

Study on the Teaching about Shaman Paper-cut

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Abstract: Shamanism is more common popular phenomenon in the world as a kind of primitive religion, no unified form doctrine and specific beliefs. But the shaman spell ceremony of shamanism belief culture symbol can be cognition and recognition through visual communication. Shaman paper-cut as an important form of folk art, is the important carrier of shamanism culture inheritance. With the background of the "Belt and Road" Initiative development strategy, the shaman paper-cut interactions become northeast Asia bond. In the shaman paper-cut teaching practice, cognition, identification and the symbolic language of shamanism belief culture can more reflect the mystery of the shaman paper-cut.

1. Introduction

The corridor of Northeast Asia, especially in the northern minority area, is one of the main cradles of shamanism. The shamanism of China, Russia, Mongolia, South Korea, Japan and other northeast Asian countries have significant differences in concept cognition, deities system, division of labor, and the process of sorcery. However, the unique cultural characteristics of shamanism can be recognized and recognized through the ritual of ritual. Shamanism's unique belief culture symbol can be show out through the expression of shaman paper-cutting, so as to promote the interaction among all countries and peoples in Northeast Asia.

2. The Culture Symbol of Shamanism in Northeast Asia

"The barbarians, who have no power to fight nature, have faith in god, devils, miracles, etc". [1] In early human society with low level of productivity, the shaman is regarded as a "immortal" between people and god, play an important role in People's daily life, in the life etiquette, such as weddings, funerals are invited the shaman spell, shaman is the core of primitive religious beliefs have unusual mystery.

The shamanism faith is widespread in northeast Asia, and the culture of shamanism that formed has continued to this day. In northeast Asia, the contents of shamanism are differeners because of it spread different areas and ethnic groups. However, the totem worship and the worship of gods, which constitute the cultural symbols of shamanism in northeast Asia, are presented in a visual way and are easily recognized and recognized by people.

2.1 Totem worship

"Totem worship is one of the main contents of shamanism". [2] The totem worship of shamanism in northeast Asian mainly includes natural totem worship, animals totem worship and plants totem worship, the cultural symbols of these totem worship can be widely used in the shaman paper-cut, adding the mysterious of shaman paper-cut.

2.1.1 The totem worship of natural world

(1) The totem worship of the sun and moon. In the natural world, shamanism advocates the sun and moon. They think that the sun is a symbol of light, happiness and prosperity, the moon is such as the sun in the dark, a symbol of free light and happiness. In shaman's uniforms and the props, we

can see the signs of the totem worship of the sun and moon, showing out the auspicious and beautiful moral.

(2) The totem worship of the fire. Fire is a form of martial arts that ensures sufficient sunshine for people, livestock, corn and fruit. Fire can burn or eliminate the harmful elements that cause disease and death, the material and spirit that threaten all living things, so as to purify people, livestock and crops. [3] Therefore, during all the sacrificial activities of shamanism, sacrifices to fire are most important. The shaman's masks, uniforms and the props are able to see the image of the fire, delivering a powerful deterrent.

2.1.2 The totem worship of animals

(1) The totem worship of bear. The cult of bear in northeast Asia is rooted in the myth of the combination of human and bears. A legend show that, in a long time ago, there was a olunchun middle-aged women in northern China, who wearing a red bracelet on the right hand, to pick wild vegetables and fruit in the mountain forests, when she came back were lost because of the dark, henceforth becomes a bear. A few years later, the woman's husband went hunting in the mountain and saw a bear eating persimmon, aiming and killing it. But when he was peeling the bear, the hunting knife could not fit in the forelimb, and on closer inspection there was a red bracelet on it, which was the bracelet that on his wife's right hand. Since then, the bear has been regarded as the incarnation of the orunchun, and the custom of bear totem worship has also been carried out. But from a mythological point of view, the bear totem worship of shamanism in northeast Asia is not worth believing. From the social background of the formation about shamanism, due to the low level of productivity, when the early humans get along with nature, they have limited ability to resist natural disasters, wildlife intrusion, so the sense of awe come out, and then developed into the totem worship. It is more reasonable to explain the phenomenon of bear worship.

(2) The totem worship of bird. The totem worship of bird is a typical representative of the social and religious form of shamanism in northeast Asia. It includes that take the totem worship of bird as family name, as the symbol of matriarchal clan of the single lineage system, take the clan tree as a totem shrine, take the bird totem as the clan mark and other religious concepts. On this basis, through the totem reproduction ceremony of the bird and the totem ritual of catch bird, and various kinds of totem taboo behavior, centrally reflects the dominance in society and clan lived about the matriarchal society of women.

