

Joon County “Mud Goo” Protection and Inheritance of Innovative Ideas to Explore

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Abstract: As China's intangible cultural heritage, the continuous progress of human civilization and the rapid development of social productivity have caused the space for the development of “mud goo” to fade from people's attention. Therefore, if we want to realize its permanent protection and inheritance, we need to use digital technology, develop IP derivative products and joint university education platform to realize the real sense of “living” inheritance of Joon County Mud Gu.

1. Introduction

Joon County is a national historical and cultural city in the plain of northern Henan, and there are not only many historical and cultural monuments, but also a series of rich intangible cultural heritage such as mud goo, folk fires and ancient temple fairs in the first month. By studying the historical background, folk culture connotation, protection and inheritance, the author proposes a path for the innovative protection and inheritance of the intangible cultural heritage of “mud goo”. It is intended to arouse people's attention to traditional culture and to perpetuate the “mud goo” of Joon County, which has a strong local sentiment and distinctive characteristics of the Central Plains.

2. Overview of “Mud Goo” in Joon County

Joon County is a county under the jurisdiction of Hebi City, Henan Province. On January 4, 1994, Joon County was declared a national historical and cultural city by the State Council, and in addition to that, it was named the “Township of Chinese Folk Art” by the Ministry of Culture. “In the spring of 2002, a pair of clay cugu in the shape of a dove was unearthed at the northeast end of the Liyang City site, which is about 12 cm high and has a round hole on the back to be blown, similar to the ancient In 2006, the Joon County “Mud Goo” was included in the first batch of national intangible In 2006, Joon County “Mud Gu Gu” was included in the first batch of national intangible cultural heritage list.

2.1 Historical Background of “Mud Goo” in Joon County

The ancient county of Joon was the center of activity of Zhuan Xu and the clan of Emperor Çuk, and was also the capital of Yin Shang, who revered Yanzi. This is the origin of the phrase “the Xuan bird descended from heaven and gave birth to Shang” in the poem “The Song of Shang”. The Xuan bird is the swallow, which is an important bird deity worshipped by the folk, and it is a symbol of good luck, love and sweet life. Because it is related to the “Xuanjiao Shengshang”, people have the custom of honoring “Yan Niang” and “Yan Grandmother”. Joon County folk beliefs are relatively prosperous, and the profundity of its cultural connotation can be traced to the initial formation of Chinese national culture, and such a background will naturally produce such folk art works as “mud goo” which carries rich traditional culture. In the first month of the ancient temple fair, Joon County “mud goo” is particularly notable among the many folk customs and folk arts in Joon County, which is not only a symbol of Joon County culture, but also a microcosm of the folk culture of the Central Plains.

2.2 Overview of the Art of “Mud Goo” in Joon County

Art comes from life, and the origin of “mud goo” is also derived from the production and life culture of local people in Joon County. The folk artists who make “mud goo” create different forms of mud goo through their own understanding of the outside world, and although each mud goo does not have a standardized external image, each one can reflect the rich folk local flavor of the Central Plains. The color scheme generally adopts black as the base, with red, yellow, blue, green and other bright and pure primary colors to draw the pattern, and this strong and simple visual color impact makes the “mud gu gu” full of vitality and vigor. The source of the motifs is also taken from the local rural life, ancient temple fair, opera and literature, myths and legends and ethnic beliefs. According to its modeling characteristics and expression content, mud gugu can be roughly divided into birds, animals, traditional characters and folk customs. Flying birds originate from our Chinese culture's belief and worship of bird gods, such as turtledoves, swallows, and mandarin ducks, which mean long-lasting wealth and prosperity; animals, such as horses, cows, sheep, chickens, dogs, pigs, lions, tigers, dragons, unicorns, and the twelve zodiac signs, etc. The first six animals are closely related to the production life of the working people and hold the good hope of prosperity of the six animals and the harvest, while tigers, lions The tiger, lion, dragon and unicorn are the beliefs of our national culture since ancient times, carrying the good wishes of people to avoid bad luck and pray for peace; the traditional characters are mostly taken from classical masterpieces such as “Journey to the West”, “Water Margin” and “Romance of the Three Kingdoms”, while the folk customs such as “selling melon”, “catching the market” and “looking at the bride” are taken from the classic scenes of local life.

