

Study on Inheritance and Innovation of Fishery Culture

A Case Study of Fishermen's Kaiyang Festival and Xieyang Festival

Zhu Liu

Rongcheng College
Harbin University of Science and Technology
Harbin, China

Abstract—So far Chinese fishery culture has played a more and more important role in social development and embodied the beauty of traditional civilization and modern civilization to a certain extent. It is a long-standing tributary in the whole cultural river of the Chinese nation. However, from the current point of view, fishery culture has been a weak culture that has not acquired systematic popularization, leaving lots of points with regard of connotation, depth and breadth etc. worth of studying. For most of fishermen, what is important are the purpose and the effect not which God to believe and worship. Through the investigation of fete ritual, fishery culture is the local folk culture that has been inherited more than two thousand years, and has imprinted in fishermen's life concept. It becomes the spiritual pillar of sailing—fishermen pin peace and harvest of sea career on the fete and worship of East China Sea Dragon King, which forms one belief that express piety and pray for blessing. Besides, the folk activities like sea sacrificial ceremony also strengthen the unity and endeavor among fishermen and generate cohesive force from hearts to build confidence to defeat any terrifying waves and storms.

Keywords—fishery culture; worship; Kaiyang Festival and Xieyang Festival; ntangible cultural heritage

I. CURRENT SITUATION RESEARCH OF FISHERY CULTURE IN CHINA

The time-honored fishery culture custom in various regions of China, changing along with the time, has shaken off its own ancient superstitious color for thousands of years and gradually become a commemorative ceremony that quite has local folk custom style and characteristic in eastern Shandong coastal areas. The ceremony of sea worship of different regions varies in time and manner. Investigation and study of the status quo of fishery culture in some coastal areas are as follows:

A. The Fishery Culture of Daishan Island

As the station of Daishan County People's Government and the four town governments (Gaoting, Dongsha, Daidong and Daixi), Daishan Island, which is located in the northern coast of the north of Zhoushan main island in Zhejiang province and outside the mouth of Hangzhou bay, is the second largest island in Zhoushan islands. "Fig. 1" During lots of religious activities in Daishan Island, "Xieyang festival" as the representative has most distinctive features of island. Xieyang

refers to the fishing interval, which actually is the bygone "fishing off season" and previously is not celebrated as a festival. Fishing by Daishan islanders has four flood seasons—the first flood is from lunar calendar January to April, the second flood is from lunar calendar May to June, the third flood is from lunar calendar July to August and the fourth flood is from lunar calendar September to December. [1]During the flood seasons fishermen gather together to repair and maintain fishing tools and prepare to meet the next flood season. This period is named after "Xieyang" by fishermen in Daishan Island.



Fig. 1. Daishan Island.

In the 2006 Ocean Culture Festival, taking Xieyang as an opportunity, it holds a sea worship ceremony as the theme of "Thank the ocean and let the fish rest". "Fig. 2" sea worship ceremony. "Daishan sea worship" in 2007 was selected as Zhejiang intangible cultural heritage protection directory. During the period of Xieyang, Daishan fishermen first should worship gods. The folk belief that worship gods in a certain historical conditions is as spiritual and psychological self-comfort and support for the majority of fishermen, the more of which is spiritual concern. Fishermen pray to gods for the soul backup force of peace, unity, and harvest for themselves as well as their families, friends and family.



Fig. 2. Sea Worship Ceremony.



Fig. 3. Sea God Temple.

B. The Fishery Culture of Dongmen Island

Dongmen Island is located in the east of Shipu Town, Xiangshan County, Zhejiang Province; coastal defense has a long history and historical sites, ancient appearance and human landscape on the island are numerous with mountain and sea and exquisite scenery. History remains of marine culture and fisherman custom are rich, which is an "active carbon" fishery culture museum. Dongmen Island area is small but has more than ten temples, most fishermen on which believe in Buddhism. In order to reward the various gods, the island's believers often hold birthday celebration for monastic gods in the major temples with the manner of their familiar Buddhism dharma assembly, temple drama and so on. The Matsu temple on the island is regard as "intangible cultural heritage protection" by local relevant departments, like sea god temple. "Fig. 3" Since 2003, Matsu's birthday faith ceremony on this island has changed. That is, it adds Matsu birthday celebration and anchoring and cruise ceremony on the basis of original dharma assembly and temple drama, making Matsu's birthday faith ceremony more solemnly. [2]In the tenth fishing festival in 2007, the people in Taidong County, Taiwan Province for the first time held Matsu activity that look for lost relatives in Xiangshan County. The two sides agreed that it should hold both sides wishful belief, mothering wedding ceremony and Matsu blessing cruise activity in Shipu harbor in subsequent each fishing festival. As ancient sailing in the sea was often attacked by the waves with the ship sunk and people died, the safety of seafarers is the main issue for voyagers. They put their hopes in the blessings of gods. Before the ship set sail, the first thing is Heaven worship to pray for favorable wind and safety with worship of Tianfei Memorial Talet in the ship, as "Fig. 4" Matsu blessing.



Fig. 4. Matsu Blessing.