The totem worship of bird about shamanism in northeast Asia is represented different because of the different regional and national cultures, for example, the Mongolia shaman adores the swans, and the ethnic manchu shaman in the north of China worship the crow, the Mongolian shaman worship the eagle, these are the representative of the bird totem.

(3) The totem worship of fish. The totem worship of fish about shamanism in northeast Asia is closely related to its production and life. Heilongjiang valley along the border between China and Russia, especially in the areas of hezhen nationality which in jinjiekou, the city of JiaMusu, HeiLongjiang province, local residents life is closely related to fish production, gradually formed the unique culture of fish. The hezhen ancestors regarded themselves as "the descendants of the fish", In their opinion, fish is a symbol of totem, a fetish of sex, a tool for making life. The totem worship of the fish was formed in the shamanism of the hezhen nationality, which spread to other regions or ethnic groups, had a great influence.

(4) The totem worship of deer. Deer is a common species in northeast Asia and is closely related to human life. In particular, the olunchun and hezhen people in northeast China, long long ago, they often regarded the deer as the object of hunting, and the deer provided important food sources for the ancestors of these ethnic minorities. Over time, they have developed a certain affection for the deer and incorporated the characteristics of the deer into their daily life. In folk custom, the deer is also a symbol of evergreen, longevity and auspiciousness, and the shamans serve the deer as god. The antlers on the shaman's hat, the deerskin strips on shaman's clothes, all reflect the worship of deer in shamanism. Expecially the shaman of the hezhen nationality, the number of antlers on shaman's hat distinguish the high and low level of shaman, "the antlers are three, five, seven, twelve

and fifteen, total six levels. It takes about two or three years to ascend from the beginner's hat to the three antlers, and it will take about forty to fifty years to ascend to the highest fifteen". [4]It can be seen that the deer totem worship of shamanism in northeast Asia is very prominent.

2.1.3 The totem worship of plants

Shamanism regarded the tree as the "god of heaven" and believed that the tree was spiritual. In 1992, the TV documentary "the last mountain god" showed the forest life of the last shaman Meng Jinfu, who is a olunchun lived in northern China. Before he hunts, or catches his prey, he sacrifices the tree, which cuts the bark and cuts the outline of the face, with eyes, nose, mouth and ears. Then he will burn incense and kowtow, offering food, begging the gods of the tree, helping to catch prey, or to remove the evil, and to bless the whole family. The manchus are take the willow tree as the object of worship. "The manchu family has surnames willow as female ancestors. The leaves of willow, manchu called Buddha, the word of Buddha is the same as vulva in the manchu language, it can be seen that the leaves of willow symbol of female sex organ, the symbolism matched the fertility of women in shamanism, it has the concept of witchcraft to protect the infanticide effect by loving, cultivating and watering willow trees". [5]Similarly, "the shaman of hezhen nationality also worship the trees, they believe that trees are alive, spiritual, superable, long life and strong fertility. The yakuts of the Russian federation of the saha republic believe in shamanism. They also take the trees as the life, as if they were their own mother". [6] It can be seen that there is a strong similarity between the shamanism of the plant worship in northeast Asia: they take the trees as worship.

2.2 Gods worship

In the process of historical development, the totem worship of natural, animals and plants about shamanism in northeast Asia gradually turned to the gods worship, in shaman religious activities, there appeared the images of gods, such as the gods of the sun, the moon, fire, bear, eagle, fish, deer, it further promoted the development of shamanism culture. These worship of gods can be divided into three categories.

2.2.1 The gods based on natural phenomena

This kind of gods is dominated by natural phenomena such as heaven, earth, mountain , sun, moon, star, and also wind, clouds, rain, snow, thunder, lightning, etc. The cultural symbol of shamanism in northeast Asia, the gods of wind named Xi Silin, show a strong masculine image, he can swallow everything with great power. The gods of fire has male image and female image, For example, the shamanism of ewenki nationality is known as "enekantogo", the shamanism of mongol nationality is known as "woad galley khan", the shamanism of manchu is known as "tumu mother" or "dokaho goddess". The male gods of fire such as the shamanism of manchu named A-tuo, legend has it that he stole a gourd of fire from the fire bank in the sky, and put the fire into the rock, took the rock to the earth, given it to the human race, thus the human race entered the age of fire.