3. The Protection and Inheritance Status of “Mud Goo” in Joon County

As China's intangible cultural heritage, Joon County's “mud goo” should be protected and inherited from both ideological and operational aspects. However, with the continuous progress of human civilization, the rapid development of social productivity, the acceleration of commercialization and the intervention of the Internet, people's lifestyles and interests have changed dramatically, and the traditional folk art of mud play is difficult to gain the cultural interests of contemporary people, making the development space of “mud goo” subject to a certain impact, and gradually fade out of people's attention.

3.1 Conservation Status of “Mud Goo” in Joon County

In Joon County, the survival and development of mud goo often relies on the Joon County local ancient temple fair in the first month. In the past, every family in Joon County would make some mud goo and hoard it at home, and then sell the mud goo at the temple fair in the first month of the year to get money to support the family. With the advent of the new era of reform and opening up, the traditional market of mud cuckoo has been severely impacted by the increasing number of toys produced by industry, and the arrival of the new era has also been accompanied by the expansion of employment, and villagers in Joon County have begun to look for new ways of survival and abandoned the traditional craft of making mud cuckoo.

In recent years, China has begun to attach great importance to the protection of intangible cultural heritage, and has introduced relevant laws and regulations to ensure it. As a national intangible cultural heritage, Joon County Mud Gu Gu has naturally attracted the attention of social scholars and experts, and at this time, although the market of Mud Gu Gu is not as good as before, its artistic value has been greatly enhanced. In order to facilitate the study of mudgu, the government and folk artists have set up mud workshops, companies and research institutes, established the Mudgu Association and built the Mudgu Museum. The museum houses a display of the works of the big clay workshops and is not only an exhibition hall but also a training base for the art of clay sculpture. The folk artists who make mud goo have also received help from the state and government, such as the old generation of mud goo artists Wang Lantian, Wang Tingliang and Hou Quande, who were awarded the title of “Folk Artist of Henan Province” by Henan Folk Art

Association. Many of Wang Lantian's masterpieces have been collected by the National Art Museum of China, the Central Academy of Fine Arts and museums around the world. Inclusion in the intangible cultural heritage not only increases the protection of mud goo, but also supports and encourages the folk artists who create it.

3.2 Status of the Inheritance of “Mud Goo” in Joon County

How to inherit and develop traditional folk art and culture is a question that needs to be paid attention to and considered in China and even in the world. Through the author's fieldwork and related literature, the main inheritance methods of mud goo are family inheritance, teacher-apprentice inheritance and school education inheritance. The most common and widespread way of inheritance is the inheritance within the family, the family elders pass the traditional skills from generation to generation, father to son, son to grandson, and there is no “pass on male but not female” or “pass on female but not male”, as long as the children want to learn, they can pass on their skills. As long as the children want to learn, they can pass on their skills.[1]The second is the teacher-apprentice heritage, teacher-apprentice heritage since ancient times is an important means of inheriting cultural skills of the Chinese people, learning from a teacher is also a very common way of learning, there is often “one day as a teacher for life as a father”, it can be seen that the teacher-apprentice heritage is not second to the family heritage. However, in modern society, due to the popularization and development of school education, Joon County mud goo as a national intangible cultural heritage into the school art classroom, Joon County primary and secondary schools opened mud goo lecture classes, and various colleges and universities also invited Yang Jangtun folk artists to hold mud goo art lectures, providing a new channel for the inheritance of mud goo.

The arrival of the new era of new technology and the intervention of the Internet has opened up the horizons of many working people, who can see the larger world without leaving their homes. As a traditional clay sculpture craft, mud goo is conservative in style and weak in visual impact, and has rarely been fashionable in the eyes of young people who are pursuing new trends, and coupled with the loss of traditional beliefs and spiritual culture of contemporary youth, it is obvious that relying on conservative inheritance alone is not enough. Therefore, some mud goo artists have started to have a certain sense of crisis and have made some innovative development of traditional mud goo to prevent being eliminated by the times.