C. The Fishery Culture in Zhouge village

"Shangwang festival", which is in Zhouge village, Jimo, Qingdao, is one of folk festivals of ethnic Han in Qingdao, Shandong and is a festival of fishermen with more than 500 years' development history. "Shangwang festival" originated from gods and Buddha worship of ancient fishermen. Faced the whole vast universe of sea, fishermen seemed helpless and could only pray to illusory sea god for accident reduction and good luck. So this sea worship activity gradually formed sea god worship and belief and sea worship folk culture. The activity was the period of vernal equinox and Qingming of each year, and since 1990s the government designated that Gregorian calendar March 18 was sea worship festival, and officially named it "Shangwang festival" of this region. With the original and unsophisticated folk custom, it is known as "the first festival of the sea worship in China". Since 2004, on the basis of it, Jushu performances, imposing gong and drum, yangko dance and other folk cultural activities were added by Tianheng town party committee and the government in Shangwang festival of zhouge village; in 2005, it added folklore performances such as pleasing God of Wealth, wine for departure, Wuqiao acrobatics and cockfighting as well as the contents like folk custom photography contest of sea worship, sweet pastry dough modeling contest, folk-custom discussion; in 2006, it was officially named "Tianheng sea worship festival" and for the first time put forward the theme

watchword "harmony between people and sea, prosperity of home and state", including the contents such as pleasing God of Wealth, wine for departure, antique sea worship performances, sailing ceremony and so on. In 2008, this festival was awarded the "Best public participation award" by appraisal and selection activity of "Festive China awards" which was held by Qingdao Municipal Government and other, as "Fig. 5", "Fig. 6" Shangwang festival sea worship.



Fig. 5. Shangwang Festival Sea Worship.



Fig. 6. Shangwang Festival Sea Worship.

D. The Fishery Culture in Penglai Area

In the fishing villages surrounding Penglai area, Yantai, there are such custom for fishermen go to Dragon King Palace of Penglai Pavilion to sent lanterns and tributes to pray for sailing peace and fishery harvest on the thirteenth and fourteenth day of the first month of the lunar year each year. With the continuous evolution and development, later it was changed to offer sacrifices boat, send fishing lights, set off firecrackers and others as the main content of the ceremony, and meanwhile go to the seaside to hold large-scale celebration activities, which become a grand festival that hold every year in Penglai - "Fishing lights festival". [3] Lights have three meanings. The first is to take the meaning of fish and shrimp bumper harvest; the second is to illuminate the way to ensure that the ship and people can safely return; the third is to make gods recognize the ship and people and bless the safety of people and ship. Fishing lights festival, derived from the traditional Lantern Festival, has more than 500 years of history before the present. After the noon of the thirteenth and

fourteenth day of the first lunar month each year, the fishermen, with one family as a unit, firstly go to the dragon king temples or sea goddess temple to send lights and worship gods for full cabins of fish and shrimp and safety and fortune, spontaneously carrying sacrificial offerings from their home, waving the flag and setting off firecrackers; then they go to fishing boats to worship gods and sea; finally, they go to the seaside to grow the light, so as to pray that sea goddess can guide fishing boats to safely return with a light. In addition to the traditional fete activities, setting up the stage and singing dramas, gong and drum, Yangko, dragon dance and others in front of the temple are also the important constituent parts of fishermen's folk culture.

II. ACTIVITY FORMS OF FISHERMEN'S KAIYANG FESTIVAL AND XIEYANG FESTIVAL

That fishermen worship sea in Rongcheng City, Yuanguang Village has a long history. Tracing back to its origin, as early as the spring and autumn period, the backward means of production and production mode gave rise to the superstition to natural forces. Fishermen believed that there were gods in charge of all things and weal and woe could not be transferred as people's will, which creates legends of sea god. For impetrating that sea god bless their plain sailing of sea career and full cabins of fish and shrimp, Fishermen in Yuanguang village will put out to sea in the annual Grain Rain to offer sacrifice to the sea god. In the early years, the fishing tools were controlled by fishery broker and fishermen were employed in fishery broker, so the fishery broker would hold sea worship and sea god worship in Grain Rain to pray for safety and harvest on the one hand and unity for fishermen on the other hand. The 1960s, the sea worship custom once disappeared, but boat worship and dine together activity was increasing. Yuanguang fishermen pin peace and harvest of sea career on the worship of East China Sea Dragon King. Sea worship in Grain Rain has become the festival that expresses piety and prays for blessing.

April 20 or 21 of each year is known as Grain Rain. Because of the unique ocean geographical location and climate characteristics of Yuanguang village in Rongcheng city, deep-sea fish and shrimp and others animals will follow the law of seasonal migration and flock in the coastal waters of the Yellow Sea in the southern of the Yuanguang village on every Grain Rain day. Therefore fishermen have the phrases "Fish and birds are never late", "Hundreds of fish go ashore in Grain Rain". Fishermen rested after an entire winter will begin to neaten fishing nets and be ready for sailing, and then formally start the annual sea production.