2.2.2 The gods based on animals and plants

In northeast Asia, the shamanism cultural symbol of faith, turn the totems worship of animals and plants to the worship of the gods, which are still dominated by animals and plants. For example, the god of eagle: kuo li se weng, can help shaman to send soul, lead road and pack line. He looks like an eagle flying, the shaman send the soul of the dead to sheol and come back, "kuo li" will lead road. When send the soul, the shaman asked someone else to carry by the hand with the eagle god puppet walk forward, and must be careful along the way to stay flat, if the eagle god puppet heads up or down, the shaman will think it hard to walk. The god of bear: dun te se weng, he can protect the whole village away from the violation from bears, this puppet's head is round and the top is concave, the face has round eyes and mouth, looks bear. The god of tree: fei you he, he can bless the whole family safe, fishing and hunting harvest.

2.3 The god which human imagine has special functions

In northeast Asia, the shamanism cultural symbol of faith appeared a lot of gods with special

functions that human imagine. For example, the god of fertility: wu mai mama, she was one of the shamanism gods of ancient kyrgyz who lived in China and Russia. She has her duty to bless the baby born, has always been kept in the contact with the trees that symbolise reproduction and life, she often stops between the treetops and the dense foliage. The tree of life that blessed humanity is the mysterious tree that perches the goddess of fertility, and is the sacred path that god has to pass through. The god of lucky: sha ke sha en du li, was one of the shamanism gods of manchu, when the new born coming, build a new house, heal the sick of a long illness, fight a battle, return safety, need to sacrifice the god of lucky.

In the real social development, the totem worship and the worship of the gods in the shamanism beliefs of northeast Asia are not alone, most of the time, there are several cultural symbolic that perform together. For example, the shaman culture in northeast Asia, trees and birds are associated with the continuation of the life of the gens, they were seen as a common sign of the gens. Every clan has its own "lucky bird and tree". The cultural symbol of this synthesis provides a source for shaman paper-cut.

3. The Shaman Paper-cut and Its Artistic Expression

3.1 The shaman paper-cut

Shaman paper-cut is the earliest manifestation that the Shaman wizard use it in the process of ritual. This social phenomenon was brought into the folk by the development of society, then becomes a form of folk art expression, to be a unique art form of Chinese paper-cut. Overall, the shaman paper-cut is one of the general term for the art of paper-cut in different regions and national of the world, it is a folk art form that shows the cultural symbol of the shamanism by cutting and engraving.

3.2 The shaman paper-cut artistic expression

Art is the product of social development, Thomas Monroe put forward the point of view in "Evolution of art and other theories of cultural history": Witchcraft always encourages the development of art. As a form of artistic expression, the shaman paper-cut become an important carrier of the spread and development of shamanism, Shamanism also enriched the art expression of shaman paper-cut in the course of development. Shaman paper-cut is used in traditional paper-cut to apply the cultural symbol of shamanism about the totem worship and the worship of gods, make the artistic creation of the object about the totem worship and the worship of gods, then design the paper-cut works. The artistic expression of shaman paper-cut is unique and abstract, different from other areas or types of paper-cut, very mysterious.

Now, the shaman paper-cut mostly service for shaman ceremony, the more common one are mammy, foto, white hang, etc. The object is main of manchu men and women, shaman totem and deities, life production customs, marriage and funeral rites, etc., which with strong national characteristics. The paper-cut of person and animals do not have been cut, commonly used to burn the eyes and decorative patterns of the animals, with black carbon paint the emblazonry, looks natural. The representative one of shaman paper-cut about goddess series are made by Guan Yunde. In fact, because of the large number of goddess shamans, these goddess are difficult to form, it's very difficult to the create of Guan Yunde. When design the shaman paper-cut of the mouse star goddess, in order to put the star bitmap in right place, reflect the characteristics of the mouse star goddess——both a goddess and a mouse star, He adopted the method that put the goddess and mouse star together, the characteristics of mouse were seen and accentuated the beauty of a woman's body in the picture, include the mouse star bitmap, the characteristics of the mouse star goddess are revealed. When design the shaman paper-cut of drum and whip star goddess, Guan Yunde designed the outline of the work into a drum shape cleverly, the composition in the outline is a woman shaman with a drum in one hand and a whip in another hand, sing the song of god on a flowing cloud, in this way, the shaman paper-cut with the cultural symbol of the shamanism religion is formed.