Yang Jangtun Village in Joon County, for example, is the first village of clay sculpture in China. In the past, mud goo was just a toy for children to play with, but a new generation of artists started to make new mud goo works according to the development of the market in order to preserve the craft of mud goo. Nowadays, the market of Joon County New Year's Temple Fair not only has traditional themes of mud goo, but also animated cartoon works such as Pleasant Goat and Big Big Wolf, Bear Big Bear and so on, which are popular among young people and children. In addition, a new generation of artists in Yangjangtun village has started to have brand awareness and design exquisite gift packages of mud goo with local characteristics, so that mud goo is no longer a mere toy but a piece of folk art and craft with artistic value. With the development of cultural diversification, mud goo also began to go out of the house, seeking business opportunities and accepting orders from merchants at various craft markets and fairs, further expanding the market for mud goo. In the 21st century, the clay sculptures have been sold overseas. However, the shortcoming is that the origin of mud goo is named after the sound of “goo goo”, which is also called “mud whistle” and “goo goo chicken” by local people. But in order to expand the market of mud goo, catering to the new era of consumer demand, now the mud goo has lost its original craft characteristics and can no longer be blown, and has only become a folk art craft.

4. Joon County “Mud Goo” Protection and Heritage Innovation Path

Protection, inheritance, utilization and innovation are all concepts of non-heritage protection work. The protection and inheritance of mudgoo in Joon County at this time mostly rely on the government and folk artists engaged in mudgoo, but mudgoo carries the historical memory of our

national culture, and this memory is created by many people together, and its protection and inheritance process should also be a pluralistic subject to participate in the action, not only the responsibility of the government and inheritors, so the protection and inheritance of mudgu needs to play the enthusiasm of the people to form. Therefore, the protection and inheritance of mud cuckoo need to give full play to the enthusiasm of the people, form a collective memory, let mud cuckoo integrate into modern life, and give new vitality to mud goo.[2]In this regard, the author has the following three innovative paths.

4.1 Digital Preservation and Heritage

Digitization is an important means to protect and inherit mudguks and to realize their innovation. With the rapid development of computer graphics technology, visual technology, optical technology and material technology, the permanent protection, storage, conversion and reproduction of precious materials of mudgugu are realized through the technical means of collection, storage, processing, display and dissemination, and the mudgu is restored into a shareable and renewable digital form.[3]For example, the Nanjing ICH digital museum platform “ZHI Art” has successfully created a digital virtual platform by combing and digitally collecting three ICH processes: cloud brocade, velvet flower and gold leaf. Here, through applications, web pages, small programs, virtual pavilions, games and other forms to achieve the diversified presentation, display and dissemination of Nanjing's “non-heritage”, the public can browse its artworks and history and culture without having to leave home.

In addition, a digital museum can be established in Joon County to provide real and interesting experiences for the people with the help of digital technologies such as virtual reality (VR), augmented reality (AR), mixed reality (MR) and 3D holographic projection, so that the people can experience the culture of mudguks in an interactive way. VR/AR will be used to create a native Mudgu scenario so that people can be exposed to multi-modal and multi-sensory historical background of Mudgu and related events. For example, the Gion Festival in Kyoto, Japan, uses virtual reality, motion capture, laser mapping and 3D sound field technologies to systematically combine vision, sound, immersive display and real-time interaction, allowing users to experience the event through an interactive system based on the “five senses” of humans. “Gion Festival” is an interactive system based on the five human senses. Using 3D holographic projection technology and special effects animation, the creation and production process of mud goo will be presented dynamically with virtual images to create an atmosphere that is easy to see and feel. The real appearance of the clay cooch should be presented. In terms of preserving cultural heritage through digitalization, the “Forbidden City Beyond Time and Space” online virtual world experience platform jointly launched by the Palace Museum and IBM in 2008 is the first of its kind in China, where visitors can immerse themselves in the palace of the Qing Dynasty through the “Virtual Forbidden City”. Through the “Virtual Forbidden City” visitors can immerse themselves in the palace of the Qing Dynasty and participate in activities to gain a new understanding of the story of the “Forbidden City”, which is a virtual scene, but its visual impact is undiminished and attracts audiences from around the world.

