



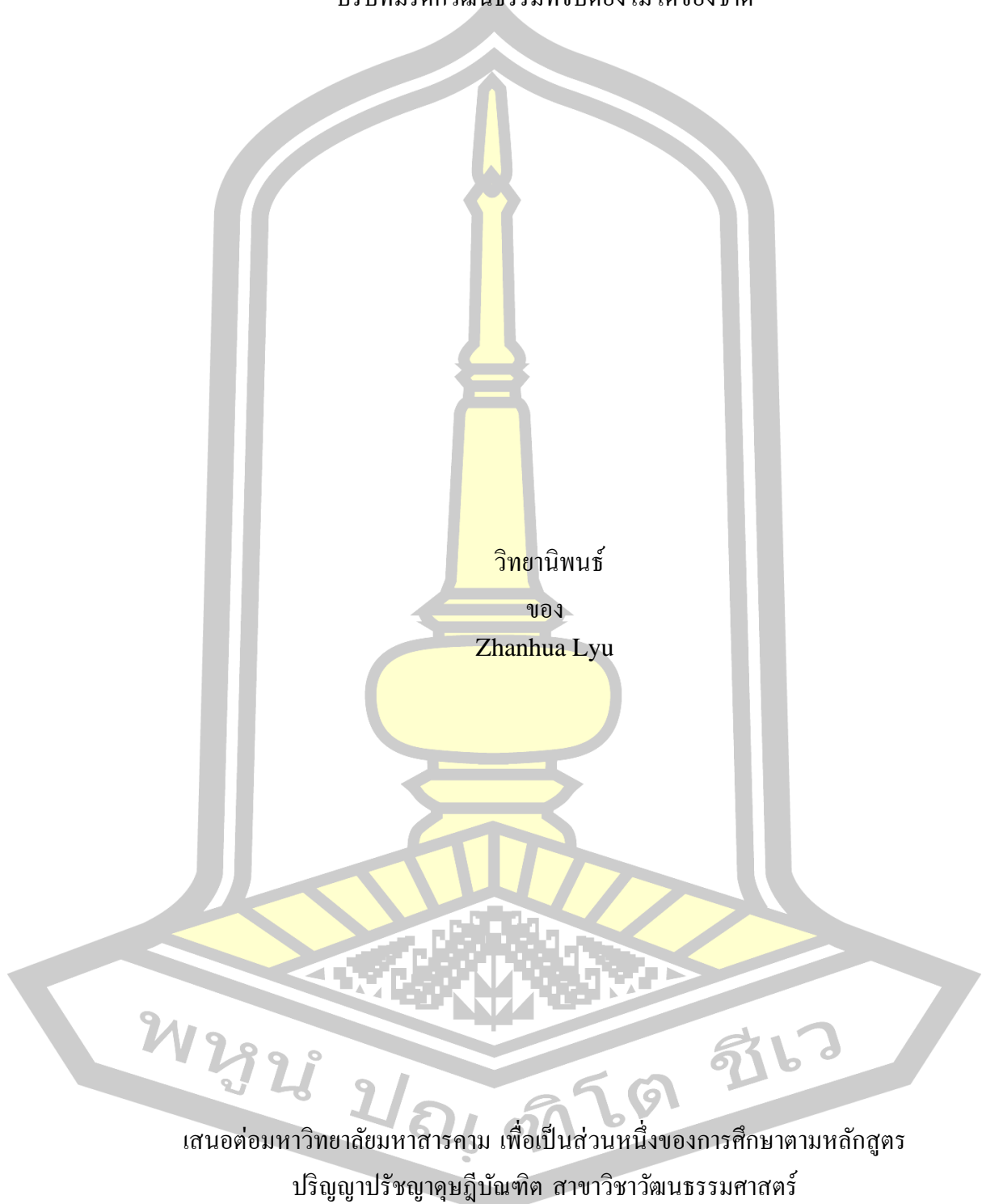
Huolong Firework Ceremony at Qiaolin Jieyang City China: Self Identity and Representation in the Context of National Intangible Cultural Heritage

Zhanhua Lyu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science
March 2024

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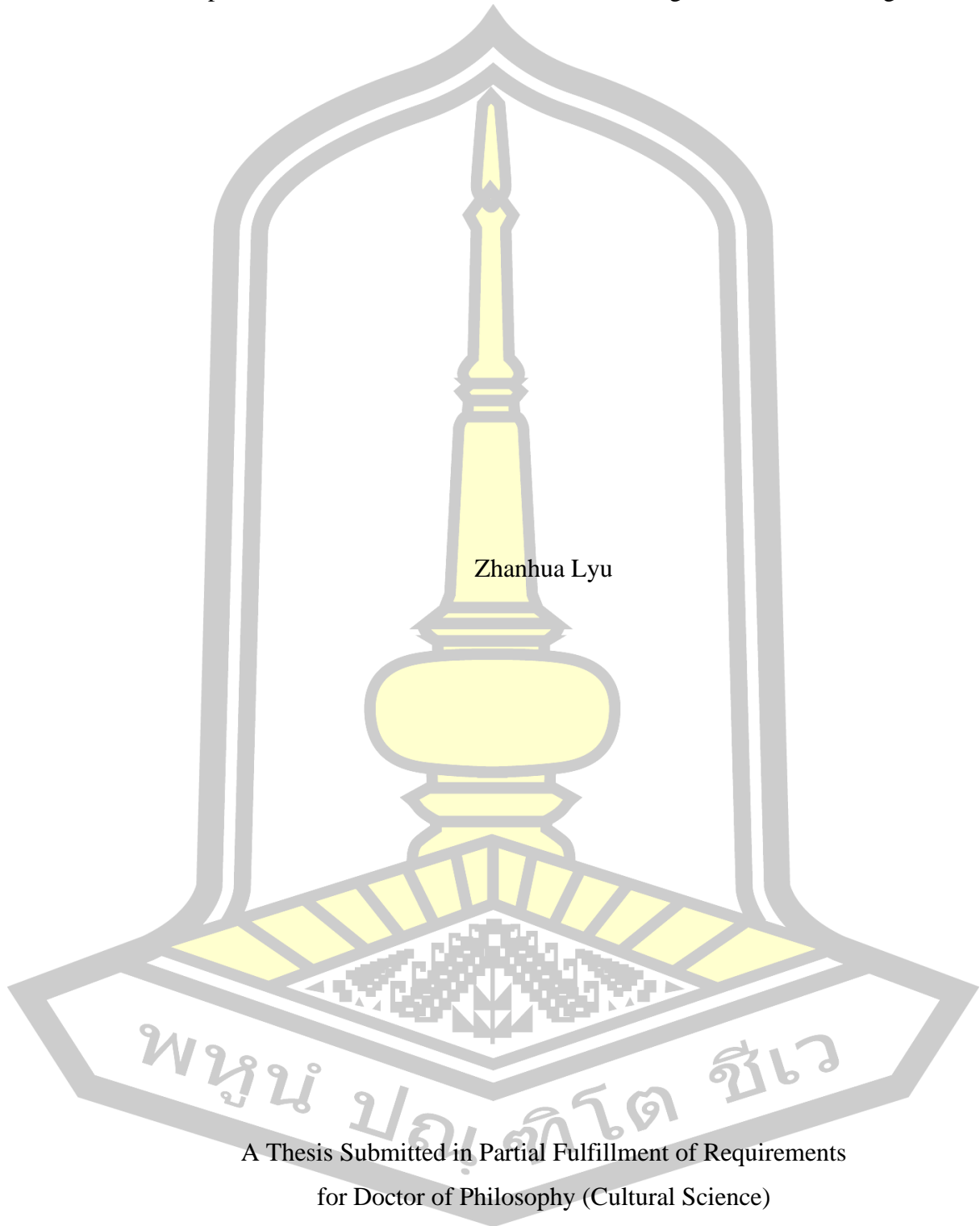


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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March 2024

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ABSTRACT

This research is basic research and qualitative methodology. Purposes of research are to study the self-identity and representation of the "Jieyang Qiaolin Huolong Firework Ceremony" in the context of national intangible cultural heritage. Research has found that the role of ritual in self-identity construction, and the dynamic process of this role, are not static. With the passage of time and changes in context, the self-identities of the three villages surnamed Lin are constantly being adjusted and reconstructed. What may have been a self-identity based more on tradition and region has gradually shifted to a greater emphasis on its place in the national cultural heritage. This adjustment reflects how they redefine and construct their self-identity in different contexts.

Huolong Fireworks Ceremony, as a cultural representation, have an important impact on villagers' self-identity. When this ceremony was listed as a national intangible cultural heritage in 2008, it became not only a tradition in the three villages of the Lin clan, but also a national-level cultural symbol. This improvement in status strengthens the villagers' recognition of their cultural identity. External expression and internal identification: The rituals organized by the three villages are mainly responsible for external cultural performances, which shows that they have begun to use their cultural identity as part of external communication and display. This kind of external expression is not only a means of cultural communication, but may also in turn affect and strengthen their internal sense of identity with their own cultural traditions. After 2015, three villages made and used flags with the words "National Intangible Cultural Heritage" printed on them. This act itself is a strong symbolic expression. As a part of material culture, the flag carries the recognition of the cultural value of the Fire Dragon Ceremony and becomes a visual expression of this recognition. Identity construction in different contexts: In different contexts, the three villages of the Lin family have different ways of constructing their self-identity. In Qiaolin Village, the ceremony emphasizes more on the continuity of tradition and community; while in external performances, more emphasis is placed on its identity and uniqueness as a national intangible cultural heritage.

The study found that Huolong Firework rituals and related cultural representation behaviors provided the three villages of the Lin clan with a framework through which they were able to construct and express their cultural identities in different contexts. This process not only reflects the activation and re-creation of cultural traditions in modern society.

Keyword : Qiaolin Huolong, Firework ceremony, self-identity, representation, cultural politics, national intangible cultural heritage



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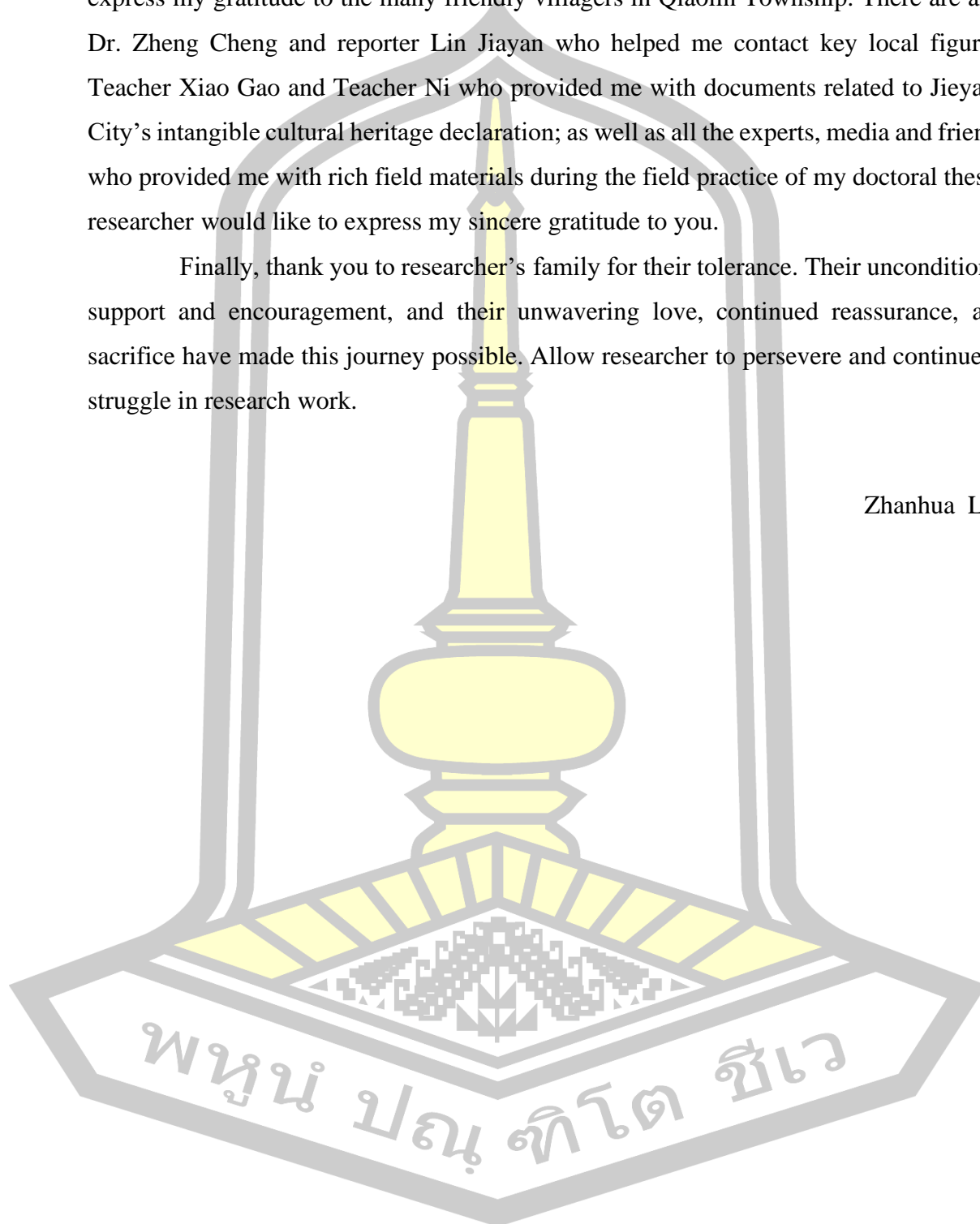
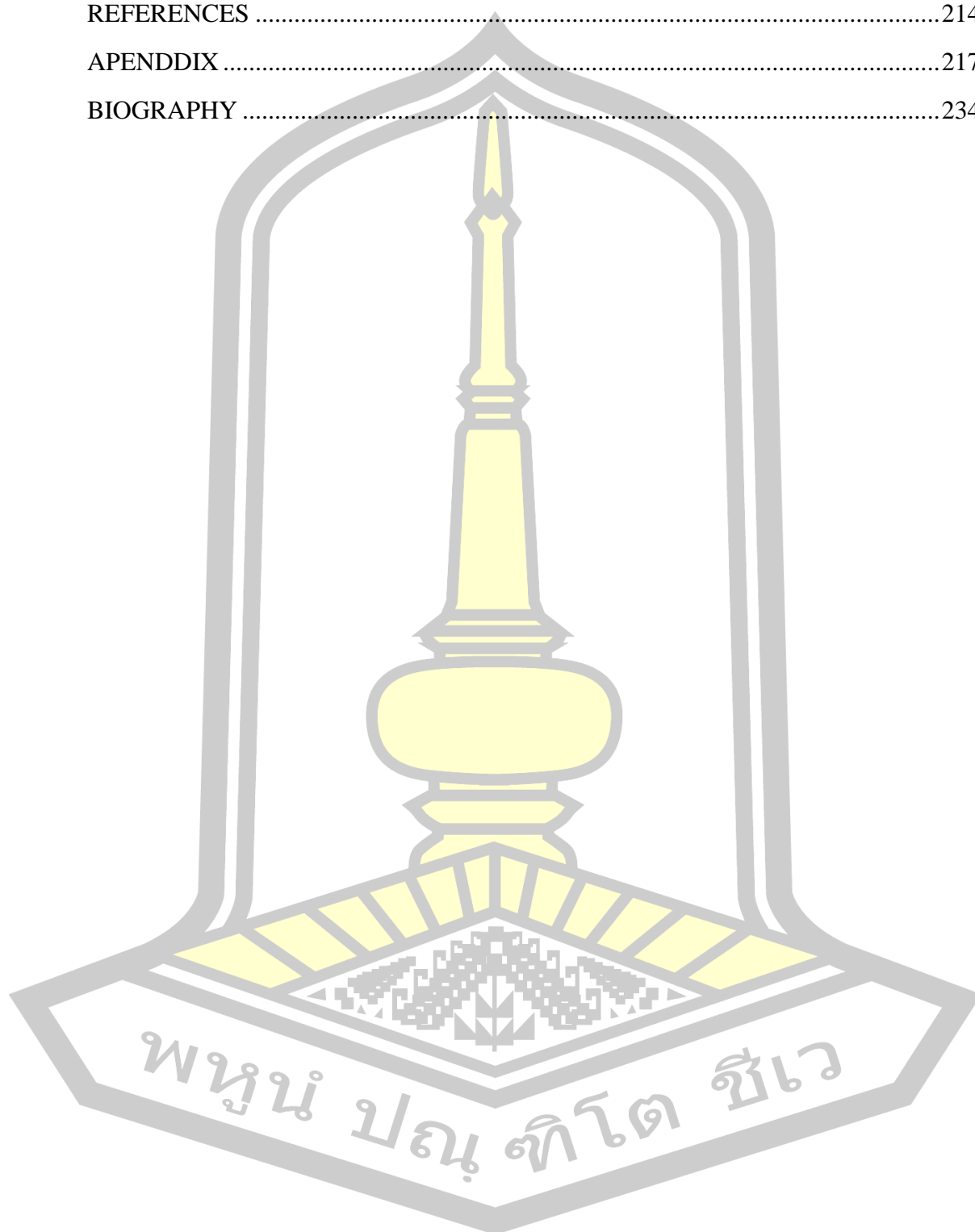


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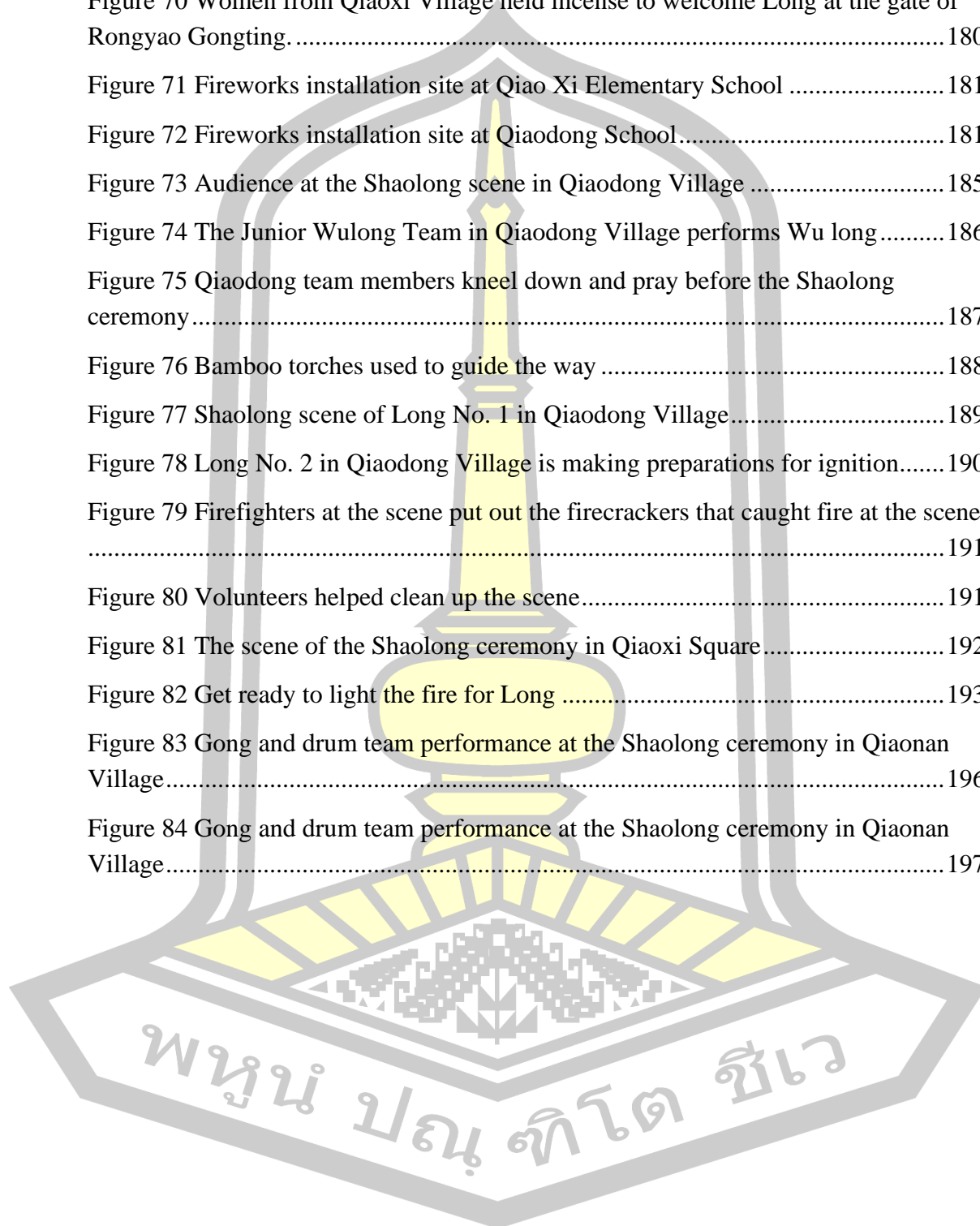
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CHAPTER I

Introduction

1.1 Research Background

Qiaolin Huolong Firework is a cultural heritage belonging to the Lin clan in Jieyang Qiaolin with a history of more than 600 years. It originated from a legendary story circulated in the Lin clan about the heroic resistance of the tribe to the enemy, and later evolved into a folk event used to celebrate the coming year's harvest. It has now not only become a well-known folk culture in Jieyang City, but also became a national intangible cultural heritage in 2008 and a symbol of the Chinese dragon culture.

