

Folk Culture Adaptation and Ghosts Study

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Abstract. Folk culture is mysterious, but you can still find some traces in our daily life. It is this vagueness that brings subtle feelings of terror and leaves enough space for artistic creation. Folk culture, either classic or fabricated, can lead audience into a mixed world of reality and dreams.

1. [Table of Contents]

<General Introduction>

<The Psychological Effect brought by Folklore>

<Culture of Female Ghosts>

<The Origin of the Evil God of Wealth and Superstitious Activities>

<The Concept of Fabrication of Unknown Folklore>

<The Significance of Folklore>

<Summary>

2. [General Introduction]

Folk culture is mysterious, but you can still find some traces in our daily life. It is this vagueness that brings subtle feelings of terror and left enough space for artistic creation. Folk culture, either classic or derivative, can lead audience into a mixed world of reality and dreams. It is similar to the Terror Valley effect, a psychological effect that occurs when the similarity between real life and surrounding environment hit a certain degree. (Hoffmann I. Kleier of Switzerland, in his Bibliography of Folklore, divided folklore into eighteen categories, including countryside, buildings, utensils, symbols, crafts and general arts, people's psychological phenomena, drinks and food, inertia, national laws, beliefs, etc. [1])

3. [The sense of terror brought by Folklore]

The world is objective while the human mind is subjective. People can choose whether they see the world subjectively or objectively.



(figure 1 the stage photo from 《curse》)

If you do something against the folklore, it will always create a sense of terror, such as putting red festive couplets and fortune words on a pure white wall, or receiving paper money or treasure (something that we use for the dead) while doing cashier work. Only those who know the folklore will feel chills.

On the contrary, most of the ghosts and monsters in Strange Tales of a Lonely Studio are amiable because they are happy or angry out of reasons. If everything become unpredictable and irregular, like the shrine you worship for many years turn out to be one of the evil gods, or some pseudo-scientific knowledge of folklore, the reverence for fertility and the solemn atmosphere of the family ancestral shrine rendering shown in the phenomenal pseudo-record

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horror film "Spell". They fabricated the so-called big black Buddha mother by following the logic of human thinking. Taking advantage of people's reverence and even fear of ghosts and gods, they trap you into it and make you feel helpless as you are caught in the mud.

Lead people to the unknown and encourage them to explore the truth and rules can make feel more engaged in it by using the information gap

4. [Female Ghost Culture]

In ancient Chin, ghosts are mostly female gender. In such a patriarchal society, women were long oppressed and deprived of the right to speak, and even to move around and acquire knowledge.

Following the oppression is the male's compensation psychology for women, fear of revealing of something bad, that is, what Buddhism calls karma, so female ghost culture is thus born. Ghosts are wronged spirits and remnant thinking of humankind. This culture can actually be understood as a sad lament of affirmative action.

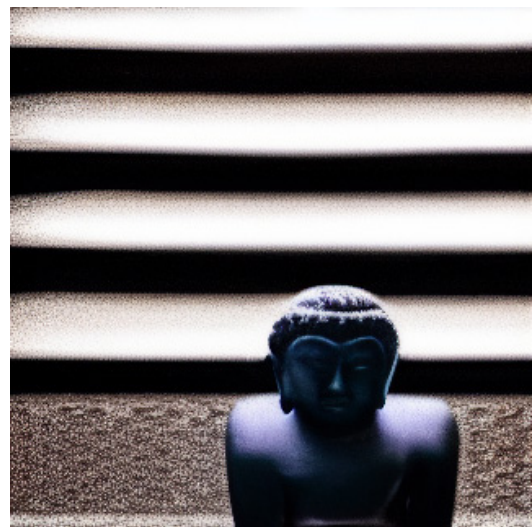
(Yet women's subjectivity as a human being—her thoughts, her knowledge— are ignored, and the "purity" demanded by men, and the "obedience" demanded by a patriarchal society, are the most important thing. Women are alienated and distorted, completing the process of alienation from a complete individual to a "thing" that satisfies the male desire for sex and conquest. [2])

For female ghost, they are pure, lovely, tender, (after enduring hurt from the male, they become a vengeful ghost. From the target of desire to the target of fear, women never appear as human beings. [3]) This makes us feel sad.