4.2 Regional Cultural Ip Derivative Product Development

The purpose of preserving Mudgugu is not to keep it on display in a museum and in memory, but it comes from the past and belongs to the future. The purpose of preservation and inheritance is to ensure that the vitality of mudgu is passed on permanently.[4]In the era of market-oriented economy, it is obvious that relying on the government's blood transfusion alone is not a long-term solution, so that Mudgugu has its own blood-making function to keep its vitality forever and realize the “living” protection and inheritance in the true sense. Once the IP is successfully shaped, it has long-term development value, which can bring premium to Mudguo and add value, and the source of value-added comes from the good impression of Mudguo IP in consumers' mind. For example, although the images of Mickey Mouse, Donald Duck, Snow White and the Seven Dwarfs, Lion King and other animation IP stars of the U.S. Disney period company have a history of 80s and 90s, we will unconsciously reflect these animation IP images when we mention Disney brain, which is

the effect of IP. Do not need too much advertising, these animation IP image has been deeply rooted in the hearts of people. And strong IP influence, for the subsequent development of Disney derivative products laid a solid foundation. Disney will present these animated IP images in order to CD-ROM, books, publications and other carriers for sale, but also its related film scenes and story content into toys, stationery, early childhood education videos, interactive games and other derivative products, so that it really into people's daily lives, and thus promote the promotion of IP to improve the impact, forming a virtuous circle.

The development of regional cultural IP derivative products cannot be separated from the output of high-quality cultural content. Mudgugu has deep cultural soil and time-honored cultural practices, and inherits the emotion, spirit and knowledge and wisdom of the people of the Central Plains, and it is the general trend to ensure its longevity by maintaining the cultural vitality of Mudgu and promoting the development of other related cultural industries through cultural reproduction. However, we should pay full attention to the cultural connotation of mud goo, protect its uniqueness, minimize its deformation and loss, and create the “mud goo” that is truly accepted and loved by consumers. Nowadays, the information age and the intervention of the Internet provide a wide space for the development of Mud Goo IP derivative products, making them exist in multiple meanings such as flat, three-dimensional, physical and virtual, etc. This form of cultural industry undoubtedly has great influence.

4.3 University Education to Help Development

A key issue in the protection and inheritance of mudguguji is the cultivation of its related talents.[5]The protection and inheritance methods such as recording and displaying in museums by writing and video only or strengthening the protection of inheritors and establishing small-scale workshops to continue the traditional skills are obviously limited in the long run, and in a certain sense, it means that the future of mudgugu only remains as historical data and loses its vitality in the social life. Therefore, in order to realize the effective protection and inheritance of mud goo, it is necessary to cultivate high-level inheritance talents, let “mud goo” enter into university education, and use the platform of university to make “mud goo” achieve sustainable development. Taking folk art as an example, scholar Tan Hong points out that using a perfect education system to promote the protection of “non-heritage” is an effective way, and proposes the construction of an academic system for the educational protection of non-heritage.[6]Take art and design disciplines as an example, art colleges of colleges and universities can offer courses related to Joon County mud goo, invite Joon County mud goo artists to give lectures or teach mud goo production methods in colleges and universities, and introduce cultural elements related to mud goo when studying design courses, and design logos, packaging design, illustration design, animation creation, etc. The development of Joon County mud goo-related courses in colleges and universities not only helps to accumulate hobbyist “mud goo” folk art research talents and accumulate talents to promote the development of “mud goo” art, but also helps to improve the national spirit and cultural identity of the young generation and stimulate their It also helps to improve the national spirit and cultural identity of the young generation, stimulate their cultural innovation ability, and inject new vitality into “Mud Gu Gu”.

5. Conclusion

The article proposes a new protection and inheritance path based on the current situation of the protection and inheritance of mudgugu in Joon County. The real purpose of protecting “mudgugu” is to protect this spiritual culture and realize the permanent protection and inheritance of mudgu through the application of digital technology; if Joon County mudgu is to realize “living” inheritance, it needs to continuously find new growth points in the process of integrating with modern society and culture, and create a popular entertainment through the development of regional cultural IP derivative products. In order to achieve “living” inheritance, it is necessary to find new growth points in the process of integrating with modern society and culture, to develop products through regional cultural IP derivatives, and to create a new creative culture that is popular among

the public; finally, to continue to cultivate high-level inheritors through the platform of universities, and to accumulate a talent pool for the sustainable development of Joon County Mud Gu Gu. In the future, there will be new technologies and new ways of inheritance, and the protection and inheritance of mudgugu culture will require the continuous attention and practical actions of our generation after generation.

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