Jieyang City, where Qiaolin Township is located, has a long history. In the 33rd year of the First Emperor of Qin (214 BC), Jieyang County was established and belonged to Nanhai County. Since then, the Chaoshan area has had a formal administrative system. In the third year of Xuanhe in the Northern Song Dynasty (1121), the two townships of Yongning and Chongyi in Haiyang County and the four capitals of Longxi, Tuojiang, Cropu and Pengzhou in Yande Township were restored to Jieyang County. In the second year of Shaoxing in the Southern Song Dynasty (1132), it was merged into Haiyang County. In the eighth year of Shaoxing in the Southern Song Dynasty (1138), Haiyang County was restored to Jieyang County and was subordinate to Chaozhou Prefecture. In the 10th year of Shaoxing in the Southern Song Dynasty (1140), the county was established in Yujiao Village (today's Rongcheng District). The organizational structure of Jieyang County remained unchanged from then until December 1991. During the Qin and Han Dynasties, the ancient indigenous residents of Jieyang belonged to a tribe known as "Baiyue" in history. Since then, Han people have continued to flow in and settle, and the indigenous residents have gradually been Sinicized. During the Yuan Dynasty and Qing Dynasty, Mongols and Manchus came to Jieyang and other places to work as officials or do business. A few people settled down and gradually became Chinese. Qianlong's "Jieyang County Chronicle" records that the She people lived in Jieyang County. After the founding of the People's Republic of China, the local population was dominated by the Han nationality, with a very small number of Hui, Manchu, Miao, Zhuang, Li, Dai, Jing and other ethnic minorities. There are Zhuang, Miao, Yao, Dong, Tujia and other ethnic minorities in the city; they are scattered in urban and rural areas; they mainly come from marriage, work and business.¹

The Han people who migrated from the north through various routes also brought with them a unique language system. Chaoshan dialect, also known as Chaozhou dialect, Chaoshan dialect, Chaozhou dialect, commonly known as "Hoklo dialect", belongs to the Chinese language family of the Sino-Tibetan language family. In the large dialect area, it is a branch of the Minnan language family in the Minnan dialect area and is a branch of the Minnan dialect. . It belongs to the same branch as Xiamen, Zhangzhou and Quanzhou dialects in Fujian, and is mainly distributed in the Jieyang plains and mid-mountainous areas. Most of the people who speak Chaoshan dialect moved from southern Fujian during the Southern Song Dynasty (called "Fu

¹ Population and Ethnicity. Jieyang Municipal Public Security Bureau. 2021-12-20,

Lao" by the Hakka people), and they are relatively large, accounting for about 83.7% of the city's total population. Chaoshan dialect is also called "Chaozhou dialect" and "Chaoshan dialect". The Hakka people call it "Hoklo dialect" (some say it is "Heluo dialect"). It is derived from the ancient Chinese language in the Central Plains. It was formed by the migration of the population to the south in the past dynasties and combined with the local indigenous languages. It is one of the three major dialects in Guangdong Province (Cantonese, Hakka and Chaozhou). Chaoshan dialect has 18 initial consonants, 61 finals, and 8 tones. It retains many ancient phonetic sounds, ancient character sounds, ancient vocabulary and ancient tones that are not found in modern Chinese (Mandarin). Folk sayings with rich content, lively expressions and close to life have been formed in Jieyang area. In addition, there is Hakka dialect, which is a sub-dialect of Hakka dialect and is the second dialect in Jieyang City. It is mainly distributed in the western and northern parts of Jieyang City (more than 10 villages and towns in the mountainous areas of Jiexi County) and Meizhou City, in the rural areas of mid-level mountainous areas in Puning, Huilai, Jiedong and other places, accounting for approximately 14.4% of the city's total population. Most of the Hakkas in the Chaoshan area moved to the Chaoshan area in Jieyang from Meixian, Xingning and other places in Meizhou during the Ming Dynasty. After hundreds of years of life exchanges, production exchanges, and marriages, the languages continued to penetrate and transform each other. The language of some Hakka-speaking villages changed and became a bit trendy, forming Banshan Hakka, which is slightly different from Meizhou dialect. In addition, some Hakka villages live close to the Chaoshan people and have close contact with them. In daily interactions, they speak both Hakka and Chaoshan dialect, forming a "bilingual village" of "three Hoklo and four-sentence guests". The number is relatively small, accounting for about 1.8% of the city's total population.²

Today's Jieyang City is a prefecture-level city under the jurisdiction of Guangdong Province, China, located in the southeast of Guangdong Province. It borders Shantou City and Chaozhou City to the east, Shanwei City to the west, the South China Sea to the south, and Meizhou City to the north. It was established as a prefecture-level city in 1991, with jurisdiction over Rongcheng District, Jiedong District, Jiexi County, Huilai County, and Puning City. The city has a land area of 5,240 square kilometers and a sea area of 9,300 square kilometers. According to the seventh national census, the permanent population of Jieyang City is 5,577,814. Among the permanent population, there are 106,067 people from other provinces and 154,936 people from within the province. As of the end of 2021, Jieyang City has a total registered population of 7.1256 million and a permanent population of 5.6168 million. There are nearly 6 million overseas Chinese, compatriots from Hong Kong, Macao and Taiwan, and overseas Chinese. It is the largest and most populous prefecture-level city in eastern Guangdong.³

The terrain of Jieyang City slopes from west to east, with low mountains and high hills alternating with valleys and plains, which are unevenly distributed. The northwest and southwest are mostly hills and mountains, while the center, south and southeast are the vast and fertile Rongjiang alluvial plain and coastal sedimentary

² "Jieyang Yearbook 2017" City Overview - City Situation Overview [Population-Dialect]. Guangdong Provincial Information Database.

³ Introduction to Jieyang, Jieyang Municipal People's Government, 2021-08-03, <http://www.jieyang.gov.cn/zjjy/jyjs/index.html>

plain. It is located on the southeast side of Lianhua Mountain. The branches of Lianhua Mountain, Dabeishan and Dananshan, run diagonally through the city from northeast to south-west. The northern parts of Xixian and Jiedong counties are branches of Dabeishan from northeast to south.⁴ Jieyang City has a subtropical monsoon climate, with abundant sunshine and rainfall, no snow and little frost all year round, and an average annual temperature of 21.4°C. It is one of the areas richest in light, heat and water resources in China. It is often hit by strong tropical storms in summer and autumn. Sometimes due to abnormal monsoon activity or cold waves, droughts in winter and spring or low temperature and rainy weather in early spring occur. The rivers in Jieyang City are composed of three major river systems: Rongjiang River, Lianjiang River, and Longjiang River, as well as coastal water systems. Among them, the Rongjiang River basin has the largest area and is the main river in the city.

Jieyang City has three major industries, namely agricultural industry, industrial industry, wholesale and retail industry. In 2021, Jieyang City achieved a regional GDP of 226.543 billion yuan, a year-on-year increase of 6.1%. Among them, the added value of the primary industry was 20.550 billion yuan, a year-on-year increase of 4.4%; the added value of the secondary industry was 83.153 billion yuan, a year-on-year increase of 3.1%; the added value of the tertiary industry was 122.841 billion yuan, a year-on-year increase of 8.6%. The proportion of the three industrial structures is 9.1:36.7:54.2, and the proportion of the tertiary industry increased by 1 percentage point compared with the previous year. The per capita GDP was 40,470 yuan, an increase of 6.3%.⁵

To sum up, we understand the historical origin, geographical environment, population composition and economic situation of Jieyang City. Jieyang has had an administrative system since the Qin Dynasty. In the eighth year of Shaoxing in the Southern Song Dynasty (1138), it was subordinate to Chaozhou Prefecture and the county was established in what is now Rongcheng District. With the change of dynasties, Han people from the north continued to flow in and settle. Many clan cultures competed, integrated and developed with each other in Jieyang, causing the local culture to be gradually Sinicized. This creates a situation where local folk cultural activities are rich, diverse and distinctive during festivals. Such as Yangmei Torch Festival, Xinheng Fire Jumping, Anqian Village Youshen and so on. Among them, it also includes the Qiaolin Huolong Firework Ceremony, which is the subject of this article. Its creator, Qiao Lin, the Lin clan, moved to Putian, Fujian for more than 600 years, and came to Jieyang, Guangdong during the Southern Song Dynasty. They were one of the many clans that chose to move south and settled in Jieyang, speaking Chaoshan dialect as their main language.

According to the "Ancient Qiao Township Chronicles" jointly compiled by the Jieyang Research Association of the Chaoshan Historical and Cultural Center and the Jieyang Ancient Qiao Township Chronicles Compilation Committee. "In the 3rd year of Baoqing (1227), Lizong of the Southern Song Dynasty, Tao Gong chose the site and asked his second ancestor Chong Gong to settle in Qiao Linli." "During the Hongwu period of the Ming Dynasty, our ancestors returned from the chaos and built

⁴ Compiled by Jieyang Municipal Chronicle Compilation Committee, Jieyang Municipal Chronicle (1992-2004), Local Chronicles Publishing House, 2013.08, page 77.

⁵ 2021 Jieyang City National Economic and Social Development Statistics released by Jieyang City Statistics Bureau. 2022-05-19

Qiao Linli, which was renamed Gu Qiao Village." "In the 14th year of Zhengtong (1449), the eleventh ancestor Juzhai Gong compiled the Qiaolin Genealogy for the first time." "In the 15th year of Chongzhen (1642), our family built the Lin family temple, and our descendants Fanyan founded Guqiao Xinzhai." "In the 8th year of Yongzheng (1730), our clan rebuilt the ancient Qiao village gate, and the royal family gave it a plaque of 'Pan Lei Ancient Qiao' embedded in the gate." Since the founding of the founder Tao Gong, the location has been named "Qiao Linli". After the war, when the Lin clan returned to their hometown to rebuild and expand their homes, they changed their name to "Gu Qiao Zhai". After the clans were divided into houses and established societies, Juzhai Gong, the 11th generation ancestor, presided over the first compilation of the genealogy, and named the genealogy "Qiaolin Genealogy" after the local "Qiaolin". This name has been used since then. The Lin family's descendants multiplied and expanded the ancient Qiao and new villages. In 1730 of the Qing Dynasty, the plaque "Panlei Ancient Qiao" was awarded by Emperor Yongzheng and was embedded on the gate of the village. Since then, the names "Gu Qiao" and "Qiao Lin" have been used to this day. When people express that the Lin clan has a rich history, they will use the name "Gu Qiao" and generally refer to it as "Qiao Lin people".

Qiaolin Township is located to the west of the west gate of Rongcheng District, Pandong Town, Jieyang City, Guangdong Province, on the bank of the North River of Rongjiang River. The Lin clan came here from Hantou Wangjiang River in Putian, Fujian Province to create their hometown during the Southern Song Dynasty. By the Ming Dynasty, the Lin clan had become a prominent family in the western part of Jieyang County, and its walls were built high, forming a solid defense system. According to the "Lin Genealogy", the ancient Qiaolin clan was founded in the third year of Baoqing (1227) by Emperor Lizong of the Southern Song Dynasty, nearly 800 years ago. Qiaolin Township covers an area of more than ten square kilometers and currently has a local population of more than 30,000, all of whom have the surname Lin. Qiaolin Township is a famous hometown of overseas Chinese. As early as the Qianlong period of the Qing Dynasty, some villagers went to Nanyang to make a living. According to preliminary statistics, there are now nearly 20,000 overseas Chinese in the township, and their footprints are all over Southeast Asia, Europe, America, and Oceania.

After the founding of the People's Republic of China, it was divided into Qiaolin Administrative Village in 1950 and renamed Qiaolin Township the following year. In 1952, Qiaolin Township was subdivided into Qiaobei Township and Qiaonan Township. Zhang Fang of the Lin clan belonged to Qiaobei Township, while Fang, San Fang and Si Fang belonged to Qiaonan Township. In 1958, Qiaobei Township was subdivided into Qiaodong Village and Qiaoxi Village. Qiaonan Township was renamed Qiaonan Village, and the names of Qiaobei Township and Qiaolin Township were cancelled. This formed the current administrative structure of Qiaolin Countryside, which governs Qiaodong Village, Qiaoxi Village and Qiaonan Village.

Qiaolin Township currently has 36 cultural relics and historic sites, including Shuangzhong Temple, Tianhou Palace, Mianxun Temple, and Turtle and Snake Meeting Place. Most of them were built in the Ming and Qing Dynasties. Since the 1920s, many overseas Chinese have sent huge sums of money home to build their homes. Today, Qiaolin Township still retains many large buildings built by overseas

Chinese, such as Ji Anli, Lanxiang Building, Jianshan Book School, etc. . Qiaolin Township holds Youshen activities every year. The villagers participating in the activities in the township are both "hosts" and "audiences", and they enjoy the Teochew opera, iron stick puppet show, dragon boat racing and other folk activities together. This is also a fixed festival for villagers to bond with each other, strengthen intra-ethnic unity, and honor their ancestors. The Qiaolin Huolong Firework Ceremony mentioned in this article is the most solemn program in the Spring Festival.

Jieyang Qiaonan International Jade Market and Jieyang Ancient Qiao White Jade Market were established around 2007, which are key projects in Jiedong District of Jieyang. This is based on the fact that Jieyang was awarded the title of "Asian Jade Capital" by the Asian Jewelry Federation in 2005 and the title of "China's Jade Capital" by the China Light Industry Federation in 2006, to further strengthen the local economy. An economic area radiating from Yangmei Village, which is the creative demonstration base of cultural industry in Guangdong Province. Therefore, the Qiaolin economic system was created, which was mainly based on the processing and sales of jade and jade.

From the above content, the basic situation of Qiaolin Township is described. This reflects the fact that the population of Qiaolin Township, which consists of three administrative villages, Qiaodong Village, Qiaoxi Village and Qiaonan Village, is dominated by people surnamed Lin from the Lin clan. After experiencing the collective economy in the early days of the founding of the People's Republic of China and the individual economy after the reform and opening up, the Lin clan gradually developed an economic system based on the processing and sales of jade. And before the founding of the People's Republic of China, they used characteristic buildings as a way to construct clan culture. This construction reflects the historical development of the Lin clan in the local area. It is the concentration of the clan's spiritual culture and tells the outside world about its local cultural identity.

In addition, the Qiaolin Huolong Firework Ceremony, which was created by the Lin clan as mentioned above, was created by the Lin clan to use war victory and celebrate the harvest of the coming year, which was called "Shaolong" in ancient times. It is a ritual activity that has lasted for more than 600 years. It has become a cultural symbol of the Lin clan and has a clear lineage. It has been passed down for 24 generations. As the country pays more and more attention to culture, it has formulated and promulgated a series of policies on cultural protection, especially on intangible cultural heritage. Under this opportunity, the Qiaolin Huolong Firework Ceremony began to apply for and become an intangible cultural heritage project before 2007, and became a national intangible cultural heritage in June 2008. This symbolizes that the culture within the clan has been elevated to a regional and even national cultural symbol.

There are important reasons why the author chose Qiao Lin Huolong Firework as the research text. First of all, through continuous field observation of the Lin clan in Qiao Lin, the author found that under the reform of the country's political and cultural system, Jieyang's rich local folk culture has received more and more attention. For the various clans that have migrated from the north since the Ming and Qing Dynasties, their descendants are taking advantage of the favorable trend of contemporary national cultural policies and working hard to express their own cultural characteristics. Especially the Lin clan in Qiaolin, Jieyang. After the founding

of the People's Republic of China, they were administratively divided into three administrative districts: Qiaodong Village, Qiaoxi Village and Qiaonan Village. The Qiao Lin Huolong Firework ceremony, which originally belonged to the Lin clan collective, has evolved into the current situation where it is held separately in three villages. The three villages surnamed Lin have different understandings and performances of the Huolong Firework ceremony. This is an important academic issue about "self-identity" and "representation."

Through the collection and arrangement of relevant documents, it can be seen that there are not many studies on Qiaolin Huolong Firework ritual so far. According to the author's observation, the main reason for this research phenomenon is that the Qiaolin Huolong Firework ceremony is different from ordinary ceremonies. Common Youshen activities are concentrated and completed within one or two days. However, the Huolong Firework Ceremony's consecutive Youlong, Wulong Ceremony and Shaolong Ceremony last for 10 days. This does not include the time of Zhalong, and the Dianjing ceremony determines the auspicious day in the lunar calendar based on the annual situation. Therefore, scholars who study Qiaolin Huolong Firework Ceremony are basically local Jieyang people or local workers in Jieyang. Currently, there are only four relatively valuable articles. They mainly conduct research from the perspectives of relevant history, intangible cultural heritage, traditional festivals, ritual processes, and protection and inheritance. In addition, research on Huolong Firework rituals from anthropological and sociological perspectives is almost missing.

At present, the main research papers related to Qiaolin Huolong Firework Ceremony are mainly. Analysis from the perspective of history and religion includes Xu Guanghua's (2006) "The Historical Affinity Relationship between Mazu and Jieyang Lin Family—Also on the Significance of Research on Mazu Culture". The other article is Ou Junyong (2019) "Research on the Inscriptions of Shuangzhong Temple and Tianhou Ancient Temple in Qiaolin Township, Jieyang during the Qing Dynasty". They studied the local history of the Lin clan and their religious beliefs in Qiao Lin and provided more detailed evidence. Research on traditional festivals and intangible cultural heritage inheritance includes Zheng Cheng (2021)'s "The Impact of Traditional Festivals on the Inheritance of Intangible Cultural Heritage - Taking Jieyang Qiaolin Fireworks and Fire Dragon as an Example". There is also "Cultural Symbols and Inheritance of Jieyang's 'Qiaolin Huolong Firework'" by Lin Xiuling and Zheng Cheng (2021). The content mainly introduces the ritual process and content of Qiaolin Huolong Firework, and tells the inheritance method of ritual culture in the context of national intangible cultural heritage from the perspective of collective memory and cultural symbols. The above-mentioned related journals provide a reference for this article to understand the current development of the history of the Lin clan and Huolong Firework rituals.