4. The Application in Shaman Paper-cut Teaching of the Culture Symbol about Shamanism Religion in Northeast Asia

In Sep. 2009, Chinese paper-cut was listed in "the world intangible cultural heritage list" by UNESCO. The shaman paper-cut is an important part of Chinese paper-cut, as an important traditional handicraft art form, it needs to be effectively protected and passed down. In China, Bohai university established the first museum of art about shaman paper-cut in Dec. 2015: The museum of art about shaman paper-cut in northern China, it plays an important role in the protection and inheritance of the education about shaman paper-cut.

4.1 Extracurricular teaching: Let students know the cultural symbols of shamanism religion and refine it

It is an important step to deepen teaching reform in bohai university. Break the traditional classroom of cramming theory teaching, pay attention to practical teaching, let the student become the master of study. In shaman paper-cut lessons, teachers should be proficient the shamanism religion culture in northeast Asia, introduce to the students systematically in class, and let the students understand and digest this culture, and by looking up a lot of literature, refining the cultural symbol of the shamanism religion in northeast Asia, then apply these cultural symbol which contain the regional characteristics and national characteristics to shaman paper-cut creation. To refine the image of totem worship and gods worship from the cultural symbol of the shamanism religion in northeast Asia. Such as the totem worship of the sun, the moon, fire, birds, fishes and deers can be refine into the emblazonry of the sun, the moon, fire, also the pattern of birds, fishes and deers, According to the describe words about the image of fire god, tree god and lucky god, draw out the specific pattern, then create the shaman paper-cut.

4.2 Classroom teaching: create the shaman paper-cut with the cultural symbols of shamanism religion

In the extracurricular teaching, the refinement of the cultural symbols of the shamanism religion in northeast Asia, lays the foundation for the design and creation of shaman paper-cut in classroom teaching. Mammy is an important form of shaman paper-cut, with male, female, old and young. It's usually in a positive standing image, the hands down, the five fingers apart, the five sense organs Shade engraved, the nose is triangular, the clothes are all authentic manchou. There is also the stereo mammy, cut with two pieces of paper, the head of mammy was cut single, then cut a long neck to be inserted into the clothes of the mammy, the big braids of male mammy can be folded behind, also can be held above the head, as a sign of separation from female mammy. To enrich the artistic expression of mammy, the teachers can teach the students to apply the emblazonry of the sun, the moon, fire, also the pattern of birds, fishes and deers about the cultural symbols of the shamanism religion in northeast Asia to the dress and headdress decoration of mammy, to enhance its cultural characteristics. It also can combine the modelling of willow and female mammy, create "willow mother" shaman paper-cut works. Without a doubt, the creative potential of contemporary college students is limitless, with the guidance of professional teachers, it is possible to create a beautiful paper-cut with unique regional cultural characteristics and ethnic cultural characteristics.

4.3 Comprehensive teaching: bring the students' shaman paper-cut to the market with innovation and entrepreneurship

With the deepening of college students' innovation and entrepreneurship education, In the course of teaching, it is the main content of theory and practice, curriculum and extracurricular comprehensive teaching to guide the students in innovation and entrepreneurship training. During the shaman paper-cut teaching process, according to people's needs, refine and apply the cultural symbols of the shamanism religion in northeast Asia, then design and creative the shaman paper-cut, and bring mature works to market, transforme the unique culture of shaman into market resources, improve students' ability of innovation and entrepreneurship constantly. For example, the mask of

shaman, it was first made of leather, and a necessary part of the shaman ceremony, later developed into the game props in folk entertainment life. At this stage, we can enlighten the students to refine and apply the cultural symbols of the shamanism religion in northeast Asia, with skin-cut or paper-cut to create the masks, bring it to market as a home furnishing or Halloween mask, in order to realize the innovation and entrepreneurship purpose of university students.

With the smooth implementation of China's "belt and road" development strategy, the development speed of cultural industry in the world is speeding up. Shaman paper-cut as a cultural resource, can be marketable development, also can be an important carrier of innovation and entrepreneurship of college students. The key is in the shaman paper-cut teaching process, teachers should focus on inspiring students to refine and apply the cultural symbols of the shamanism religion in northeast Asia, and creative new works which with unique regional cultural characteristics and ethnic cultural characteristics, then bring these paper-cut to market, improve students' ability of innovation and entrepreneurship, promote the exchanges and integration among northeast Asian countries

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