]. or to ' elegantize ' the high-rise lamp, enhance its aesthetic value, highlight its artistry, stimulate people 's aesthetic care for the high-rise lamp, and make it re-enter the modern cultural space with the attitude of art.

(3).

The inheritance of folk art needs to be combined with modern technology. High ceiling lamp after two bold innovation, its influence and effect are very significant, but can be combined with more modern elements, promote its display form and content update, not only can enhance its social recognition, but also improve the inheritance enthusiasm. For example, the 2020 Lantern Festival held a large-scale light show in Taipei, which has invited Shanghai lanterns to appear here for five consecutive years. The purpose is to let the friendship between the two sides pass on warmth to the people and work together to overcome difficulties in the epidemic environment. On the basis of the traditional lantern technology, the lanterns on display in the exhibition combine the linkage effect of modern LED lights, and use new technologies such as computer modeling, 3D printing coloring and stage lighting effects to make the whole light show full of modern atmosphere and attract many people to stop^[12]. Therefore, the development of folk art can not stand still, in inheriting the excellent gene at the same time, also need to iterate with the development of the times, so as to practice its sustainable development, let the national cultural self-confidence has strong support.

5 Conclusion

The survival of high-ceiling lamp is closely related to its value activation and expansion. The limited living space of high-ceiling lampsThe reduction of festival activities and the weakening of festival

atmosphere are a key factor in the limited living space of high-ceiling lamps. Living space constraints lead to little economic benefits, no successor, lack of motivation to update, traditional skills and spiritual content continued difficulties. Therefore, the high-ceiling lamp should open the pattern, take the initiative to absorb, iteration, open up a new soil for survival, the value of extension into economic benefits to feed back the cultural survival, but also follow the pace of the people and the times, to find a balance between traditional and modern fulcrum, will continue to derive their own value in this ever-changing era of better survival.

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