In addition, the Qiao Lin Public Welfare Association, voluntarily organized by the Lin clan, took the lead, the Jieyang Research Association of the Chaoshan Historical and Cultural Center and the Jieyang Ancient Qiao Township Chronicles Compilation Committee jointly compiled the "Gu Qiao Township Chronicles". It records the genealogy, family beliefs, historical events and other aspects of the Qiao Linlin family. It helps me understand the historical context of the Lin clan and has a

positive effect on the collection of basic information for the study of Qiao Lin Huolong Firework rituals.

I have lived in Shantou for nearly 20 years and have a strong interest in the folk culture of the Chaoshan area. I have gone to the fields for a long time to collect materials on the architectural patterns, arts and crafts, and folk rituals of local clan villages. In addition, I am a teacher teaching Chaoshan intangible cultural heritage in a university, which will facilitate in-depth research, interviews and data collection, and have a positive effect on the protection and dissemination of culture.

The target population of this study is the Qiaolin Lin family in Jieyang. I use Anthony Giddens's (1991) book *Modernity and Self-Identity: Self and Society in the Late Modern Age*. In the first section of Chapter 3, the concept of "Self-Identity" is used to study how the Lin clan completes the construction of self-identity through the Qiao Lin Huolong Firework ceremony. "representation" in "Representation: Cultural Representations and Signifying Practices" (Stuart Hall, 1997). This is used to explain how the Lin clan perform internal and external representations through the use of Qiao Lin Huolong Firework rituals. Use the concept of "Politics of cultural" in Maurizio Peleggi's (2002) book *"The Politics of Ruins and the Business of Nostalgia"*. It is used to study the process of the Qiaolin Huolong Firework Ceremony becoming a national intangible cultural heritage and its functional transformation after becoming a national intangible cultural heritage.

This research is of great significance to my country's cultural and academic circles. This research design can serve as a research model for studying other cultural phenomena in the context of intangible cultural heritage around the world. Importantly, my research helps national and local governments provide favorable protection and recommendations for intangible cultural heritage projects with unique cultural characteristics.

1.2 Purposes of Research

1.2.1 To study historical development of socio-culture of Lin family and Qiao Lin Village.

1.2.2 To study the Huolong Firework Ceremony : Theater of Self-Identity Construction and representation of the Three Villages of Lin families before becoming the national intangible cultural heritage.

1.2.3 To study Huolong Firework ceremony in the dimension of become National Intangible Cultural Heritage.

1.2.4 To study the Huolong Firework Ceremony in 2023 under the case dimension.

1.3 Research Questions

1.3.1 What is the origin of the Qiaolin Huolong Firework Ceremony? What is its relationship with the Lin family, and how has it been passed down to this day?

1.3.2 Before the Qiao Lin Huolong Firework Ceremony became a national intangible cultural heritage, what changes did it have and what is its significance to the people surnamed Lin?

1.3.3 Why did Qiao Lin's Lin clan apply for intangible cultural heritage? What changes have occurred to the Qiaolin Huolong Firework ceremony after it

became a national intangible cultural heritage? How do the three villages of the Lin clan demonstrate their cultural identity through rituals?

1.3.4 In the context of modern intangible cultural heritage, how do the three villages with the surname Lin express themselves through rituals? What goals do they have?

1.4 Definition of Terms

1.4.1 Qiao Lin Huolong Firework Ceremony

The Qiaolin Huolong Firework Ceremony studied in this article is a folk activity belonging to the Lin clan in Qiaolin, Jieyang, including: Qinglong (Dianjing Ceremony), Youlong, Wulong, Shaolong and Songlong Ceremony. The Huolong Firework Ceremony, which became a national intangible cultural heritage, mainly emphasizes the three parts of Youlong, Wulong and Shaolong ceremonies.

1.4.2 Self-identity

“Self-identity” in this article’s study refers to the local Lin people’s identity as the Lin clan in Jieyang Qiaolin. The Huolong Firework ceremony has become a family cultural feature of the Lin clan of Qiao Lin. Through the recognition of the Huolong Firework ceremony by people surnamed Qiao Linlin, they express their identity with the Lin clan.

1.4.3 Representation

The “representation” studied in this article refers to the expression of people with the surname Qiao Linlin through the Huolong Firework ceremony. The Huolong Firework Ceremony is included as an expression of the cultural identity of the Lin clan, as an expression of local cultural identity, and as an expression of national cultural identity. Within the scope of these three expressions, they are also divided into expressions for internal tribesmen and expressions for the outside world. It is worth noting that no matter what kind of identity it is used as an internal or external expression, it expresses the self-identity of people surnamed Lin.

1.4.4 Politics of culture

The “Politics of cultural” in this article’s study refers to the Qiaolin Huolong Firework Ceremony under the national intangible cultural heritage system. Its identity as a family cultural heritage has transformed into an identity representing local and national culture. Projects with national-level intangible cultural heritage status must be supervised and managed by relevant national and local government departments, and must also fulfill corresponding responsibilities and obligations. The combination of cultural identity and politics further strengthens their identification with self-identity.

1.5 Research Methodology

This study is a qualitative study to study the historical origin of the Huolong Firework ritual event in Qiaolin, Jieyang, and the self-identity construction and representation of the Lin family members in the context of national-level intangible cultural heritage. The author will collect data from inscriptions, ancient books, social archives in Qiaolin Township, and existing papers on Qiaolin Township culture. Field research will collect data and information through basic surveys, observations, informal interviews, and focus group discussions. Analysis through humanities and

social science concepts. Present the findings in the form of a descriptive analysis, accompanied by photographs and line drawings. The research methodology is explained below:

1.5.1 Study population and study population

The research topic "Huolong Firework Ritual in Qiaolin, Jieyang: Self-Identity and Representation in the Context of National Intangible Cultural Heritage" includes multiple research groups. They can be classified as follows:

1.5.1.1 Villagers named Lin from the Lin clan in Qiao Lin

The Lin clan is divided into Qiaodong Village, Qiaoxi Village and Qiaonan Village according to administrative areas. This article will focus on the people of three Lin villages, including the elderly group who have the past memories of the Lin clan, and the middle-aged Lin people who are responsible for the overall planning and execution of the ceremony. In addition, there are young people responsible for tying the dragon and participating in the Youlong ceremony and Wulong ceremony, women participating in the parade and accompanying village women, and primary and secondary school students participating in the ceremony.

1.5.1.2 Government Officials

The government officials referred to here include the village chiefs or party and government personnel working in the village office in the three villages with the surname Lin, personnel from relevant departments of the town government, and relevant personnel from the local cultural department. They play an important role in the application for the Huolong Firework Ceremony and the decision on whether it can be held.

1.5.1.3 Ethnographic institutes and scholars

This refers to scholars who specialize in the culture of the Lin clan and the Qiao Lin Huolong Firework rituals.

1.5.1.4 Local media, foreign media and online media

Media or individuals from various regions play an important role in the modern dissemination of the Qiaolin Huolong Firework Ceremony. Spread regional characteristic culture to the corners of the world through news, newspapers or live broadcasts. At the same time, it also affects the expression of self-culture of people with the surname Lin.

1.5.1.5 Villagers from the surrounding villages of Qiaolin

The villages around Qiaolin are also witnesses of the local development of the Qiaolin Huolong Firework ceremony.

1.5.2 Research areas:

The main research areas of this article are Qiaodong Community, Qiaoxi Community and Qiaonan Community in Qiaolin, Jieyang. The population distribution, kinship relations, social relations and local social networks of the three communities were studied respectively.

1.6 Research Data Collection Tools

1.6.1 Data collection

1.6.1.1 Field visits and data collection

1) Interview; formal interview, informal interview, focus group interview.

Based on the research questions, research purposes and different research objects, a targeted and detailed interview outline was developed and submitted to the interviewees in writing. And ask new questions about their answers, or consider conducting a more in-depth interview. At the same time, the Q&A session maintained communication and flexibility between the two parties, allowing interviewees enough time to think about their own questions.

2) Observation; normal observation (or general observation), participant observation

According to the research needs of the paper and my objective conditions, formulate an investigation plan, including setting the investigation topic, selecting the investigation objects, formulating the investigation outline, formulating the investigation schedule, investigation route and budget. It is important to select an investigation site and investigation team and communicate with them in advance. Prepare a survey object information table and determine the main information reporter. Review work records and information collection, promptly adjust the investigation progress and improve the investigation content. Finally, field trip plans and work records are stored in the research data as secondary data.

1.6.1.2 Document data collection

Collect historical materials or written records that have been passed down or newly compiled from the three villages with the surname Lin in Qiaolin. Such as the previous collection of videos, pictures and other information about the Huolong Firework ceremony. In addition, there are local reports, news and policy documents related to the ceremony.

1.6.1.3 Data collection tools or equipment

- 1) Photography (camera, video equipment)
- 2) Recording
- 3) Field notebook

1.6.2 Data synthesis and data analysis

1.6.2.1 Data synthesis: When researchers collect data using the research conceptual framework as the main tool, they simply group the data. And provide information in the system according to the research objectives, collect the data and synthesize the information in detail. The author constantly reviews the data to see whether each set of information is sufficient and whether there are any deficiencies. This is to gather more information.

1.6.2.2 Data analysis: Conduct a purposeful analysis of the data collected by the Qiaolin Huolong Firework Ceremony, analyze the source of the information, detect its authenticity, and use the triangulation method to make judgments.

1.7 Scope of research

1.7.1 Scope of research areas

The research field of this article is Qiaodong Community, Qiaoxi Community and Qiaonan Community under the jurisdiction of Pandong Street, Jieyang City, Guangdong Province, China.

1.7.2 Time frame

The time range of this article includes two time ranges: before the Qiaolin Huolong Firework Ceremony became a national intangible cultural heritage and after it became a national intangible cultural heritage. The first time is the period from

1419 to 2007 when the ceremony was born and continued to develop. This stage went through the feudal social system, the democratic republic and the early stage of the socialist system. The Huolong Firework ceremony changed and adjusted in each transition stage of the social system. The second time range is from 2008 to the present. This stage is the stage when the Qiao Lin Huolong Firework Ceremony became a national intangible cultural heritage project. Under the supervision and management of the political system, the three villagers surnamed Lin have obvious attitudes and representations towards the ceremony. difference.

1.8 Research Conceptual framework

The structure of the research conceptual framework of this study includes three concepts: self-identity, representation and politics of cultural. The Qiao Lin Huolong Firework Ceremony played an important role in the construction of the self-identity of the Lin clan in Qiao Lin, which was constantly adjusted and adapted in the process of China's modernization. After becoming a national intangible cultural heritage, there is gradually a need for external expression. At the same time, it is also a process of expressing the introverted clan members and building a national cultural identity.

Based on the above correlation structure, the author designed a research conceptual framework as a thinking tool for research tools, as shown below.

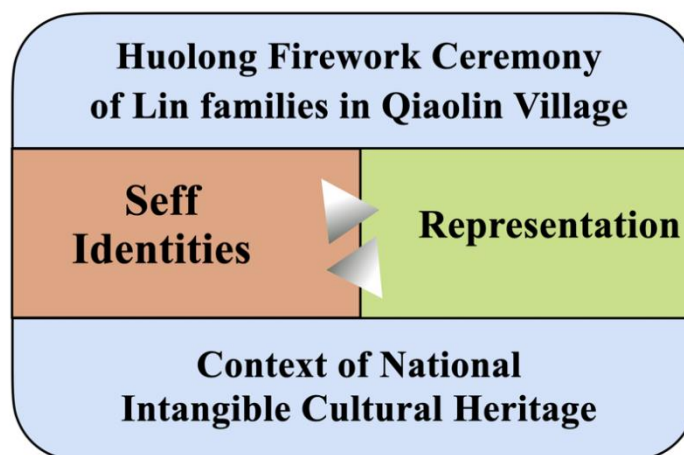


Figure 1 Research Framework

1.9 Literature ReviewLiterature Review

1.9.1 Folk culture in Chaoshan area of Guangdong, China

The Chaoshan area is a region in southeastern China where Chaoshan dialect is the main language and a management system centered on each clan during the feudal society. After the founding of the People's Republic of China, it shifted to a management system led by a political party. So far, the author has learned that administrative division has an important impact on the daily life and social relations

of people named Qiaolinlin in Jieyang. This article mainly studies the ritual culture of Qiaolin Huolong Firework in Jieyang. It can be seen from the existing literature that most of the literature focuses on describing the Chaoshan area in a large-scale enumeration, or studying and explaining the symbolic meaning from the sociological perspective of religious beliefs and folk festivals. The number of studies on Huolong Firework rituals in Qiao Lin is also very limited. Most of the research content is only descriptive analysis from the two perspectives of the overall ritual cultural identity and intangible inheritance of the Lin clan in Qiao Lin. However, the rituals of the Lin clan in Jieyang have not yet been studied from the perspective of self-identity construction, representation, and politics of culture in the three Lin villages.

The article *Social Politics and People's Livelihood in Chaoshan during the Dynasty Change Period in the Late Ming and Early Qing Dynasties* focuses on the political and social environment of the Chaoshan area in the late Ming and early Qing Dynasties. From this, we can learn that due to the influence of bandits, local military, and maritime restrictions at that time, the people of Chaoshan had an uneasy mentality about the economy, government, and living space. (Wu Erchi, 2013)

The article *The recognition of the folklore of Youshen in Chaoshan and the expansion of ideological emancipation* focuses on Youshen after China's "Cultural Revolution", because the government regarded Youshen as a feudal superstitious activity, it led to the increase of clan power and public security disputes, the allocation and waste of divine resources, and so on. The activities of Youshen were finally banned by the government. After the Reform and Opening up, with the development of the ideological liberation movement of cultural concepts, the cognitive misunderstanding of Youshen activities has been gradually clarified, and the convergence of belief orientation and the sense of consensus of cultural values can be formed. This paper questions the officials' misunderstanding of political policy and explains the social significance and cultural achievements of Youshen activities from the social integration and cultural function of Youshen customs. However, it does not explore and put forward effective suggestions from the perspective of common cultural identity and common social relations network in Youshen activities. (Wang Wenke 2009)

Chaoshan Folk Customs Ceremony summarizes the origins of Chaoshan folk customs, their humanistic characteristics and main characteristics, and introduces the production and life of Chaoshan area, Chaoshan festival customs, folk beliefs and taboos, folk entertainment, Chaoshan dialects and arts and crafts and other folk cultural features. (Ye Chunsheng, Lin Lunlun, 2010)

The contribution of *Three people's talk on Chaoshan Culture* is to analyze Chaoshan culture from multiple perspectives, such as based on local culture, also cite examples of the development of overseas Chinese culture in the world, and explain Chaoshan culture from the direction that the three people are good at. Chen Ping (1954) is a professor of the Chinese Department of Peking University, Lin Lunlun (1957) is a second-class professor of Chinese language and literature, and Huang Ting (1947) is the deputy dean of the Institute of Chaozhou Studies of Hanzhong normal University. This paper analyzes the rise of Chaozhou study and its development at home and abroad, as well as the maritime trade tradition, overseas immigrants and the formation of overseas Chinese culture in Chaoshan area.

The contribution of Three Talks on Chaoshan Culture is to analyze Chaoshan culture from multiple perspectives, such as based on local culture, and also citing examples of the development of overseas Chinese culture in the world. The three people explain Chaoshan culture from the direction of their respective strengths. Chen Pingyuan (1954) is a professor of the Chinese Department of Peking University, Lin Lunlun (1957) is a second-level professor of Chinese language and literature, and Huang Ting (1947) is the vice president of the Chaozhou Institute of Hanzhong Normal University. They analyzed it from the perspectives of their observations and reflections on their hometown of Chaoshan, the rise of Chaozhou studies and its development at home and abroad, as well as the maritime trade tradition, overseas immigrants and the formation of overseas Chinese culture in the Chaoshan area. (Chen Pingyuan, Lin Lunlun, Huang Ting, 2016)

The article "On the Relationship between Dialect Sayings and Folklore Research - Cultural Interpretation of Chaoshan Dialect Sayings" studies the sayings further extended from the Chaoshan language system. Descriptive proverbs are popular sentences that are widely circulated in the mouths of the masses and have a relatively fixed structure. Most of them are created by working people and reflect the people's life experience, wishes and different customs and habits in different places. (Lin Lunlun, 1998)

The second edition of "Xinchao Shan Dictionary" compiled by Zhang Xiaoshan, a doctor of linguistics at Jinan University, corrects the errors and omissions in the first edition in 2008, and adds and supplements dialect explanations. The dictionary contains more than 13,200 characters, including more than 9,400 prefixes, and the whole book contains 2 million characters. It shows the changes in the language of the Chaoshan region and the richness of its language system. Through the unique local language, the uniqueness of the local culture and the boundaries of self-identity can be reflected at the same time. (Zhang Xiaoshan, 2022)

The Origin of Chaoshan Culture written by Huang Ting, deputy director of the Chaozhou Institute, introduces how people in Chaoshan gradually formed their local cultural characteristics from the geographical environment of Chaoshan area, the immigration, folk culture, etiquette and beliefs of Chaoshan people. (Huang Ting, 2022)

Clans and Society in Chaoshan since the Sixteenth Century. This book elaborates on the characteristics of clan culture in Chaoshan area from four aspects: the cultural structure of Chaozhou clans in the 16th century, clans and local society in the Qing Dynasty, cultural concepts and the development of modern clans, and overseas immigrants and clan culture. It should be noted that the period when the "Chaozhou clan in the 16th century" was located was the Chaoshan area under the jurisdiction of Chaozhou Prefecture, including the current three cities of Chaozhou, Shantou and Jieyang. (Huang Ting, 2015)

The article Traditional Festivals, Body and Performance Space - Research Based on Visual Quantitative Methods in Human Geography believes that in traditional festivals, the body's ritualized practice and experience can produce and maintain a specific festival time-space. . The body becomes the smallest spatial scale for the production of traditional festival meaning. The festival emotions that can be felt and shared by the body play a role in the construction of local common sense and identity, and continuous physical participation is the key to the continuous

reproduction and strong vitality of traditional festival activities. In specific studies, visual quantification methods such as photo evaluation and eye tracker experiments are used. By intuitively and effectively measuring the spatial emotional experience of local residents, and with the help of hot spots and pupil data of eye movement trajectories, the situation inside and outside the performance space of traditional festivals is effectively demonstrated. The "gaze" and embodied perception of the on-site audience and the outside "other" are different, showing the spatial difference of the body. The research has certain value in expanding the content of body geography and applying new methods in human geography. (Wang Min, Lin Dian, Jiang Ronghao, Zhu Hong, 2017)

1.9.2 Cultural research on Qiaolin area in Jieyang

The cultural research on the Qiaolin area in Jieyang is also very limited. The author obtained some information from relevant documents such as journals and local chronicles, mainly focusing on the history of the Chaoshan area. For information on the Qiaolin area, Gu Qiao Xiang Zhi is the main reference. Among them, two studies on the Qiaolin Huolong Firework Ceremony also used this book as a main reference. However, there is no discussion on how the three Lin villages in Qiaolin construct their identities and representations through rituals.