5. [The Origin of the Evil God of Wealth and Superstitious Activities]

The worship of evil gods, for example, the god of the Wuchang Gods, evil gods worshipped by the Jiangnan folk in the old days, and is said to be a group of five brothers. It is also said that the Wuchang Gods are the spirits of the East, South, West, North and Central. The name "Wuchang Gods" is the most common oral expression among Wuyuan folk, and the most common name on textual materials such as local chronicles is "Wuxian God", and occasionally it is also called "Wutong Gods".

During the Tang and Song dynasties, the commerce of Huizhou began to take off, and the merchants of Huizhou gradually spread to areas along the southeast coast. Therefore, it is possible that the belief in the Wuchang Gods spread with the footprint of Huizhou merchants. Thus, it was no longer only the local villagers who worshiped the gods every year. People of different areas began to modify the gods based on their local customs or old beliefs. However, the god is different from other gods of wealth in that it also has the attributes of an evil god, which is manifested in various evil proclivities. Sometimes it is an irritable mischief-maker who likes to play tricks on others; more often it is depicted as a demon, who perverts people's wives and seducing women, which can be seen in a large number of literati notes and various literary works. (Wuchang, also known as Wuchanghui and Tiaopusa, is an intangible cultural heritage of Jiangsu province, set up by ancient villagers on both sides of the Xu River in Gaochun, Nanjing, in reverence and remembrance of the achievements of Zhang Bo (known to the people as the Great Cishan Emperor) who lead people to dug the Jingxi River in Changxing and diverted the river to Guangde in the Western HanDynasty.[4])



(figure 2 ai painting keywords: evil god, mysterious ,buddha)

6. [Unknown folklore fabrication concept]

6.1. Branches of civilization for a thousand years

(Immediacy, profundity, the relationship between superstition and chance, scientific and rational explanation)

6.2. Uncertainty of strange folk traditions

(The bloody way, the seriousness of the consequences, the fatuity of human nature, the rational logic)

6.3. Ritual-related

(strict, complicated rules, specific time and place)

6.4. Historical regulation and development direction

(Government intervention, police investigation, individual needs of exploring own clan)

6.5. Precipitation& combing branch

(real basis, traceable but fuzzy development line)

6.6. A complete and systematic belief system

(The class relationship of believers, the need for sacrifices and rituals)

(The distorted changes of foreign culture during localization, the interests of the old ruling class)

6.7. The origin of primitive cult beliefs and their core

(The unknown nature and people's fear for it, exploration and the finiteness of the flesh)

6.8. Origin of minority genre myths

(Mixed and complex system, cultural totems and localized beliefs, and the unification and opposition of the intermingling of cultures from time and space history)

6.9. Surrounding characters and relationship tree diagram

(Character relations, lower-level barbaric primitive beliefs out of control, clan conflicts, pan-folkloric)



(figure 3 ai painting keywords: door spring festival Couplets ,eye ,folk custom)

7. [The significance of folklore]

The continuous exploration for the fundamental meaning of the existence of folklore will enable folklore to be understood in meaningful contexts, to appreciate the significance of folklore itself, to consider the value inherent in folklore customs, and to make folklore research meaningful and more effective, thus gradually establishing a system and an independent perspective that distinguishes it from other disciplines.

With the development of science and technology, folk art has been vividly disseminated, but the interaction and communication in the live media is missed in this media, thus diluting people's talk about folk art. The development of technology has promoted the transmission of folk art and made local folklore more accessible to more people.

8. [Summary]

Folklore is the culture of the folk; the country is the cohesion of the people; and culture is the soul of a country.

Family and nation culture has a long history in China, and traditional family and nation sentiment are identified by all people cohesively. "Home is the smallest country, the country is millions of families", throughout the ages, the concept of "family and country are a complete whole" has been rooted in the hearts of Chinese people, and has become the main source of cohesion of the Chinese nation

for thousands of years. "Nowadays, the great road is hidden, and the world is our common home." A country's spirit is also one of a family.

Only with cultural heritage can art be long-lasting, and our 5,000 years of cultural heritage deserves to be deeply intermingled with contemporary art to give birth to a fresh and exclusive art language system. Traditional cultural innovation is an inevitable part of art history, and the Renaissance that the West is proud of is the rediscovery and repositioning of a lost civilization, and our cultural power will surely impact the world and lead a new trend.

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