In order to pray for peace and wish a bumper harvest, fishermen hold a ceremonious and grand ceremony and piously sacrifice to sea god before putting out to sea. Fishermen's sea worship activities last for three days. The first day is for preparing sacrificial offerings. Fishermen in the same boat prepare a fat pig with pea skin but no pig hair (coloring it red with antrum blood), ten big steamed buns, a bottle of Chinese distillate spirits and a parcel of incense paper and firecrackers. If single family worships, use only pig's head instead of the whole pig. The next day, that is, the afternoon before Grain Rain (6th solar term), the fishermen who put out

to sea successively went ashore with fat pigs and sacrificial offerings and get to the front of sea god temple or the goddess temple. The first is putting tributes, then set off firecrackers and the last is burning joss sticks and kowtowing, facing sea to go down on their knees and worship. On the third day(the solar term Grain Rain), the fishermen merrily gather, sitting on the floor, to drink with a big bowl, eat a lot of meat and play drinking games at feasts, drinking until falling into dark all round, so Grain Rain (Kaiyang and Xieyang Festival) has become fishermen's happy festival. This sacrificial ceremony is the local folk culture that has been inherited for more than two thousand years, and has imprinted in fishermen's life concept. It becomes the spiritual pillar of sailing and forms one belief, e.g. "Fig. 7" fete and "Fig. 8" faith.



Fig. 7. Fete.



Fig. 8. Faith.

over the local fishermen and have been rooted in the minds of coastal fishermen and the masses in fishing areas. According to intangible cultural heritage protection thoughts at home and abroad, there are two kinds of protection ideas—one is to regard "protection" as the specific preservation and maintenance of this existence and the other is that the essence and main idea of "protection" is to maintain and strengthen its inherent life to enhance its own "sustainable development" capacity. [4] However, the survey and research found that "Fishermen's Kaiyang festival and Xieyang festival", despite of being listed in the national intangible cultural heritages, only manifests itself by a brand standing in front of dragon king temples without any systematic introduction. The shock brought by modern civilization to the traditional craft also results in the situation that some folk arts and crafts of fete tribute face with no heir.

Rongcheng municipal government has organized seven times "Rongcheng international fishermen festival" activities. Because of funding, activity content and other issues, the relevant government activities have been suspended and the relevant text and video information cannot be seen in the market. Although those activities have a quite great influence to the local fishermen, others barely know this intangible cultural heritage, for its research contents start a little late and are not systematic enough and thorough, so it leads to the lack of relevant theoretical research guidance, which to a large extent restricted the "Fishermen's Kaiyang festival and Xieyang festival" development. For inheritance content of intangible cultural heritage about "Kaiyang festival and Xieyang festival", the research is the theoretical study foundation of many cultural contents such as history, religion, production and folk custom. At the same time, it should be reflected in the value of economy, culture, education and other aspects with the increase of media publicity strength and positive innovation research by the help of modernistic multimedia communication means. The design of the CIS manual of Kaiyang festival and Xieyang festival, which includes the exclusive logo, the standard color and words, the souvenir design and food culture brochure, should be made to improve the quality of external publicity and to promote the tourism products popularity of sea worship custom and culture. And the seminar about tourism and folk custom should be held to abandon waste matters and negative factors in folk belief and minimize resources and to avoid the environment destruction in the process of development. The above are to realize the tourism resources of "Fishermen's Kaiyang festival and Xieyang festival" and the sustainable development of environment, and bring forth new ideas in the new methods of inheritance and development of intangible cultural heritage.

III. INHERITANCE, INNOVATION AND RESEARCH OF FISHERMEN'S KAIYANG FESTIVAL AND XIEYANG FESTIVAL

"Fishermen's Kaiyang festival and Xieyang festival" is the second batch of national intangible cultural heritage directory issued by the State Council in 2008 with folk custom heritage number of 979 X -72 and Rongcheng city in Shandong province is one of coastal regions that are applied due to "Fishermen's Kaiyang festival and Xieyang festival". Through the investigation, it is discovered that "Fishermen's Kaiyang festival and Xieyang festival" activities have great influence

IV. CONCLUSION

To sum up, fishing culture, the national intangible cultural heritage passed down for thousands of years, is both the spiritual cornerstone of the Chinese nation standing independently in the world and a living fossil of national faith. Besides, it plays an irreplaceable role in the historical process. Through the inheritance and innovation of Chinese fishing culture, the sustainable development of tourism resources of "Fishermen's Kaiyang festival and Xieyang festival" and

environment can be realized, and the new method of the inheritance and development of the intangible cultural heritage can also be created.

REFERENCES

- [1] Qian Zhangfan. Folk Belief and Fishermen Life in Daishan Island [D]. Wuhan: East China Normal University, 2007.
- [2] Wen Jun. Sound Research of Matsu Birthday Belief Ceremony in East Gate Island [D]. Shanghai: Shanghai Conservatory of Music, 2009.
- [3] Xu Bin. The Evolution of Sea Worship Custom and Tourism Development of Jiaodong Fishermen [J]. Contemporary Economics, 2007, 10 (102).
- [4] Yu Jingjing. Protection and Utilization of Intangible Cultural Heritage in Jiaodong Area [J]. Tourism Forum, 2006, 04 (507).