Chen Chunsheng was the vice president of Sun Yat-sen University. He published the article "From 'Japanese Rebellion' to 'Moving to the Sea' - Local Unrest and Rural Social Changes in Chaoshan in the Late Ming and Early Qing Dynasties". Through historical research and based on the local chronicles of Chaoshan area in various periods, it tells the true situation of local unrest in Chaoshan (including Jieyang area) at that time. For example, the political chaos in the early Qing Dynasty led to the need for villagers to "protect themselves", as well as the social environment of local unrest and armed fighting between private villages. At the same time, it also mentioned the historical wars experienced in the Qiaolin area of Jieyang. (Chen Chunsheng 2001)

Chen Xuefeng is a special researcher at the Chaoshan Historical and Cultural Research Center. He wrote the article "Changes in the Evaluation of Jiu Jun" in Jieyang: Also Discussing the Downplaying of Conflicts among Chaokee. Through the "Jiu Jun" incident that occurred in Jieyang during the replacement of Ming and Qing Dynasties, it is evaluated that the conflict between Chaoshan people and Hakka people in Jieyang area was covered up by the ethnic conflicts between Manchu and Han and the so-called "class struggle". At the same time, it was mentioned that the Lin clan, under the leadership of the clan leader at that time, fought against the enemy and was praised by the court. (Chen Xuefeng, 2019)

Ancient Qiao Township Chronicles compiled in 2003 is a book that comprehensively introduces the development history of people named Lin in Qiaolin, Jieyang, including the Qiaolin Lin family genealogy, family honor records, and celebrity deeds. He checked the Thousand-Year Genealogy of the Lin Family in Fujian, The Genealogy of the Migration of the Lin Family, the old and new Jieyang County Chronicles, Pandong District Chronicles, Guqiao Genealogy and other relevant information. It was completed under the supervision of the Jieyang Research Association of the Chaoshan Historical and Cultural Center and the Jieyang Ancient Qiao Township Chronicles Compilation Committee. His writings played a big role in

the author's comparison of the Lin clan's rules, rituals, and family inheritance during interviews. (Lin Daoyuan, Lin Deshan, 2003)

Longwu·Qiaolin Huolong Firework is a book led by Qiaolin Public Welfare Association and organized by the superior management department, and edited by Lin Jiannan. The book focuses on the historical origin of Huolong Firework, dragon-making skills, Wulong technology, Shaolong ritual display and ritual inheritance genealogy, and mainly uses a combination of pictures and text to show the modern development process of Qiaolin Huolong Firework. Lin Jiannan (2013)

The article Research on the Inscriptions of Shuangzhong Temple and Tianhou Ancient Temple in Qiaolin Township, Jieyang during the Qing Dynasty shows the research on the inscriptions of Shuangzhong Temple and Tianhou Ancient Temple (Mazu Temple), two important religious sites of the Lin clan in Qiaolin. Shuangzhonggong belief and Mazu belief are the main beliefs of Qiaolin Township in Jieyang, that is, the main beliefs of the people of the Lin clan. The article mentions the hot issue of the relationship between folk beliefs and ethnic groups. Through the surviving inscriptions of Shuangzhong Temple and Tin Hau Ancient Temple, it reflects the process of the Lin clan constructing its own social structure through Shuangzhong Gong belief and Mazu belief. (Ou Junyong, 2019)

There are two research articles on the Huolong Firework Ceremony in Qiaolin, Jieyang. First of all, the journal article "The Impact of Traditional Festivals on the Inheritance of Intangible Cultural Heritage - Taking Jieyang Qiaolin Huolong Firework as an Example" describes from the perspective of traditional festivals that people surnamed Qiaolin use rituals to shape collective memory to inherit intangible cultural heritage. The article describes the construction of cultural memory and cultural identity from three aspects of the Huolong Firework Ceremony: Wulong Ceremony, Youlong Ceremony and Shaolong Ceremony (Zheng Cheng 2021).

And another article "Cultural Symbol and Inheritance of Qiaolin Fireworks Fire Dragon in Jieyang". It divides the Qiaolin Huolong Firework Ceremony into three periods, namely the embryonic period of its origin, the revival period after reform and opening up, and the development period after it became a national intangible cultural heritage. It explains the identification of Lin people with ritual culture by analyzing the five ritual processes of Qinglong, Youlong, Wulong, Shaolong and Songlong. (Lin Xiuling, Zheng Cheng, 2021)

Among the above-mentioned journals on Chaoshan folk customs, there are studies on other wandering gods activities in Chaoshan area from the aspects of folk beliefs, political reform, and overseas Chinese culture. Only two research articles have been found specifically on Jieyang Qiaolin Huolong Firework. The Jieyang Qiaolin Huolong Firework was studied from the perspective of collective memory, social functions, cultural symbols, and the inheritance model of replacing traditional materials. Focus on describing the processes in the ritual process in detail in the form of descriptive enumeration, embodying the concepts they mentioned from the perspective of collective behavior. The measures taken for the inheritance of the ceremony are that non-cultural heritage is brought into the second classroom of primary schools to learn about the Zhalong competition, inheritors are brought into the campus for cultural dissemination, and Wulong activities are combined with physical fitness.

However, scholars in the above-mentioned literature have not conducted systematic and in-depth research from an anthropological perspective. After the Huolong Firework Ceremony became a national intangible cultural heritage, the research focus mainly focused on the assumptions of inheritance, and did not study how the three villages of Qiaolin completed the construction and representation of their self-identity.

1.9.3 Self-identity

Self-identity is one of the main concepts in my study of Qiaolin Huolong Firework Ceremony. The main group of the Qiaolin Huolong Firework Ceremony, the Lin clan, has lasted for nearly 800 years in Qiaolin, Jieyang. The Huolong Firework Ceremony was created and passed down for 600 years. After 1958, due to the division of administrative areas, the current layout of three villages with the surname Lin formed, and the ceremony began to be held separately. As members of the Lin clan held separate ceremonies, the three Lin villages in Qiao Lin began to have different understandings of the Huolong Firework ceremony. Therefore, I use Anthony Giddens's (1991) book *Modernity and Self-Identity: Self and Society in the Late Modern Age* as a concept to explain the self-identity of the three Lin villages in Qiaolin. The book describes the essence of "self-identity" as follows.

Anthony Giddens (1991) mentioned that regular control of the body is the basic means for maintaining self-identity and personal identity throughout life. At the same time, the self almost constantly "displays" its embodied representations to others. He also explained the results on self-reflexivity in sociology and psychology, "We are not who we are, but what we have made of ourselves. It is incorrect to regard oneself as a completely empty shell without content, because self- shaping involves both a psychological process and psychological needs, both of which provide parameters for self-reshaping. What an individual becomes, however, depends on the attempts at self-reconstruction in which people engage. These are far from being limited to better 'understanding oneself'; rather, self-understanding is subordinated to the broader and more fundamental goal of constructing or reconstructing a coherent and rewarding sense of identity." He went on to mention that the self shapes a growth trajectory from the past to the foreseeable future. Individuals screen past history based on expectations for the future, and reuse past history through this screening process. The development trajectory of the self is coherent and stems from the recognition of different stages of the life cycle.

The word "Self" in this article not only represents the identity of the individual named Lin, but also represents the identity of the Lin family. The system under the leadership of the political party in New China emphasized individual autonomy. After the founding of the People's Republic of China, the management model in which the traditional patriarch was the leader of the clan disappeared. As an individual, you begin to reshape your identity in modern society. Especially in the context of national intangible cultural heritage, as three independent administrative villages, they share a common cultural background and are also shaping their respective identities in the new era.

Therefore, the author uses the above concepts as one of the conceptual frameworks to study the historical development of the Lin clan and Qiaolin Township related to the Qiaolin Huolong Firework Ceremony. To answer the key question, what is the relationship between the Qiao Lin Huolong Firework ceremony and the Lin

family? What is the origin and inheritance of the ritual? How has the Lin clan continued to this day in the course of history?

1.9.4 Representation

The word “representation” is a conceptual term intended to describe the phenomenon of expressing who we are through human actions or rituals. Through the previous literature review of “self-identity”, in my research framework, “self-identity” explains the ways and means by which the Lin clan constructs their self-identity. Then, in the context of the shift to individual economy after the reform and opening up, Qiao Lin's Huolong Firework ceremony not only constructed his own identity, but also began to have a need for external expression. They want to enhance the influence of the Lin clan in local culture through external expression.

I used the book “Representation: Cultural Representations and Signifying Practices” by Stuart Hall, published by SAGE Publications, London, 1997, as the main book on “representation”. Stuart Hall (1997) describes the nature of “representation” as follows.

To put it briefly, representation is the production of meaning through language. The word “language” is used here in a very broad and inclusive way. It is in this sense that the model of meaning which Stuart Hall have been analyzing here is often described as a ‘linguistic’ one; and that all the theories of meaning which follow this basic model are described as belonging to ‘the linguistic turn’ in the social sciences and cultural studies.

The Shorter Oxford English Dictionary suggests two relevant meanings for ‘Representation’: First, To represent something is to describe or depict it, to call it up in the mind by description or portrayal or imagination; to place a likeness of it before us in our mind or in the senses; as, for example, in the sentence, ‘This picture represents the murder of Abel by Cain.’ Second, To represent also means to symbolize, stand for, to be a specimen of, or to substitute for; as in the sentence, ‘In Christianity, the cross represents the suffering and crucifixion of Christ.’

Stuart Hall (1997) goes on to say that at the heart of the cultural meaning process are two related “representation systems.” The first enables us to give meaning to the world by constructing a set of correspondences or a chain of equivalences between things — people, objects, events, abstract ideas, etc. — and our system of concepts, our conceptual maps. The second depends on constructing a set of correspondences between our conceptual map and a set of signs, arranged or organized into various languages which stand for or represent those concepts. The relation between ‘things’, concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call ‘representation’.

Just like the Huolong Firework Ceremony of Qiao Lin, the subject of my research, it is a ceremony created by the Lin clan through legends and stories. It is cleverly combined with the Chinese dragon culture, and has been continuously adjusted through various periods, and has gradually evolved into a ritual consisting of six processes: Qinglong, Youlong, Wulong, Shaolong, Songlong and Hualong. And given it the meaning of representing the Lin people's brave struggle, united fighting, promoting good and suppressing evil. After it became a national intangible cultural heritage, it was chosen as a representative of the traditional cultural “language” and

symbols of the Lin clan. The Qiaolin Wulong team, jointly formed by three villages surnamed Lin in Qiaolin, expressed its local cultural status to the outside world. Therefore, the author chooses the book "Representation: Cultural Representations and Signifying Practices" as one of the important concepts of this article, trying to explain and analyze how the Lin clan express their traditions to the outside world through the Huolong Firework ceremony in the context of the modernization process. culture. It is also used to explain the internal and external expressions of the passing ceremonies in the three villages of Qiaolin.

1.9.5 Politics of Cultural

"Politics of Cultural" is a conceptual term that aims to describe the functional transformation of heritage culture under political systems. Through the previous literature review of "self-identity" and "representation", in my research framework, they respectively explain the construction and expression of the self-identity of the Lin clan in the modernization process through the Qiaolin Huolong Firework ceremony. So, under the background that the Qiao Lin Huolong Firework ceremony has become a national intangible culture, how do the people of the Lin clan express themselves through the ceremony to people within the Lin family and outside the clan? This is an academic question of cultural institutions, so I chose the concept of "Politics of Cultural" to further advance my theme.

I use the book "The Politics of Ruins and the Business of Nostalgia" by Maurizio Peleggi, published in 2002 by White Lotus Co., Ltd. in Bangkok. Maurizio Peleggi (2002) describes the essence of "Politics of Cultural" as follows.

Maurizio Peleggi said, inscription on the World Heritage List has indeed proven a potent vehicle for the tourist promotion of heritage sites, paradoxically heightening the dilemma between preservation and exploitation of the material past. For the purpose of this critique, the issues involved in heritage conservation and management are in any case secondary to heritage's significance as a source and marker of collective identity. A critique of the discursive construction of a national, and ultimately the world's, cultural heritage must thus begin by considering the way in which historic sites and artifacts are turned into loci and foci of nationhood. Nations, although a relatively recent creation, in most cases no more than two centuries old, tend to be imagined by its citizens as having deep historical, roots (Anderson 1991:19). As evidence of a population's previous presence on a territory, archaeological sites and historic monuments are as important as the fundamental constituents of national identity defined by Anthony Smith (1991:14) as: historic territory, common myths, historical memoirs, and mass culture.

Although the appeal documents discuss the aspects of material cultural heritage such as historical sites as sources, symbols and evidence that symbolize the collective identity of national citizens, the author believes that this also applies to intangible cultural heritage items that symbolize national heritage culture. For example, the Qiao Lin Huolong Firework ceremony, the subject of this article, is a symbol of the myth of Chinese dragon culture.

According to a scholar of classical civilization, the function of myth was "to make the past intelligible and meaningful by selection, by focusing on a few bits of the past which thereby acquired permanence, universal significance" (Finley 1965:283). By no means exclusive to the cultural order of pre-modern societies, myths of origins underpin the fabric of modern politics too, in the form of narratives

of foundation that account for the political status quo. Just like the myths of pre-modern societies, political myth asserts itself as an indisputable narrative, most typically concerned with “a political society that existed or was created in the past and which must now be restored or preserved” (Tudor 1972:138). Most importantly, political myth is never shared by a society as a whole, but is “always the myth of particular group” (Tudor 1972:139).

Maurizio Peleggi shall propose that political myth represents the vehicle for the assertion of a social group's ideology at a time of crisis or transformation—a time, that is, when that group becomes aware that its established social role is unable to sustain either mounting pressure from other groups or the responsibilities posed by a newly acquired leadership. A national mythology—that is, a collection of such political myths—thus represents the origins, history, and agency of the ruling class (or social bloc) as those of the whole society.

Inscription of a site on the World Heritage List entails the obligation for the concerned country to protect the site in question as well as to promote knowledge about, and access to, it (Drost 1996). Meeting such obligations demands ad hoc plans for the building of infrastructure, training of personnel, etc., generally financed partly from international funds and partly from the national budgets, so that eventually a government's international profile may be raised by the demonstration of its ability to take care of its cultural patrimony.

The above conceptual structure of politics of cultural helps me understand the relationship between the national intangible cultural heritage context and the Lin clan community in Qiaolin, Jieyang. China has formulated a series of policies for the protection of cultural heritage and formulated relevant laws to strengthen the protection of intangible culture, especially national-level intangible cultural heritage. Qiao Lin Huolong Firework is exactly a ritual that is supervised and managed in the context of national intangible cultural heritage. I use the concept of "politics of cultural" as the third concept of this article, trying to analyze how the Lin clan expresses their traditional culture through rituals in the context of symbolizing the national intangible cultural identity. It is an important ideological tool for concepts and contexts in China today and is the time frame of this study.

1.10 Benefit of Research

1.10.1 Benefit to academic circle

Academic expectations: Based on an overview of the Qiaolin Huolong Firework ceremony of the Lin clan in Jieyang Qiaolin, I apply the above concepts for analysis. Once my research is successful, it will be of great benefit to the academic community of traditional Chinese clan ritual culture. Incorporating the issues of self-identity construction, self-representation and cultural politics through the Qiao Lin Huolong Firework ritual into the research model will be of great benefit to the international academic community. Furthermore, this research structure can serve as a model for the study of art related to clans around the world.

1.10.2 Conducive to the development of Chinese clan culture in the modernization process

In the process of China's modernization, Jieyang Qiaolin Huolong Firework ritual culture serves as a local characteristic culture and is also a microcosm

of the clan culture of other regions in the development process of Chinese culture. I want to explore the deeper meaning symbolized by the Qiaolin Huolong Firework ceremony under the influence of self-identity construction, self-representation and politics of culture. Therefore, the country has developed various systems for cultural heritage to protect the intangible cultural heritage of various regions. To supervise and obtain cultural heritage under protection, we not only need to pay attention to technology and form, but also need to explore new ways and means based on the cultural characteristics of intangible cultural heritage itself, so that it can obtain better development space. At present, there is a certain gap between various regions' understanding of intangible cultural heritage and the cognition of representative inheritors, which has also led to the disappearance of many intangible cultural heritages. Therefore, through continuous practice and in the context of national intangible cultural heritage, I try to use the Qiaolin Huolong Firework ceremony as a case study to find better ways to protect the clan cultural heritage in Chaoshan and even other parts of China.



CHAPTER II

the Lin clan and the historical development of Qiaolin Township's social culture

Introduction

This chapter discusses the historical development of the Lin clan and the social culture of Qiaolin Township in Jieyang City. The introduction is divided into three parts: first, the relationship between the origin of the Lin clan and Chinese society and culture; second, the social structure of the Qiao Lin clan from the founding of the People's Republic of China to before the reform and opening up; third, the Qiao Lin clan's social relations after reform and opening up and its cultural development under China's intangible cultural heritage policy. This paved the way for the following chapters to describe the construction of self-identity, the representation within the clan and to the outside world, and the cultural politics in the context of intangible cultural heritage policy through the Huolong Firework ceremony by people surnamed Lin in Qiaolin, Jieyang.

2.1 Birth of the family and surname "Lin"

All beginnings contain an element of recollection. This is particularly so when a social group makes a concerted effort to begin with a wholly new start. There is a measure of complete arbitrariness in the very nature of any such attempted beginning.⁶ Beginning more than 3,600 years ago, the people surnamed Lin began a story that belonged to them. They found ways of surviving that allowed their clans to thrive and left their mark on the tumbling waves of history.

2.1.1 The Lin family and descent from Shang dynasty nobles (circa 1046 BC)

According to the Records of Guqiao provided by Mr. Lin Jiannan : the ancestors of the Lin family came from the emperor Gao Xin. Bigan, the prince of the Shang Dynasty, was persecuted to death because of the fatuous and immoral King Zhou, who repeatedly faced remonstrance. At that time, his wife, Mrs. Chen, was pregnant for three months , afraid of being persecuted by King Zhou and fled to the stone chamber on Changlin Mountain. She gave birth to a baby boy and named him Quan. King Wu of Zhou sealed Bigan's tomb after he destroyed the Shang Dynasty, and summoned Mrs. Bigan and her son. Because the child was born in the stone room of Changlin, he was named Jian and given the surname Lin. Appointed as a doctor (official title), move to bolin to be knighted.

2.1.2 The Lin family and its role in Chinese society and culture during the Shang Dynasty (1046 - 1227 AD)

Since Lin Jian was granted a title in Boling (today's Anping County, Hebei Province), his descendants inherited hereditary titles, and most of them were officials. The imperial court at that time established Xihe County in the local area

⁶ Paul • Conerton(1989). , How Societies Remember, trans. Cambridge University Press. p. 6.

three times, and the "Xihe Lin Family" came from this. Since then, migration has occurred with various dynasties.

1) Continued support for royal missions

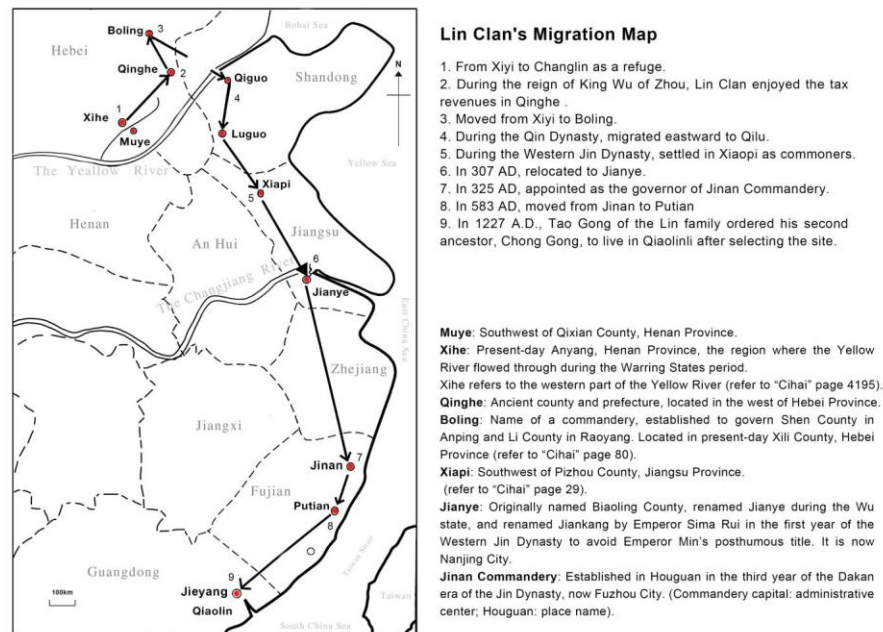


Figure 2 Lin Clan's migration map and the settlement.

Source: Adapted from Records of Guqiao

The picture above shows the history of the Lin Clan people's movement before settling in Qiao Lin. Starting from the Qin dynasty, the Lin family moved to various important cities such as moved eastward to Qi and Lu. During the Western Jin Dynasty, went south to Xiapi. In 307 AD, moved to Jianye. After the Yongjia Rebellion, Sima Rui went south to establish the Eastern Jin Dynasty in Jianye. Lin surnamed Lu Gong served as a guardian of the emperor and was awarded the post of General Zhaoyuan. In 325 AD, he served as the governor of Jin'an County, and put down many rebellions in Fujian and Vietnam. So far, Lu Gong of the Lin family entered Fujian (today's Fujian region of China), and after entering Fujian, the clan expanded, and moved from Jin'an to Putian, Zhangpu and other places in 583 AD.

In 618 A.D. of the Tang Dynasty, Wanchong Gong the fifteenth grandson of Lin Lu Gong had three sons, Tao Gong, Pi Gong and Chang Gong. Among them, the 9 sons of Pi Gong were all state herdsman (official positions), and they are called "Nine Mulin Family" in the world. The Lin family of Qiaolin in Jieyang came from the sixth family branch of the "Nine Mulin Family" - Shaozhou Inspector Yungong (the ninety-fifth generation). In the first year of Baoli (825 A.D.) of Emperor Jingzong of the Tang Dynasty, the emperor honored the hall for the Lin family (adding the glory of the Lin family).

In short, the surname of the Lin clan was bestowed by King Wu of Zhou. The ancestor of the Lin family was Lin Jian. At any time in the deduction of Chinese history, the Lin clan has been accompanied by the migration and development of the highest power holders of various dynasties. In the Tang Dynasty, the Lin clan was

additionally rewarded, and even today the words "Jiu Mu Shi Family" are still written on the lanterns of the Lin family. The Lin family is proud of the surname Lin, and is very proud of being able to advance and retreat with the Chinese imperial power in the development history of the clan, which is also a strong expression of the self-identity of the Lin surname.

2) Extensive lineage

The population of people surnamed Lin is increasing day by day in China and around the world. They have a broad pedigree and are a source of power. They not only strengthen the development of their own descendants vertically, but also expand their branches horizontally through marriage and expansion of the power of their power. This is to enhance the ethnic identity of people surnamed Lin and their competitiveness in the cruel changes of the times.

There are three main sources of the surname Lin: Zi surname, Ji surname and surnames changed by ethnic minorities.

It comes from the surname Zi, and is a descendant of the surname Tangzi of Shang Dynasty after Huangdi Gaoxin, whose ancestor was Bigan. According to the "Corrected Preface to the Genealogy of Jin'an", "Compilation of Yuanhe Surnames" and other relevant materials, the surname comes from the descendants of the Shang Tangzi surname after Huangdi Gaoxin, and the surname is based on the place of residence. The combined volume of "Cihai" published by Zhonghua Book Company contains: Lin, "is a surname. History says that Yin Bigan took refuge in Changlin Mountain, because Lin was his surname." Among the people, Bigan has always been respected as "Wenquxing".

It comes from the surname Ji. According to "Tongzhi, Clan Briefing, Using Characters as Surnames", during the Eastern Zhou Dynasty, the concubine of King Ping of Zhou Dynasty was named Kai, with the courtesy name Lin. Later descendants took the grandfather's surname as their surname, and called it Lin. The Ji surname Lin can be divided into three branches: the first branch, at the beginning of the Eastern Zhou Dynasty, was Ji Linkai, the concubine son of King Ping of Zhou Dynasty, and the descendants of Ji Linkai were named after him. In the second branch, the son of King Ping of Zhou was Ji Lin, King Huan of Zhou, and his son Ji Kai, who was born as a concubine, was named after his father, so he was called Lin Kai. The third branch, the descendant of Sun Linfu, the minister of Wei Shangong in the Spring and Autumn Period, took the name as his surname. The three branches of the Ji surname Lin all came from after King Wen of Zhou Dynasty, and their history is more than 2,700 years ago.

Surname Lin changes from ethnic minorities. According to "Book of Wei·Guan Shi Zhi", after Emperor Xiaowen of the Northern Wei Dynasty moved the capital, he implemented Sinicization and changed part of his family's original compound surname Qiulin to the single surname Lin in Chinese characters, which became the surname Lin in Luoyang, Henan. In the Tang Dynasty, the ancestors of the She ethnic group with the snake as their totem named Lin mixed with the Han people who went south. The Pusan clan of the Jurchen tribe in the Jin Dynasty in the Northern Song Dynasty changed their surname to Lin. In the Qing Dynasty, the Busa clan, Lin Jia clan and other clans in the Eight Banners of Manchuria changed their surname to Lin. These ethnic minorities have been assimilated into the local Han people after mixing with the Han people for a long time.

Among the three origins of the surname Lin, the surname Lin, which was developed from the surname Zi and Ji, originated in the Zhou Dynasty, and both were closely related to the political power. Among them, the surname Zi is the most important one of the surname Lin, with a history of more than 3,000 years. It is the ancestor of the surname Qiao Lin in Jiayang, Guangdong. Ji's surname, this branch of the Lin family lineage was initially active in the Henan County area, and its genealogy is also referred to as "Henan Lin surname". The Sinicization policy of Emperor Xiaowen of the Northern Wei Dynasty resulted in the integration of ethnic minorities with the Han people. They moved closer to the surname Lin, which was one of the common surnames at that time, and changed their original surname to Lin, and then to the surname Lin in Luoyang, Henan.

Therefore, I collectively refer to the Ji surname and the Lin surname developed from ethnic minorities as "Henan Lin surname", and those who migrated south are the Lin surnames developed from the ancestor Lin Jian. The "Lin surname" and "Lin clan" mentioned in the following discussion refer to the Lin clan members with Lin Jian as their ancestor.

Population with surname Lin nationwide

During the pre-Qin period, the Lin surname was mainly active in the area north of the Yellow River and east of the Taihang Mountains. After the Eastern Zhou Dynasty, the Lin surname has spread to Gansu, Shanxi, Shanxi and other places. Throughout the Spring and Autumn Period and the Warring States Period, the Lin surname developed very well in the State of Lu (now Shandong), forming the famous Jinan Lin clan. In the subsequent Qin and Han dynasties, the Jinan Lin family has always occupied a dominant position among the Lin group. During the Han Dynasty, Jin Dynasty and the Wei, Jin, Southern and Northern Dynasties, northern China suffered from continuous wars and the people were in dire straits. With the change of political power, the Lin surname moved to the surrounding areas with the Central Plains residents. One group migrated to Chengdu and Sichuan via the southwest, the other group went to Xuzhou, Jiangsu Province, and traveled southeast to Jiangsu and Zhejiang.

At the end of the Western Jin Dynasty, the Lin surname had crossed the Yangtze River, crossed Nanling and Wuyi Mountains, and entered Guangdong, Guangxi and Fujian. During the two waves of immigrants from Henan in the Tang Dynasty, a large number of ancestors with the Lin surname settled in southern Fujian, and the center of the Lin surname began to form along the southeastern coast. In the late Ming and early Qing dynasties, the Lin surname appeared in Taiwan.

During the Song Dynasty, the Lin surname had approximately 760,000 people, accounting for 0.98% of the national population at that time, ranking 19th. Fujian is the largest province in the Lin surname, accounting for approximately 58% of the Lin surname population in the country. The distribution across the country is mainly concentrated in Fujian, Zhejiang, and Guangdong provinces, accounting for 85% of the total population of the Lin surname; secondly, it is distributed in the three provinces of Henan, Jiangsu, and Jiangxi, accounting for approximately 9% of the total population of the Lin surname. The Lin surname agglomeration area centered on Fujian has been formed. During the Ming Dynasty, the Lin surname had approximately 790,000 people, accounting for approximately 0.85% of the country's

population. Fujian is still the largest province in the Lin surname, accounting for approximately 38% of the total population in the Lin surname. The distribution in the country is still concentrated in Fujian, Guangdong, and Zhejiang. The Lin surname in these three provinces accounts for about 82% of the total population of the Lin surname; followed by Jiangxi, Jiangsu, and Guangxi provinces, accounting for about 10% of the total population of the Lin surname. During the Song, Yuan and Ming dynasties, the general distribution pattern of the Lin surname changed little. Its population mainly migrated north to southwest, and Fujian was still their gathering center.⁷

In ancient times, the people surnamed Lin moved southward one after another. Fujian, the most populated area, developed from the descendants of Linlu Gong, the prefect of Jin'an County at that time. After they settled in Fujian and gradually developed, the Lin surname population continued to expand throughout the country and even the world.

In 2010, according to official data from the National Bureau of Statistics, the total population with the surname Lin in mainland China reached 12.8 million, accounting for approximately 0.96% of the country's total population. The surname Lin ranked 20th in the population rankings in China. According to the 2016 census, the population with the surname Lin in mainland China is approximately 14.16 million, and the Lin clan ranks 16th. In southern China, the Lin clan ranks 4th. The population of Fujian Province with the surname Lin is approximately 4.72 million, accounting for 14.8% of the total population of the province. %, ranking first; there are about 3.11 million Lin surnames in Guangdong Province, about 1.84 million in Zhejiang Province; about 2 million Lin surnames in Taiwan, 1.8 million in South Korea, and about 5 million in other regions. There are about more than 20 million worldwide people surnamed Lin. The area with the highest density of people surnamed Lin per unit area is in southern Fujian and eastern Guangdong. The population of Lin per square kilometer reaches more than 22 people, and in some areas there are as many as 30 people.⁸ It can be seen that Lin surname at Jieyang Qiaolin, which developed from the descendants of Linlu Gong, is located in one of the areas with the highest population density - eastern Guangdong.

The Lineal marriage and The allied marriage

As one of the oldest surnames in China, the surname Lin can be traced back to the Shang Dynasty. It has broad branches and collaterals and has accumulated a huge population. Among the three major origins and population distribution of the Lin surname, we focus on the Lin clan, which has the largest proportion and the longest history. It is developed from the ancestor Lin Jian and is also the oldest one. They developed from northern China, and along with the movement of state power southward, they formed an important development force centered in Fujian. From the genealogy chart after entering Fujian, it can be seen that almost every generation of the Lin clan branch started by Linlu Gong has descendants who hold state officials. A total of 9 generals were developed, and another 8 were emperors in the center of state power. Holding official positions around you is enough to influence the country's development strategy. They constantly strive to squeeze into the center of state power

⁷ Cangnan County People's Government, www.cncn.gov.cn. 2008-10-08.

⁸ Same as above

to strengthen the influence of their clan in the local area and improve the status of people with the Lin surname among other clans.

The article "An Examination of Lin Pu Lin's In-Laws in Fuzhou in the Ming Dynasty" introduces that the family marriage circle has become one of the important media for maintaining the prosperity of the clan. In the middle of the Ming Dynasty, the Lin clan in Fujian had a spectacular record of "seven subjects, eight Jinshi, three generations and five ministers", which was rare in local history. The article points out that the Lin clan at Linpu "except for the Yang clan in Jian'an (Jianou) and the Huang clan in Dongli (Putian), most of the married families belong to Fuzhou Prefecture." In fact, apart from the Yang and Huang families in other counties, there are also Fuzhou families. The Li and Chen families in Ningde County, Ningzhou not only have multiple relatives with the Lin clan, but are also directly related by marriage to three of the five ministers.

The marriage between the "Three Lanes and Seven Alleys"⁹ clans headed by the Lin clan, and the friendship between the Lin clan and the Shen clan is a legend among the distinguished Fujian families. Lin Zexu, a member of the Lin clan, is the 22nd generation of the Wenfeng Lin clan in the Lin family tree. The Wenfeng Lin clan of Fuzhou moved into Fuzhou city from Qidian, Fuqing (Cendou, Haikou) in the late Ming Dynasty and early Qing Dynasty. Wenfeng Lin is a descendant of Lin Yun, the sixth son of Jiumu Lin (Lin Lu).¹⁰ Shen Baozhen, the fifth generation of the Shen clan was the Minister of Shipping in Fujian at the time and the founder of the Fujian Shipping School. Since then, the Shen clan has gradually become a prominent local clan.¹¹ The two prominent clans of Lin and Shen have been married for generations. Lin Huifang, the sixth sister of Lin Zexu, married Shen Tingfeng. Shen Baozhen married Lin Puqing, the second daughter of Lin Zexu, and Shen Wanqing, the seventh son of Shen Baozhen, married Lin Buxun, the daughter of Lin Congyi. After three generations of marriage, the two clans became one. Together, they helped the Shen clan to become the king of navigation. Lin Zexu's descendants married each other, and this marriage phenomenon also extended to other clans. The diversity of marriages mainly includes marriages between official clans, literary clans, and business clans.¹²

The granddaughter of Lin Zexu was married to the Chen clan of an official clan, and their daughter Chen Yiying was married to Lin Juemin in another Lin clan. Lin Juemin was one of the famous seventy-two martyrs of Huanghuagang. Lin Huiyin, the daughter of his brother Lin Changmin, was married to Liang Sicheng. Both of them were famous Chinese architects in modern China. Liang Sicheng's father, Liang Qichao, was one of the famous reform leaders in the late Qing Dynasty. Behind their marriage were two major clans: the Lin clan, a loyal clan, and the Liang clan, with nine talents. "History of Chinese Architecture" written by Liang Sicheng had a huge influence on ancient Chinese architecture. China Central Television News Center and China International Television Corporation jointly launched an 8-episode

⁹ "Three Lanes and Seven Alleys" covers a total area of about 45 hectares and is located in the central city of Fuzhou (Gulou District). It is the general name for the lanes and lanes arranged from north to south on both sides of the South Back Street. China Civilization Network [cited date 2022-04-23]

¹⁰ Huang Qiquan, "Family in the Alley", December 2015

¹¹ Zeng Yidan and Xu Heping: Fuzhou Folk Culture Series *Fuzhou Family* [M], Fujian People's Publishing House, 2001.

¹² Wang Linzhen, *A Research on the Phenomenon of Family Marriage in Sanfangqixiang and Its Influence*, Journal of Chengde Teachers' College for Nationalities. Vol.30, No.4, Nov 2010.

documentary "Liang Sicheng and Lin Huiyin", which brought the family influence behind the two people into the public eye at the same time. There are countless examples of similar marriages.

The vast branches of people with the surname Lin are not only maintained and developed vertically through blood ties, but also expanded horizontally through marriages. They know that the growth of surname clan and the construction of clan identity require the efforts of all parties, and it is crucial to establish close interpersonal relationships and social networks.

In addition to the powerful influence of the descendants of the surname Lin in ancient times mentioned above, there is another world celebrity worth mentioning: Lin Mo, the prototype of Mazu. She was the daughter of Lin Yuan, a native of Putian, Fujian during the Song Dynasty. She was born on the Meizhou Island of Putian on the 23rd day of the third lunar month in the first year of Jianlong of the Song Dynasty (960). She died rescuing people in shipwrecks and was revered as the "Queen of Heaven" by later generations. She was the common ancestor of boatmen, sailors, travelers, merchants and fishermen of all generations. Believe in the sea god, currently, there are tens of thousands of Mazu temples in 45 countries and regions around the world that are derived from the Meizhou Ancestral Temple, and more than 300 million people believe in Mazu. September 30, 2009¹³, Mazu belief and custom has been officially included in the intangible cultural heritage of mankind by UNESCO, becoming the world's first belief and custom world heritage and the common spiritual wealth of all mankind.¹⁴

The book "Historical Stories of the Surname Lin" contains "a list of major writers and poets surnamed Lin from the Zhou Dynasty to the Qing Dynasty" and a "partial list of calligraphers, painters and artists surnamed Lin from the Tang Dynasty to the Qing Dynasty". There are a total of 196 people with the surname Lin. In recent times, the Lin clan has become a shining star, complementing each other. There are 13 founding generals surnamed Lin, 1 founding marshal, 1 founding lieutenant general, and 11 founding major generals, most of whom came from Jiangxi, Anhui, Fujian and other provinces. In addition to the founding generals of the People's Republic of China, there are many historical celebrities surnamed Lin. The national hero Lin Zexu, the talented woman Lin Huiyin of the Republic of China, and the important early leaders of the Communist Party of China Lin Boqu and Lin Yunan are all outstanding relatives of the Lin clan. Lin Shu is recognized as the founder of modern Chinese literary circles. Lin Yutang, a well-known cultural celebrity at home and abroad, whose "Beijing Smoke and Clouds" became a best-seller in the United States and was recommended as a candidate for the Nobel Prize in Literature. There are 289 relatives surnamed Lin in the past dynasties who have been included in the "Chinese Names Dictionary", accounting for 0.64% of the total number of celebrities, ranking 28th among celebrity surnames; famous writers surnamed Lin accounted for 0.85% of the total number of Chinese writers of all dynasties, ranking 28th. No. 23; famous medical scientists surnamed Lin accounted for 0.62% of the total number of medical scientists in China's history, ranking 34th.¹⁵

¹³ The first "Morality" Forum on Mazu Beliefs and Customs was successfully held. China Taiwan Net [cited date 2019-05-21]

¹⁴ Mazu beliefs and customs were selected as "Fujian Cultural Identities". Taiwan Strait Network [cited date 2021-11-10]

¹⁵ Cangnan County People's Government, www.cncn.gov.cn. 2008-10-08.

The influence of people surnamed Lin overseas cannot be underestimated. Lin Daoqian, a pioneer and leader in the Pattani region of Thailand. Lin Guanghe and his son Lin Guanghe are well-known figures in the modern history of the Philippines. Lin Wutong, Malaysian gambling king. Lin Qingjin, the Malaysian chocolate king. Lin Shaoliang, an Indonesian overseas Chinese tycoon, was named one of the world's top twelve bankers in 1981. He owns nearly 400 companies and banks. In 1999, the Korean clan surnamed Lin was extremely happy to find in Quanzhou, Fujian, the starting point of his ancestors' journey to the Korean Peninsula. We are honored and proud of our descendants.¹⁶

The broad Lin clan genealogy relies on the emphasis on direct marriage and allied marriage. This concept has been passed down from generation to generation and has become the memory of the clan and a tacit understanding. It has built strong social relations and gained strong influence for the Lin clan, bringing great power and resources to the clansmen continued expansion.

2.2 The Lin family and their move to Jieyang

As can be seen from the picture above (Figure-1), the ancestors of the surname Lin, who had been migrating with the state power from the northern Central Plains, moved to Putian, Fujian in 583, and Taogong, the ancestor of the surname Lin in Jieyang, started his ancestors in Qiaolin, Jieyang in 1227 land. What made Tao Gong leave Putian, where he had lived for more than 600 years, and develop outward? What are the reasons for choosing Jieyang? We will analyze and discuss it through the historical background at that time and the personal choice of Tao Gong, the ancestor of Qiao Lin.

Fujian region with rapid population growth

At that time, the Jin Dynasty had defeated the Northern Song Dynasty, and the Chinese government moved from the northern Central Plains to the south. The two sides were bounded by the middle flow of the Huaihe River in the east and Dashan Pass in the west. The north belonged to the Jin Dynasty, and the Southern Song Dynasty was established in the south, forming a confrontation between the north and the south. Pattern (1141-1234). In the first year of Xuanzong Tianbao (742) in the middle of the Tang Dynasty, the population of Fujian was only about 95,500 households. By the Taizong Dynasty in the early Northern Song Dynasty, it increased to more than 460,000 households. In the middle of the Northern Song Dynasty, the population reached 1 million households in the third year of Shenzong Yuanfeng (1080). In the Southern Song Dynasty, the number increased to 1.6 million households in the 16th year of Jiading of Ningzong (1224).¹⁷ According to estimates by demographers, there were about 8 million people in 1.6 million households during the Southern Song Dynasty.¹⁸

¹⁶ Baidu Encyclopedia, baike.baidu.com/item/ Lin's name, 2023-05-25

¹⁷ Liang Fangzhong. *Statistics of Household Registration, Fields, and Land Taxes in Chinese Dynasties*, pp. 86-94, 132-163, Shanghai People's Publishing House, 1980 edition.

¹⁸ To this day, when counting the population of the Song Dynasty, there are still differences in academic circles on the issue of converting the number of households to the number of people. The most commonly used conversion method is to convert each household to 5 people. This article adopts the opinion of most scholars: each household should be converted to 5 households. See Durand, JohnD, *The Population Statistics of China, A.D.2-1953*, Population Studies 13-3, 1960; Hartwel, RobertM., *Demographic, Political, and Socila Trnasformation of China, 750-1550*, HJAS42-2, 1982; Qi Xia. *Population and Land Acquisition in the Song Dynasty*, *Economic History of the Song Dynasty*, 46 pages, Shanghai People's Publishing House, 1987 edition; Hu Daoxiu: *The Distribution and Changes of Population in the Song Dynasty*, Song, Liao and Jin History Collection 2,

Fujian is a region with an overwhelming majority of mountainous areas. So far, the mountainous area in Fujian accounts for more than 75% of the total area.¹⁹ With the economic development since the Northern Song Dynasty, the population in the area increased dramatically. By the middle of the Northern Song Dynasty, the Fujian area was close to 100,000 households, and the supply and demand for rice began to become unstable.²⁰ By the middle and late Northern Song Dynasty, the supply and demand situation of rice grains was deteriorating day by day. Compared with the cultivated land area, the overpopulation was very serious, even to the point of "narrow land and dense population". Fujian's population growth trend continued into the Southern Song Dynasty, and its population increased by more than 50% compared with the mid-Northern Song Dynasty.²¹ During the Southern Song Dynasty, due to the rapid increase in population, the supply and demand of rice in Fujian became the most prominent social problem. During this period, Fujian made great progress in agriculture, commerce, and handicrafts. Fujian merchants and various craftsmen were very active. Fujian has even begun to experience out-migration.

During the Southern Song Dynasty, the population in Fujian increased dramatically. The mountainous terrain was not enough to satisfy the large and concentrated population, and food shortages arose in the local area. Facing the pressure trend of such a scarcity of local resources, we can boldly speculate that in order to inherit the glory of "Jiu Mu Shi Jia", the descendants of the surname Lin, although they have been rooted in Putian for more than 600 years, at that time, I am afraid they had to start considering finding a better breeding space for the development of the clan.

Opportunity

The population gathering in Fujian also formed a gathering of talents, and more and more Putian locals gained fame through the imperial examination system. According to statistics from "Fujian Education History" by Liu Haifeng and Zhuang Mingshui, a total of 118 Jinshi examinations were held in the 319 years between the two Song Dynasties, and more than 39,000 Jinshi (official positions) were admitted, including more than 7,000 Jinshi from Fujian, ranking first in the country. In Putian, Fujian (called Xinghua Regiment at the time), there were only 3 counties in the Xinghua Regiment, but there were 1,014 Jin Shis, 742 people in various subjects, special performers, etc., accounting for 25% of the total number of Jin Shis in Fujian, accounting for the total number of Jin Shis in Putian (From the Tang Dynasty to the Qing Dynasty (2375 people), about 74%. There are also statistics from Volume 85 of

1991; Shiba Yoshinobu. *Research on the Economic History of Jiangnan in the Song Dynasty* (147 pages, Institute of Oriental Culture, University of Tokyo, 1988 edition); Wu Songdi. *Chinese Population History, Volume 3, Liao, Song, Jin and Yuan Dynasties* (Shanghai, Fudan University Publishing Society (2000 Edition) and others advocate that each household should be counted as 5 people.

¹⁹ Zheng Xuemeng. *Several Issues of Economic Development in the History of Fujian*, edited by the Research Office of Chinese Social and Economic History, Institute of History, Xiamen University. *A Brief History of Economic Development of Fujian*, Xiamen University Press, 1989 edition, 2 pages; edited by Fu Zude and Chen Jiayuan. *Chinese Population-Fujian Volume*, China Finance and Economics Press, published in 1990, 7 pages; Wang Zengyu: *The Economic and Cultural Development of Fujian Road in the Song Dynasty*, Ancient Chinese History Series 9, 1985, 153 pages; Chen Yande, Zhang Tianxing. *Regional Characteristics of Agricultural Economy in Fujian during the Song Dynasty*, Journal of Xiamen University, 190-2.

²⁰ Song Xi. *Distribution of Rice Producing Areas in the Northern Song Dynasty*, Academic Quarterly 2-3, 1954, Song History Research Series" No. 1, Taipei, National Defense Research Institute, 1962 edition, pp. 109-1.

²¹ Li Jinming. *Regional Characteristics of Fujian Economy and Rice Supply and Demand in the Southern Song Dynasty*, [J] 2005, Issue 4, page 41.

"History of the Song Dynasty: Geography" and Volume 10 of "Xinghua Prefecture and Household Records" by Hongzhi of the Ming Dynasty. At that time, the population of the Xinghua Regiment only accounted for 0.5% of the country's total population, but the Jin who passed the examination The number of Jin Shi accounts for 4.5% of the total number of Jin Shi in the country.

The gathering of talents will also lead to a situation of "more monks and less rice". There are not enough official positions in the local area to meet the needs of talents. Therefore, the system of appointing and selecting officials in the Song Dynasty accelerated the flow of officials and increased their opportunities to travel. A large number of Putian ancestors were appointed by the imperial court to serve as officials, including appointing officials to serve as local officials, returning to the capital or hometown at the end of their term of office, and moving to areas under their jurisdiction to inspect people's conditions during their tenure as officials.²²

Tao Gong, the ancestor of Jieyang Qiao Lin the surname Lin, was also one of the many people who were appointed to serve as officials at that time. He was originally from Wangjiangli, Hantou, Putian County, Xinghua Prefecture, Fujian Province (today's Hanjiang City). He was a Jinshi during the Lizong period of the Southern Song Dynasty and served successively as deputy envoy of Guangdong Province in charge of punishment. "Tao Gong was touring Chaozhou and saw the beautiful mountains and rivers and the rising humanities in Jieyang County. After completing his term of office, he returned to Fujian and ordered his third son Chong, named De Gao, to establish the family business in the northwest corner of the attached city, which was called Qiao Linli (behind the present Ancestral Temple)."²³

From the above, it can be seen that the reason why the surname Lin people chose to re-establish their ancestral land in Jieyang was both inevitable and accidental. In the Southern Song Dynasty, the overall resources of the surname Lin people in Putian were compressed, and the clan's long-term development needs were no longer guaranteed, so they inevitably began to look outward for development. Driven by the opportunity of the official system of the Song Dynasty, Tao Gong, a clan member, was assigned to Guangdong to visit various places, but he was still burdened with the mission of "selecting a place" for the development of the clan. After seeing Jieyang's excellent environment and flourishing cultural scene, , decided to choose Jieyang, and ordered his third son Chong Gong to create the clan ancestral land in Qiaolinli (now Qiaolin), Jieyang.

2.3 Lin Family's Important Role in Jieyang (1227-1949)

It has been nearly 800 years since the Lin clan moved from Putian, Fujian to Qiaolin, Jieyang. From the end of the Southern Song Dynasty (1279) to the end of the Yuan Dynasty (1368), there was social unrest. In the past hundred years, the surname Lin people have been fleeing in various places. After that, in the Hongwu Year of the Ming Dynasty, the world was initially settled, and the tribesmen returned to Qiao Lin's hometown to rebuild their homes one after another. The returned Lin family members have worked hard to build their local identity through various methods, and continue to improve their local status and influence.

²² Ruan Yi. Culture of the Official Journey in the Travel Notes of the Song Dynasty. Journal of Sichuan Normal University (Social Sciences Edition) , Vol.44,No.6, Dovember,2017

²³ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 53.

Social status and family glory during the Ming and Qing dynasties

Obtaining recognition from the imperial power through obtaining academic merit is an important way to quickly improve social status. There were many members of the Lin clan in Qiaolin, Jieyang, who were officials. Having a political identity was a symbol of power, and they had great social influence at the time.

For example, during the Ming Dynasty, Tao Gong, the first generation ancestor, served as the deputy envoy of the Provincial Department of Punishment and Inspection of Guangdong Province. During the Wanli period, the 15th generation ancestor Xiang Nangong served as Jiaoyu of Dinghai County, Ningbo Prefecture, Zhejiang Province and acted as the agent for Dinghai County affairs. In the Qing Dynasty, the nineteenth generation ancestor Cang Rugong was awarded a crown and belt in the fifth year of Kangxi. He was famous as Shigong. He was favored by the emperor and given the title of "Shou Guan Xiu Zhi Lang". He was given the title of Eighth Rank Dingdai. In the second year of Qianlong's reign, he was inscribed with the plaque "Hong Gong Dai Wen" and kept it in the ancestral temple. Xueyang Gong was appointed as a battalion commander and was the commander-in-chief of a hundred. During his tenure, he received the emperor's favor five times. Lin Deyong was the first martial arts champion in Jieyang examination and the only martial arts champion in Jieyang during the Qing Dynasty. He was awarded the "number one scholar" and the imperial plaque "Jiangjun Weiling" is preserved in the Lin family temple. Lin Bao, a member of the tribe, was then the staff general of the Chinese Army in the Qing Dynasty, the deputy general of Sanjiangkou, and was granted the title of General Zhenwei by Emperor Xianfeng. Lin Weilun, a member of the tribe, was appreciated by King Annan and was recruited as his consort in 1854. He assisted the royal family in government affairs and achieved remarkable results in the palace. Lin Jichuan was appointed as the prefectural magistrate of Gansu Jiezhou. There are also 16 people in the Ming Dynasty who were recorded in the Gu Qiao genealogy: Xiangsheng, Gongsheng, Jiansheng and Xiangbin. During the Qing Dynasty, the number increased to 153.²⁴

The deeds of the Lin clan recorded in the Jieyang County Chronicle

As a collection of local data, local chronicles have become an important source of original data for various departments and disciplines. The personnel who compile local chronicles are all led directly by the local government, and prestigious local scholars and retired officials are hired to compile them. It has the characteristics of regionality, data, extensiveness, era and continuity, and has three major functions of survival, governance and education. The Qing government attached great importance to the compilation of local chronicles, and its requirements were strict and clear. Therefore, being recorded in the county annals is equivalent to receiving official attention.

The Lin clan re-transcribed the deeds of the people of surnamed Lin in the "Jieyang County Chronicle" in the "Gu Qiao Township Chronicle". For example, at the end of the Ming Dynasty and the beginning of the Qing Dynasty, he was the head of Qiaolin Village, Wendu Gong, and he was also the leader of the Lin clan at that time. He led the people to fight against the Nine Armies, made outstanding

²⁴ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, pp.372-375.

achievements, and was respected as a righteous man. He is worshiped in the Zhongyi Temple in Jieyang County to show his loyalty. Mingshi Gong was given the title of "Shou Guan Xiu Zhi Lang" by the emperor's favor, and was given the title of Eighth Rank Dingdai. In the second year of Qianlong's reign, he was given the plaque "Hong Gong Dai Wen". Xueyou Gong wanted to treat his mother's illness because his family was poor and he had no way to support him. So he cut off the flesh from his left buttocks and fed it to his mother as a filial piety, and her mother recovered from her illness. The sound of filial piety is borrowed, and the deeds are widely praised. Jieyang County respected his deeds and showed the imperial court, and he was commended. Xueyou Gong's spirit tablet was enshrined in Xiaoyi Temple in Jieyang County, where he offered sacrifices in spring and autumn, and enjoyed endless worship. Shuran Gong's wife Wushi Ma, because her husband died at an early age on the 24th, she worked hard to raise her son to become a talented person and kept her integrity for fifty-seven years. The county respected him for his ambition, and in order to express his gratitude to the imperial court, he was given the title "Xiao Jie Fu". The tombstone was engraved with the word "Jie Xiao", which is now preserved intact. Wan Cuigong, father and son, are known as "Wu Qi Men Di". They are all over eighty years old. They are highly respected in the whole family and are known as the Five Elders. They are listed in the county annals.²⁵

The period of the Republic of China when business and government were combined

During the Republic of China, people ended the confinement of the feudal social system and began to transform into a democratic system. The class stratification with the patriarch as the center of family power has undergone great changes. What had greater influence on society during this period was the status gained in terms of cultural leaders, local gentry, business circles, and military power. Lin Zhaofeng served as the tutor of Jieyang County Academy and the bureau chief of the County Militia Bureau. He was a famous gentleman at that time. Lin Liangzhi once served as the leader of the Panqiao Militia and the chairman of the Panxi District 8 Public Security Committee. Lin Shixian has served as the head of Qiaolin Township and enjoys a high reputation within his clan and surrounding villages. Lin Kaishou was a successful entrepreneur in the mid-Guangxu period. He was a wealthy businessman living in the west gate of Jieyang. He joined the ranks of the gentry. In the early years of the Republic of China, he was the head of the Panxi Defense Corps of Jieyang County and the elected standing committee member of the Eighth District of Jieyang County. He purchased a lot of land and built a magnificent mansion in Qiaonanli. He dredged the small river to connect the Ao River for the people, which provided food, boating and irrigation. His descendants founded Hefeng Yinzhuang, and jointly established the Shanjie Steamship Company with their relatives. Lin Shisong was a well-known figure in Jieyang business circles in the early Republic of China. He served as the president of the first Jieyang County Chamber of Commerce and was the general agent of Jieyang Shantou Sanda Branch of Mobil Oil Company. Purchased four acres of land in his hometown and built a "Judele" with nearly 50 houses including living rooms, rooms, and study rooms. Lin Daochang founded Hefeng Hao Dingchang to produce various tripods and agricultural tools. It was the

²⁵ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, pp.377-385.

first private enterprise in Qiaolin Township. After the founding of the People's Republic of China, the factory became a public-private partnership and was incorporated into the Jieyang Foundry. Lin Chenyong and Lin Chensi were both born into wealthy families. They donated money in exchange for the official positions of "Xian Cheng" and "Kong Mu" respectively. Among them, Lin Chensi is a famous Sanxian master in Chaoshan. Lin Yanshou studied in Japan. After returning to China, he was appointed by the National Government as the Director of Communications of Xiamen, Fujian Province. Lin Daoshi graduated from the Department of Literature and History of National University of China and was employed by Chaoshan "Lingdong Daily" as the chief editor. During the Republic of China, Lin Shounan was the first alternate senator of the Eighth District of Jieyang County. He served as the editorial director of the Municipal Bulletin of Shantou City Hall, the director of the Huilai County Education Bureau, the director of the Dongshao Slaughter Tax Bureau of Fujian Province, and the head of the first district of Jieyang County. , Honorary President of Jieyang Association of Hong Kong Kowloon and other positions.²⁶

Build a cultural memory space

As the power and cultural center of the Lin clan in Qiaolin, the Lin family temple (ancestral temple) has its main hall and back hall filled with imperial examination plaques for those who have passed the imperial examination in past generations. In addition to the plaques mentioned above for Ming Shigong and Lin Deyong who were awarded by the emperor, "Pan Lei Gu Qiao" was an imperial plaque given by the emperor in the early Qing Dynasty to commend Qiaolin Village for its heroic resistance in the war; There are also plaques such as "Jindian Chuanlu" by lineage Lin Shaolong, "Zhonghan" by Lin Jichuan, "Gongyuan" by Lin Mingzai and Lin Ligong, all of which were bestowed by the emperor of the Qing Dynasty. Creating a memory place of family glory is also a way to express one's self-identity to the outside world, thereby obtaining proof of social status.

In modern society, they compared the "Eight Scenic Spots of Jieyang" in Jieyang City and established the "Eight Scenic Spots of Qiao Lin" to build the cultural confidence of the surname Lin people and highlight their local cultural status in Jieyang. The "Eight Scenes of Qiaolin" are Shuangzhong Ancient Temple, Xuanwu Holy Spring, Tianhou Palace, and Guqiao Houzhai in the Ming Dynasty; Panlei Guqiao, Lin's Family Temple, Yuemei Pond and Imperial Forest of Steles (built in 1995) in the Qing Dynasty.²⁷ The "Two Saints Academy" in Shuangzhong Temple was nominated by Lin Jingba, a scholar of the Hanlin Academy. The stone carving of temple gates is a skill of the Ming Dynasty, and the wood carving skills of temple shrines are magnificent. Thean Hou Temple is built on a unique terrain, with the overall shape resembling a large ship. The Lin clan temple represents the continuation of the spirit of the ancestors and is also the spiritual center around which people of the Lin clan hold sacrificial ceremonies, exercise power and live their daily lives. Everything that can "enter the ancestral hall" must be approved by the entire clan. From this we can know that the honor of being recognized by the state power is one of the highest spiritual aspirations of the people surnamed Lin.

According to modern statistics, including Shuangzhong Temple and Tianhou Temple, Qiaolin Township has 36 cultural relics and historic sites. At

²⁶ 林道源、林德山：《古乔乡志》·内部资料·2003年，第386-390页。

²⁷ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 157

present, it has not only become a famous historical and cultural village in Jieyang City, but also been rated as a famous historical and cultural village in Guangdong Province. This means that Qiao Lin, the surname Lin, simultaneously elevated his family culture to become a representative of village culture in Jieyang City and Guangdong Province. Let us see that behind these buildings built in the Ming and Qing Dynasties are the Lin family's rich economic strength and their emphasis on spiritual and cultural construction. They use cultural construction to highlight their local status. The above information shows that the Lin clan during the Ming Dynasty, Qing Dynasty and the Republic of China were constantly adapting to the society at that time and developing steadily. They have great influence and social status in Jieyang in terms of political power, commercial economy and ideological education.

2.4 The Lin clan in Qiaolin Township

2.4.1 The social situation of Qiaolin Township (Ming and Qing Dynasties)

Qiaolin Township, where the Lin family is located, is located in the easternmost part of Guangdong Province, China. This area has been called "Chaozhou" since the Sui Dynasty. In the second year of Hongwu in the Ming Dynasty (1369), Chaozhou Road was renamed Chaozhou Prefecture, which was subordinate to the Chief Secretary of Guangdong and governed the four counties of Haiyang, Chaoyang, Jieyang and Chengxiang. The area where Qiaolin Township belongs is located in Jieyang County, which is Pandong Street, Jiedong District, Jieyang City today.²⁸ Starting from the west gate of Rongcheng in the east, it is adjacent to Danpu, Banyang, and Yucheng Villages; to the west, it is connected to Fu Jingqiao and Yangmei Villages; to the south, it borders Xianjiao and Panzai Villages; to the north, it borders Xiazhai and Shangli Villages.

Japanese pirates and pirates intrusion

In the early years of the Ming Dynasty, the geographical situation in which Qiaolin Township was located was not stable, and it was often harassed by Japanese pirates and pirates. In order to defend against the intrusion of Japanese pirates, Weisuo defenses began to be established in various places in Chaozhou. According to Dai Jing's "Guangdong Announcement Draft" ²⁹ about the construction of Weisuo in Guangdong during the Hongwu period of the Ming Dynasty, it can be seen that Chaozhou Weisuo and its five attached cities were established in the second year of Hongwu. The coastal guard station established was the thousands and household bureau of Pengzhou established in the 20th year of Hongwu. According to Jiajing's "Guangdong General Chronicle": "thousands of household bureaus of Pengzhou. In the 20th year of Hongwu's reign, the commander of Hua Maoju requested that a headquarters be opened in Xialing Village, the capital of Pengzhou, to curb the intrusion of merchants and foreign forces."³⁰ Xialing Village, where

²⁸ Pandong Subdistrict, now part of Jiedong District, Jieyang City, Guangdong Province, was originally Pandong Town. In the winter of 1949, Jieyang County divided Panxi into Panxi District and Pandong District. In 1958, Pandong District was called Pandong Commune. In 1983, Pandong Commune was called Pandong District. In 1986, the district was removed and Pandong Town was established. In 2002, the town was removed and Pandong Street was built. In 2012, Pandong Street was placed under the management of Jiedong District. As of October 2021, Pandong Subdistrict governs 1 community (Pandong), 16 administrative villages (Tanjiao, Xiazhai, Zhaogou, Yangmei, Qiaodong, Qiaonan, Qiaoxi, Chengxi, Chengnan, Pudong, Hezhong, Xiqian, Jingqiao, Nanhe, Goumei, Beihe).

²⁹ Dai Jing. (Jiajing) Guangdong General Chronicle [z]. The 35th year of the Republic of China (1946) Lansha edition.

³⁰ Huang Zuo. (Jiajing) Guangdong Tongzhi[z]. Published in the 40th year of Jiajing reign in the Ming Dynasty. Volume 15, P29a~b

Pengzhou Suo is located, was under the jurisdiction of Jieyang County at that time, which is today's downtown Shantou. It is located at the intersection of Hanjiang and Rongjiang rivers and the Niutian Yangtze inland sea. The Hanjiang tributary where Niutian Yang enters the sea also goes directly to Fucheng, while the Rongjiang River goes directly to Jieyang County, which is the so-called "containment of the entry and exit of merchants and barbarians". The seriousness of the situation can be seen from the Ming Dynasty's emphasis on the local defense system at that time.

If the establishment of Weisuo defense is an external measure, then the "appeasement" measures of "pirates" and "bandits" for internal defense have increased the pressure on local officials. People at that time often attributed the weak attitude of local officials towards "thieves" to corruption in the officialdom and the lack of moral courage of officials. For example, Weng Wanda, a famous scholar-official from Jieyang County who had been living in his hometown during the Jiajing period, pointed out in a letter to his friends that the rampant pirates were caused by the corruption and incompetence of local officials in Chaozhou:

"The pirates are becoming more and more harmful, and Pu is afraid that there will be changes, and their shape has already taken shape. The words are meaningful, like water and fertile rocks, good things can be sighed. In a corrupt country, the government is in turmoil, and the sky is dark. Those who gather bribes will indulge in thieves, those who are afraid of power and favoritism will indulge in thieves, and those who are secretive will indulge in thieves. The thief is walking in the city during the day, no one dares to ask questions. The simple house is covered with grass, and thieves pass by the door day and night, trying to get in many times, but they have already avoided it."³¹

Weng Wanda, a native of Jieyang, was the leading border minister during the Jiajing period. He served twice as Minister of War and had outstanding military exploits. It was such a famous general who, in his hometown, was helpless against the pirate ships passing by his door day and night, and could only avoid them. This fully expresses Weng Wanda's dissatisfaction with local officials.

In addition, the funds provided by the Ming Dynasty to Weisuo were gradually decreasing, and the cost of recruiting soldiers was gradually running out. Daily expenses were mainly based on local soldiers working in the fields themselves, and participating in the war in case of changes. After more than a hundred years of development, by the time of Jiajing, the health system was in the process of disintegration and had lost the functions it was hoped to have when it was created. In local documents, we can often see records of officers and soldiers of the garrison bullying the people and killing innocent people. The local gentry had been complaining about the deterioration of military discipline among the officers and soldiers in the guard station. When Li Ling commented on the Xialing Rebellion during the Tianshun period, he already mentioned that the lack of discipline among officers and soldiers was an important reason for the popular uprising: "If there is a commander who dispatches a patrol officer to lead the subordinate troops to arrest him, he will harass the people and seize their possessions. The people's lives were miserable and they fled across the sea."³²

³¹Volume 16 of "Collected Works of Weng Wanda", "Books with Brother Zou Yishan (Twelve)", Shantou University Press, 1992 edition, 577 pages.

³² Li Ling's "Collected Works of Li Gongzhan", "Preface to Chen Hourong, the Governor of the County", Volume 1 of "Collection of Old Chaozhou Qi".

Building enclosures and rural settlement

At that time, local officials in Chaozhou were weak and incompetent in dealing with the constant intrusions of "pirates" and "bandits" and "approving the people" and "approving thieves". Some officers and soldiers even oppressed the local people and turned to the people for help when in danger. Yongzheng's "Jieyang County Chronicle" mentioned that in addition to Chaoyang County, there were many counties in Chaozhou Prefecture that had been threatened by "robbery and rebellion", and rural soldiers almost became the only force that county-level officials could rely on in times of crisis. For example, during the Chongzhen period, Jieyang County was threatened twice by "robbers" and relied on the rescue of rural soldiers to be rescued.³³ Under this situation, the local people lost trust in the local government, and ordinary villagers had no choice but to build high walls, set up gun emplacements, and gather into villages to protect themselves. Mao Cheng, who served as local magistrate of Chaoyang and Chenghai, said:

"There are two provinces south of the mountain, and Guangdong is difficult to control. There are nine counties in Guangdong, and Chaozhou is the most difficult to control. The county is near the sea, and its people are many merchants and merchants. They don't know poetry and writing, and there are millions of people who can't read a word. To prevent pirates, villages were built with fortifications and households and tribes numbering in the tens of thousands. Set up troops and store grain, and defend yourself with strong walls. Villages are adjacent to each other, and they often join forces to fight and kill, injuring or injuring hundreds of people."³⁴

"The people have strong sentiments, are eager to fight against hatred, and are greedy for profit but do not value life. The villages are populated by ethnic groups and densely populated by smokers. At the end of the Ming Dynasty, pirates were everywhere, and many people built forts for self-defense. For a long time, villages were full of fortresses, with high walls and thick fences, everywhere. The disadvantage is that the scoundrels take advantage of it and dare to resist harvesting and resisting grain. It is partly because of this that it is difficult for officials to arrest and administer people."³⁵

Building cities and villages became a common feature of rural settlements in various areas under the jurisdiction of Chaozhou at that time. Both the government and the gentry advocated and encouraged the practice of building cities and fortresses. Jiajing's "Tongzhi of Guangdong" tells the story of the Japanese pirates who invaded Raoping County from Fujian in the 38th year of Jiajing's reign. "All counties ordered the small people to merge with the big villages and gather together. The father, son and Dingfu defended each other, and the people of Fuguo moved into the city."³⁶ Lin Xichun, a famous scholar-bureaucrat in Haiyang County who lived in the countryside twice during the Wanli and Tianqi years, also mentioned in "Chenghai County Xiuxi Dongzhai Ji :

"Chenghai Xinzhao, Chaozhou is regarded as the left wing. And a village in the east of the stream controls the water and defends the frontier. It can be said that it is the throat of the tide. First, in the Wuwu year of Jiajing, the Japanese invaders landed here, often breaking the defense of Pengzhou and ravaging our land for several

³³ Yongzheng's "Jieyang County Chronicle" Volume 3, Military Affairs.

³⁴ Maocheng's "The Occasionally Existing of Chao Slips", "Preface".

³⁵ Volume 1 of Maocheng's Occasionally Existed Chao Slips, "Geographic Map of Chaoyang County".

³⁶ Jiajing's "General Chronicles of Guangdong" Volume 66, External Chronicles Three, Pirates

years. At that time, the villagers were ordered to defend themselves. To the east of the stream, stones were dug out of the earth, and the stones were piled up to form a city. The city was surrounded by water, and its shape was different from that of each village.”³⁷

During the nearly forty years of the Qing Dynasty, the Chaozhou region continued to be turbulent. Due to the vagaries of the political situation during the transition of dynasties, the "legitimacy" of political identity lost its objective basis. The "appeasement" policy made the boundaries between officials, civilians, soldiers, and bandits very uncertain. Rural society could only rely on the militarized tradition and inter-village connections formed since the late Ming Dynasty. Villages fought on their own and strived to protect themselves.³⁸

It can be seen from the above that during the Ming and Qing Dynasties, the turbulent social environment in the surrounding areas of Qiaolin Township, coupled with distrust of the local government, led to the situation where local villagers gathered together to build walls and fortifications to protect themselves. "During the Hongwu period of the Ming Dynasty, our ancestors returned from the chaos and built Qiao Linli, which was renamed Guqiao Zhai."³⁹ Also known as Qiao Lin Zhai, it can be seen that the Lin clan began to build a fortress in the early Ming Dynasty. "At that time, the clan chief was in charge of all political affairs of our clan, and the gentry helped the clan chief in charge of external affairs, official dealings, and protocol matters."⁴⁰ After building a wall to surround the village, the Lin clan formed a way of life with Qiaolin Village as their home and fortress. Under the feudal social system, the internal management method with patriarchs and squires as the center of clan power was a characteristic of this period. The squires played a great role in social stability under the current situation where the government was weak and the political situation was unstable. They also provided an important source of funds for the establishment of local fortresses.

2.4.2 Nurturing the memory of the Lin family

Past events, whether remembered or forgotten, are never passive. Rather, they are reconstructed through cultural behaviors and inherent social activities developed within the context of invention. The implications of Bartlett's formulation are also consistent with processes of collective memory and shared memory, in which people share memories of events and recall or commemorate them together while reconstructing and reinterpreting features of the past.

wars and legends

For communities, wars provide a centripetal force that can provide myths and memories for future generations. It is perhaps this function of a war that has had the most profound impact in the formation of clan identity.⁴¹ From the stories about the fight against the "Ninth Army" recorded in Yongzheng's "Jieyang County

³⁷ "Chengnan Shuzhuang Collection" by Lin Xichun, see "Chaozhou Qijiu Collection" Volume 31.

³⁸ Chen Chunsheng, "Ming and Qing Dynasty" Issue 2, 2001, pp. 73-106

³⁹ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 30.

⁴⁰ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 109.

⁴¹ Tilly (1975, especially the paper by Tilly and Finer); consult A.D. Smith (1981c); On the First World War, Marwick (1974)

Chronicle"⁴² and "Qiaolin Genealogy", we can understand the situation and reaction of the people surnamed Lin at Qiaolin during the war.

Lantian and Lintian, the two capitals where the "Jiu Jun" uprising occurred, are in the western part of Jieyang County and have always been the places where Hakka people live. They have always had many conflicts with the so-called "Old Man Fu" (also known as "Pingyang people") who speak Chaozhou dialect and live in the east of Jieyang. In the second year of Shunzhi (1645), Liu Gongxian, a native of the same county, gathered troops in Lintiandu (place name), under the banner of "anti-Qing and restoration of Ming", and led nine armies, known as the "Jiu Jun". "The Jiu Jun besieged Jieyang City. At that time, the county magistrate Wu Huangjia had died of illness. Zhao Jiamo, who took over as the county magistrate, escaped. The following year, Jieyang City was destroyed and massacres and looting occurred."⁴³ "The Hakka thieves wanted to kill all the Pingyang people (Jieyang people) because they hated that their language was different from their own. The villages in Pingyang feared that they would be helpless, so they contacted nearby areas to rescue each other, even if they were far away, they were blocked."⁴⁴ All other villages on the outskirts of the city were also captured, but Qiaolin Township was tightly defended under the command of Lin Hongmian (Wendu Gong), the 17th generation leader of the Lin clan, and the enemy could not attack it repeatedly. When Qiaolin Village had been besieged for two months, Wendu Gong used a strategy to defeat the Jiu Jun. After that, the Jiu Jun was intimidated by the power of Qiaolin Village and did not dare to approach easily. Yongzheng's "Jieyang County Chronicle" contains:

Lin Hongmian, a righteous man claimed to be Wendu Gong, was born in Qiaolinzhai, Panxidu, and was born in his hometown. He is a calm and thoughtful person. In the troubled times at the end of the Ming Dynasty, he led the villagers to defend his hometown. In 1645, the "Jiu Jun" was besieged and failed to break through. After the "Jiu Jun" captured Jieyang County in 1646, they led an army of 50,000 to 60,000 people and attacked Qiaolin eswalls and strengthened its defense, and surrendered despite the strong attack. When the enemy's momentum was frustrated, Lin Hongmian led the villagers. Seeing the right opportunity, he launched a reactionary attack and killed more than a thousand enemies. Several years later, the "Jiu Jun" were still afraid of Qiaolin Village and did not dare to approach Qiaolin Village easily. The unofficially pointed official Zheng Hongkui separatized Jieyang County. In the past four years, Qiaolin Village was unsuccessful in recruiting peace. Later, he asked his nephew Zheng Chenggong to come to Jieyang and surround Qiaolin Village. Ling Hongmian was detained for more than ten days as a representative of the resistance. Still not giving in. The clanmen donated gold and

⁴² In the 33rd year of Qin Shihuang (214 BC), Jieyang County was established and belonged to Nanhai County. Jieyang County was subordinate to Ngee'an County and Chaozhou Prefecture from the Jin Dynasty to the Qing Dynasty. In December 1991, it was upgraded to Jieyang City. Quoted from the historical evolution of ancient Jieyang and the origin of Rongyi Water City. Guangdong Provincial People's Government [Citation date 2020-03-04]

⁴³ Wu Ying: "Chaozhou Prefecture Chronicles" Volume 12, Shunzhi edition.

⁴⁴ Yongzheng's "Jieyang County Chronicle" Volume 3, Military Affairs.

silver jewelry to redeem Lin Hongmian. He suffered humiliation in order to save Qiaolin Township, and still unable to shake his firm will.⁴⁵

After the Jiu Jun captured Jieyang City, it joined forces with the Fujian Army and stationed troops in Jieyang City for five years. In 1651, the eighth year of Shunzhi, after the Qing army Cai Yuan was defeated by the Fujian soldiers, he hid in Qiaolin Village. Fortunately, Qiaolin Village fired artillery to repel the Fujian soldiers and saved him. On the 20th of the first lunar month, Zheng Hongkui "made a big attack on Qiaolin Village, and hated that Cai Yuan hid in Qiaolin" in order to take revenge on Qiaolin Village. Under the attack of Zheng Hongkui's strong ships and cannons, Qiaolin Village was breached.⁴⁶ Previously, Lin Honghuang relied on his resourcefulness and adopted a persistent strategy to repel Liu Gongxian's siege, making Qiaolin Village peaceful for several years. However, under the attack of Zheng Hongkui's troops and Zheng Chenggong's reinforcements, Lin Hongmian was captured and later redeemed with a large sum of money. This historical memory is also reflected in the "Qiaolin Genealogy". In the 60th year of Qianlong's reign (1795), "Yishi Wendu Gonglun" written by Xian Lin Ligong of Qingxiang recorded in detail how Zhusheng Hongmian led the villagers to protect the village several times:

Our clan has a righteous man named Wendu Gong, who is brave and strong, named Hongmian, also known as Yan Ting, and claimed to be Wendu. He is knowledgeable and far-sighted. During the Ming Dynasty, the government and the world were in chaos. The people of the Lin clan respected him as the leader of the village. In 1645, bandits from the Jiu Jun surrounded the village. Wendu Gong commanded well and had a well-thought-out defense plan. The bandits tried to besiege but failed. In 1646, after conquering Jieyang County, an army of 50,000 to 60,000 men and surrounded Qiaolin Village to attack for two months. Wendu Gong tried every means to defend and surrendered without fear of a strong attack. When the enemy's momentum was frustrated, Lin Hongmian led the villagers to seize the opportunity and launch a reactionary attack, killing more than a thousand enemies. Several years later, the bandits were still afraid of Qiaolin Village and did not dare to approach Qiaolin Village easily. Cai Yuan, the leader of the local township regiment, met and fought fiercely at Pan Zaizhai. In the end, Cai Yuan was defeated and fled into the village. Wendu Gong helped him hide. Zheng Hongkui hated that Cai Yuan was hidden and attacked Qiaolin village. From morning to evening, more than three hundred cannons were fired, so that the walls of the village were about to collapse. Wendu Gong called on the clanmen to defend with their lives with loyalty and determination. Zheng Hongkui failed and retreated. He asked his nephew Zheng Chenggong to come to Jieyang and led an army of more than 100,000 people to gather outside Qiaolin Village and besiege it on all sides. At this time, the village wall collapsed and people were panicked. Wendu Gong knew that the clan could no longer support it, so he decided to step forward and protect the safety of the entire clan at the

⁴⁵ Chen Shuzhi: "Jieyang County Chronicles" Volume 2 "Xiaoyi", printed edition in the ninth year of Yongzheng (1731), pages 15-16.

⁴⁶ Chen Shuzhi: "Jieyang County Chronicles" Volume 3 "Military Affairs", printed edition in the ninth year of Yongzheng (1731), pages 20-21.

risk of one person. Wendu Gong was detained for more than ten days and was advised to surrender, but he still refused to give in. Later, the clanmen donated gold and silver jewelry to redeem Wendu Gong. The bandits thought of his loyalty and released him. Wendu Gong returned to Qiaolin Village safely.⁴⁷

"Justice Wendu Gong Lun" vividly reproduces the story of Lin Hongmian defending the stronghold against the enemy in the local chronicles. As the clan leader, he was responsible for the safety of the Qiao Linlin clan. Not only was he courageous and knowledgeable about strategy, he also had won the support of the clan members, who united under his command to fight against the enemy. After the village was destroyed, he stepped forward resolutely and saved the whole village with one person. The article even praised "Wendu Gong fought hard to kill the bandits alone, making them all afraid of him. This was very brave! After he was detained, he knew that his life would be lost, but he still insisted on his consciousness, and even the bandits admired him! Wendu Gong would rather die than surrender!"⁴⁸

From the above, we can understand the story of Lin clan people at Qiaolin who defended the village and killed the enemy heroically. In the face of a powerful enemy, Lin Hongmian, the clan leader, stood up when his village was surrounded by hundreds of thousands of troops, but he was detained and refused to surrender. This act of loyalty is not individualism, but a traceable inheritance of the spirit of people surnamed Lin. To illustrate this point we have to mention another older legend.

According to the citation of "Jieyang Historical Records" in "Ancient Qiao Xiang Zhi":

During the Hongwu period of the Ming Dynasty, bandits were everywhere and the people were in dire straits. Our clan was wealthy and wealthy, and bandits frequently occurred. One year after the autumn harvest, many young people in our hometown went out to do business, and most of the people in the village were women, children, old and young. The bandits took the opportunity to attack. At that time, the clanmen sent people to report to the county government for help; at the same time, they deployed strategies to defend and retreat from the enemy. Liu Guohua, the leader of the bandits, gathered hundreds of bandits and surrounded our village. However, we saw that the gate of the village was closed, the guards were heavily guarded, and there were many flags. So the bandits set up a high platform outside the stronghold to spy on the real situation inside the stronghold. When they determined that there was no heavy defense, they ordered an attack on the stronghold. The clanmen struggled to resist, but gradually felt that they were unable to hold on.

Suddenly, a young man's loud voice came from the sentry shed of the village gate: "Liu Guohua, retreat quickly, otherwise your life will be in danger!" When everyone looked, it was Lin Sanye's son Xiao Long. He was young, but his body looked like the back of a tiger and the waist of a bear, and he

⁴⁷ Lin Ligong: "Yishi Wendu Gonglun", dedication: "Qiao Linlin Genealogy", manuscript in the fourth year of Tongzhi (1865), pages 34-35.

⁴⁸ Lin Ligong: "Yishi Wendu Gonglun", dedication: "Qiao Linlin Genealogy", manuscript in the fourth year of Tongzhi (1865), pages 35-36.

developed a good bow and arrow. when the head of the bandits first saw that he was a child, he ignored him. Xiaolong was very angry. He stretched his bow and put on the rocket, and shouted, "Watch me, I'll burn your Huanglong Banner!" With a "swish" sound, the rocket hit the center of the Huanglong Banner, and the flames spread rapidly. A large area of Huanglong Banner was burned, and the bandits were shocked when they saw it. It happened that at this time someone urgently reported that "reinforcements sent by the county government have arrived." Liu Guohua had no intention of commanding the attack on the stronghold, so he ordered to retreat, and the bandits fled. Lin Xiaolong's story of repelling bandits with one arrow was widely spread among the people.

Because our clan was on tight alert, the bandits did not dare to harass them again. This year was blessed with good weather, good harvests, and prosperous livestock. The clan people believed that this good situation was the result of Lin Xiaolong burning the Huanglong Banner . Burning the Long (dragon) should be auspicious signs. So it was decided that on the tenth night of the first lunar month every year, on the night when the Holy King Shuang Zhong returned to his house after his parade, the Long (dragon) would be burned ceremoniously to pray for good luck in the new year. From then on , it still has been in use today.⁴⁹

Two stories, and two wars. The second story is even older, dating back more than 600 years, and has become a clan legend spreading the surname Lin at Qiaolin. From the above two stories, we can learn the following information: First, in the late Ming and early Qing dynasties, the Lin clan was already a wealthy clan. In order to protect the Lin clan interests, they built village walls to prevent invasion. The earliest recorded record of building a village wall is in the "Gu Qiao Township Chronicles". "During the Hongwu period of the Ming Dynasty, the world was in peace. The Lin clan who had fled the chaos returned to the old site of Gu Qiao to build ancestral halls, village walls, and the gate of the village is equipped with a guard tower." "One hundred and eight sections of village walls were built, each of which was four to six meters long, more than three meters high, and more than a foot thick, surrounding the ancient Qiao Village." The total length of the village wall is more than 600 meters. There are two stockade gates to the east and west of the fence. The construction of the village walls were requires high costs. We refer to the wall construction records in other areas during the same period for comparison. "Old Chronicles of Ningjin County" records: "In the second year of Tongzhi in the Qing Dynasty (1863), Dalu Village built a village wall of more than 900 feet with earth. Each village cost more than ten thousand gold, and the wealthy people gave everything they had to relieve the difficulties, it is not easy to achieve." Although the walls of Qiaolin Village are shorter than those of Dalu Village, including the east and west gates and watchtowers, it also costs about 4,000 taels of silver, which is

⁴⁹ Jieyang City Guqiao Township Chronicles Compilation Committee, "Guqiao Township Chronicles", Autumn 2022, page 204.

equivalent to 2.4 million yuan in current terms.⁵⁰ This shows that the clan surnamed Lin at that time was already quite large and had strong financial strength.

Secondly, Jieyang County Chronicle's war record of the Jiu Jun shows that although Jieyang City and surrounding villages have been breached, only Qiaolin Village was besieged by 50,000 to 60,000 bandits for two months and remained unbroken. It can be seen that the village where Qiaolin's surname is located is more defensive than the surrounding villages. This is due to the proper command of the tribe and the regular reinforcement of the village wall. At the same time, it also shows that Qiaolin's surname Lin is also a powerful and influential presence in the entire Jieyang County, so much so that it was recorded in detail in the county annals, and the specific person was praised as "Lin Hongmian has the character of being unwilling to be complicit and firm-willed."⁵¹ This is a commendation from the local government for Qiao Linlin's spirit of resisting the enemy. It also indicates that Qiao Linlin is a model for other villages in Jieyang County to learn from. After the Jiu Jun turmoil that lasted for eight years was quelled by the Qing army, the Qing Dynasty praised Lin clan at Qiao Lin heroic deeds and awarded a plaque with the name "Pan Lei Gu Qiao". When Qiaolin Village rebuilt the wall in the eighth year of Yongzheng reign (1730), a stone plaque was embedded in the front gate of the village and it has been passed down to this day. The recognition from local to national power has further strengthened the surname Lin at Qiaolin as a symbol of local spiritual culture.

Through the Jiu Jun incident, it is shown that the people surnamed Lin are inheriting the memory of the "loyalty" spirit of their ancestors to guide their behavioral norms. The source of the memory is in the above-mentioned legend, a memory that happened more than 600 years ago when Lin Xiaolong, a clanman, burned the Huanglong's banner with an arrow. This story of heroic resistance against the enemy that took place in the early days of the Ming Dynasty has evolved into a Shaolong ritual folk activity. The victory against the enemy gave the people surnamed Lin the right to celebrate. It is held almost every year as a way to continuously recreate the memory of the actions of the ancestors. This memory not only reflects the firm attitude towards the fight against the Jiu Jun, but also continues to influence and continue to play a role in the various large and small wars that the people surnamed Lin at Qiaolin have fought to defend their homeland in the long history. This ritual activity has become a cultural symbol that distinguishes the Lin clan from other clan groups. It is an activity that highlights their achievements and provides an available glue for their descendants to inherit and develop their own culture.

Genealogy editing

"Revision of scores is often accompanied by an effort to form the whole group into a community of practice" (Hymes 1986:122). The family tree with the Lin surname has been recorded since the Yuan Dynasty, but it was lost in troubled times. Up to the Ming and Qing Dynasties, "*Qiaolin Genealogy*" was systematically revised and compiled 6 times in total. It was revised in 1449 AD, 1516 AD and 1606 AD

⁵⁰ The value of silver in different dynasties in China is different. In the Ming Dynasty, one tael of silver was about 600 yuan. In the middle and late Qing Dynasty, due to the inflow of foreign silver, it depreciated by about one tael of silver, which was equivalent to 200 yuan. Therefore, the late Ming and early Qing dynasties in this article are based on one tael. Silver is about 600 yuan to convert.

⁵¹ Chen Shuzhi: "Jieyang County Chronicles" Volume 2 "Xiaoyi", printed edition in the ninth year of Yongzheng (1731), pages 15-16.

during the Ming Dynasty. During the Qing Dynasty, the records were revised three times, in AD 1699, AD 1795 and AD 1865.

Up to this year, the Lin clan is also continuing to do revising work. What is different from before is that three villages jointly initiated the establishment of the "Guqiao Township Chronicles" compilation committee. After reviewing related materials such as "The Millennium Genealogy of Fujian Lin Kai Clan", "The Genealogy of Lin's Fanyan Migration", the old and new "Jieyang County Chronicles", "Pandong District Chronicles", "Guqiao Genealogy" and other related materials, in 2002 completed the "Qiao Lin Xiangzhi". However, the genealogy part of this book only arranges the 1st to 14th ancestors according to the lineage of Guqiao Genealogy. Through field research, it was found that Qiaonan Village had compiled the family tree of the four family branches to the 33rd generation of descendants in 2014. As the elder family branch, Qiao Dong Village has also been preparing for two years. This year, it will start editing the genealogy together with Qiao Xi Village, who also belongs to the elder family branch. From this phenomenon, it can be seen that the compilation of clan genealogy has changed from the overall compilation to the independent compilation of three villages.

From a historical perspective, Eberhard and Meskill emphasized that Chinese genealogy is a "retroactive construction". That said, many large clans modified their genealogies to link up with more powerful siblings, to reinforce family unity and privilege, and to seek protection from bureaucracy (Eberhard 1966:206-8; Meskill 1970:110). The inheritance of Lin clan has a lot to do with keeping up with the political pace of the country. From national identity to clan identity, they have repeatedly emphasized the clear lineage of Lin's glorious inheritance in their daily life. Since the founding of the Lin family in Jieyang, a kind of independent commonality can be seen from the number of revisions of the family tree by the clan members. The surname Lin has a strong sense of identity in the hearts of the clan members. They all work together to protect and maintain this legacy.

Making offerings to the ancestors

Precise recollection of past events and objects is equally important for Chinese rural people, where local history is combined with family group identity. As R. Watson said: "Ancestor worship relies on family narratives, sacrificial ceremonies and renewal of family trees, which stimulate people's memory of the dead, and remind each generation of their identities and obligations." (R. Watson 1988:203- 27) During the Yuan Dynasty, the tribesmen were persecuted and left their homes, and the ancestors and gods were burned. In Jiajing of the Ming Dynasty (1514), the 15th ancestor Xiangnan Gong re-erected tablets for the first ancestor, second generation ancestor, etc. in his new house. Using this as an ancestral hall, the whole tribe began to worship and worship on the winter solstice. The records in "Ancient Qiao Xiang Zhi" even pointed out that the merits of offering sacrifices are as important as the merits of building ancestral halls. "Later Xiang Nangong, Cangbo Gong, Qianzhai Gong and Dongci Gong founded Zhengchang in order to worship, and the sacrifices were qualified. This merit is not under the establishment of the genealogy." ⁵²After that, the clan members accumulated funds through several generations, and in Chongzhen of the Ming Dynasty founded the ancestral temple in 1642.

⁵² Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 59.

The Lin clan's ancestor worship rituals are divided into temple sacrifices and tomb sacrifices. Temple sacrifices are sacrifices performed in Lin's family temple. Temple sacrifices are divided into animal slaughtering ceremonies and sacrificial ceremonies. Tomb sacrifice means worshiping in front of the ancestor's tomb. Lin Xuran (1952) provided me with verses for ancestor worship. The general meaning is: "The ancestors are famous for their fame, kindness and enthusiasm. They think about their descendants, just like King Wu of Zhou, doing good deeds to protect their descendants. Like melons and fruits on a vine, there are endless Thousands of people, we kneel down to pray for blessings and prosperity from generation to generation. Recall our origins, make permanent sacrifices to our ancestors, respect the teachings of our ancestors, and commemorate our ancestors in heaven. Now many descendants come to worship at the tombs of their ancestors, respectfully I hope that the ancestors will come and enjoy the sacrifices. I pray that the tribe will always be blessed, prosperous from generation to generation, and that many descendants will live happily, live long and be noble."⁵³

The people of surname Lin re-established the sacrificial ceremony, which is a continuation of the Lin surname context in Putian, Fujian, and plays a key role in connecting the historical context of the Lin surname. It has also opened up sacrificial rituals for descendants of the clan to remember their ancestors, which plays a key role in maintaining clan relations and cultivating and inheriting historical memories.

Build a family temple

Qiao Lin the surname Lin was dispersed due to the war in the late Yuan Dynasty, and returned to Qiao Lin's hometown in Jieyang when the Ming Dynasty first established peace in the world. The ancestors of the Lin clan built the Lin clan family temple in the 15th year of Chongzhen (1642). The purpose was "to provide support to the gods and to enable descendants to enjoy worship."⁵⁴ It has been passed down for more than a hundred years to the Qing Dynasty. The buildings were withered and the objects were in decay. At that time, the Lin clan members discussed together and rebuilt it in the 43rd year of Qianlong reign (1778), which took more than two years to complete. Subsequently, the Qiao Lin Public Welfare Council was established in 1998 and decided to repair the ancestral temple again. The Lin clan family temple was selected as a cultural relic protection unit in Jieyang City on January 28, 2014, and was named "Qiao Lin Ancient Building Group (Qiao Lin Ancestral Temple)". There are currently two plaques hanging in front of the gate, namely "Jieyang Jiu Mu Cultural Research Association" and "Jieyang Pandong Town Qiaolin Charity Association".

Descendants who respect their ancestors must first build a new temple for them, and after building the temple, they must establish new clan rules. "For the dignity, solemnity, and cleanliness of the ancestral temple, the clan established forbidden rules and regulations. Twelve articles were laid on the south wall of the ancestral temple for descendants to abide by. In the twenty-seventh year of Guangxu's reign, the clan rules were again established and lifted. The old etiquette places chains on women. The content is: "The most important thing for women is their reputation. It

⁵³ Interview, Lin Xuran (1952), the first person responsible for carrying Long Head in 1983, April 11, 2023

⁵⁴ Lin Daoyuan and Lin Deshan. Guqiao Township Chronicles, internal information, 2003, page 61.

is a great blessing for women to chant and be together for hundreds of years when they return home. If the husband died early and worked hard to observe the festival, the family tree will be fragrant and the family will be strong forever. If not, Those who are willing to observe the law should be allowed to marry and not get married, which will bring disgrace to the family. Violators will be expelled immediately, and those who marry their cousins and fail to report to the Ming gentry will be severely punished.' A stone was laid on the north wall of the ancestral temple. And Due to the prosperity of the grandsons and during festive events, in order to avoid crowding, the four gates of the descendants in the north and south lanes were designated as the passages for the long, second, third and fourth houses respectively for the grandsons to leave and leave. Stones were laid in a conspicuous place in front of the temple. In those days The ancestors donated huge sums of money to charity, received the name of the donated steamed portion every winter solstice, approved the performance location, and prohibited the lighting of trees in front of the temple and other regulations, all of which were laid on the wall. A total of four steles are still preserved today. Clan rules The establishment of the ancestral temple played an important role in maintaining the solemnity of the ancestral temple and the dignity of the village. Later, the ancestral temple became the activity center for our tribe to deal with clan affairs and festive events. During the Republic of China, national education was promoted, and the ancestral temple became a school-running center for our nation. It is the source of enlightenment education for countless talented people in our clan."⁵⁵

After the end of the Qing Dynasty, the descendants of the Lin family prospered and dozens of ancestral halls were built, including the Yisou Temple, the Fuxing Temple, the Wanxing Ancestral Temple, and the Zhongxing Ancestral Temple.

From interviews, we found that the surname Lin people still call their ancestral temple or family temple according to the old tradition, which shows that its function of carrying the memory of the surname Lin people in Qiao Lin has not changed, and the ancient memory of the Lin family is still valid. It can be seen from this that the people of the Lin clan recall the past history by building temples and establishing ancestors. As times change, the Lin clan temple has gained local historical witness and recognition in Jieyang, cultivating memories by adding modern distinctions.

The birth and inheritance of Huolong Firework ceremony

In addition to cultivating clan memory by repairing their genealogy, creating rituals to worship ancestors, and building family temples, people with the Lin surname also use the heroic deeds of their ancestors to protect their clansmen in wars to build clan culture. As mentioned above in the chapter on heroic stories, the Qiao Lin Huolong Firework ceremony comes from a legendary story that happened more than 600 years ago, in which a tribesman, Lin Xiaolong, set fire to the bandit Huanglong's battle flag with an arrow. This story of heroic resistance against the enemy that took place in the early days of the Ming Dynasty has evolved into a dragon-burning ritual folk activity. They are shaping their identity through the ritual of Huolong Firework by working hard to build it. As the times changed, they

⁵⁵ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 61.

continued to adjust and improve the rituals to meet the needs of different times. We will discuss the details in Chapter 3.

2.4.3 The role of the Lin family in the feudal society stage.

Before King Zhou Wu of the Shang Dynasty gave the surname Lin, the predecessors of the Lin clan were already descendants of the royal family of the Shang Dynasty. With the reward of receiving the surname Lin, the Lin family continued to accompany the imperial power. It can be seen from the Changlin genealogy at that time that almost all Lin clan members have been officials in every dynasty. After they moved south to Jin'an (today's Fujian Province) with the imperial power during the Eastern Jin Dynasty, their power as officials reached its peak and they were at the center of national power. During the Tang Dynasty, the nine sons born to Pi Gong were all state pastors (official positions), known as the "Jiu Mu Lin Family" in the world, and were even granted titles by the emperor. The first ancestor of the Lin clan in Jieyang Qiaolin was also an official in the current dynasty. He was a descendant of Yun Gong, who ranked sixth in the "Jiu Mu Lin Family". Jieyang County Chronicles record the local achievements of members of the Lin clan in many places. During the Qing Dynasty, Lin Deyong became the only number one scholar in Jieyang.

From the above information, it is shown that the Lin clan followed the center of national power throughout the feudal society stage in order to obtain the highest honor of the family. Whether in the center of national power or in the local area, he has established a reputation and gained a significant status.

2.5 Three villages of the Lin clan during the People's Republic of China

2.5.1 Administrative divisions in the early days of the founding of the People's Republic of China (1949-1978)

The Lin clan under socialism

In the early days of the founding of the People's Republic of China, that is, from October 1, 1949 to 1956. During this period, the establishment of China's socialist system ushered in a series of new changes. Faced with an environment where many wastes were waiting for improvement, the state provided various guidance for economic and social development at the macro level, especially in politics, economy, cultural and other aspects of change.

Politically, China carried out large-scale land reform and implemented a land distribution system to abolish the exploitation of farmers by the feudal landlord class. The main goal of land reform is to achieve public ownership of land, distribute land to farmers, and break the feudal land system. Then, in the early 1950s, a series of socialist transformations began, mainly including the public ownership of industry and commerce. The state gradually took back and managed private enterprises and capital, establishing a socialist public ownership economy.

Economically, a planned economy system is implemented, that is, the state formulates economic development plans and guides the country's economic activities through plans. This involves planning and arrangements for industry, agriculture, finance and other fields to achieve the country's economic self-sufficiency and independent development. "Focus on developing the national economy and supporting key construction. For the economic "bad debts" such as fiscal depletion,

economic downturn, extreme poverty, and inflation left over from the past, the state has strengthened centralized management with the planned economy model and adopted the posture of "strong government" Faced with an economic and social situation that is devastated, poor and weak. In the context of a low level of development, a shortage of construction funds, and limited national power, this centralized system focuses limited resources on key construction, which has a positive impact on the national economy. Circulation plays a key role."⁵⁶As a representative welfare system during the planned economy period, unit welfare presents a "state-unit" operating model, that is, the state is the most basic social welfare responsible subject, and the unit bears the responsibility for the distribution of social welfare.⁵⁷ This kind of unit society composed of a vertical system of "state-unit-individual" anchors the two management levels of "unit" and "society" and is a unique product of the transitional transformation process of Chinese society after the founding of New China.⁵⁸

Culturally, the feudal social system was overthrown and the construction of various systems was ushered in. This is a stage of intense conflict between old and new Chinese and Western cultures. Wang Chengcheng (2010) mentioned in describing the cultural policies of this period that "the status of China's traditional culture was impacted during this period, and the self-esteem and self-confidence of the Chinese nation were also severely hit." "Under the guidance of Marxism, the Communist Party of China It is proposed to critically inherit traditional culture and establish a scientific, national and popular new democratic culture."⁵⁹Advocating the principles of "serving the past for the present" and "valuing the present over the past" while learning from advanced foreign cultures were the cultural strategies of this period. We attach great importance to the transformation of traditional folk literature and art. For example, the support of operas and folk songs actually updated the cultural content of Xinxin and folk songs through the forms of operas and folk songs. During this period, folk culture became a tool role rather than its own cultural value. Therefore, China's cultural system during this period protected part of traditional culture to a certain extent and improved the status of folk culture, but most of the time it became a tool for political propaganda aimed at consolidating the socialist cultural system.

Generally speaking, the establishment of the socialist system in the early days of the founding of China was based on resistance to the feudal system. Through a series of policies and movements such as land reform and socialist transformation, China has gradually established the basic institutional framework of socialism.

Jieyang Qiaolin is no exception. In 1950, the Qiaolin Administrative Village People's Government was established. Overthrow the feudal land ownership system, carry out land reform, and distribute land according to population. In 1951, the People's Government of Qiaolin Administrative Village was abolished and the People's Government of Qiaolin Township was established. In 1952, it was split into Qiaobei Township and Qiaonan Township, and each established a people's

⁵⁶ Zhang Yang, He Yi. Planning rationality in the planned economy period: ideas, methods and space [J]. Planner, 2022(2):40-47,42.

⁵⁷ Become a navy. A historical investigation of China's social welfare system during the planned economy period [J]. Contemporary Chinese History Research, 2008(5):48-55, 126.

⁵⁸ Tian Yipeng. "Unit Research" 70 Years [J]. Social Science Front, 2021(2):211-221.

⁵⁹ Wang Chengcheng. Research on traditional cultural strategies in the early days of the founding of the People's Republic of China. Shandong Normal University. Thesis. 2010.04.20.

government. In June 1958, Pandong People's Commune was established, Qiaobei Township and Qiaonan Township were abolished, and Qiaolin District was established. Qiaobei Township was split into Qiaodong and Qiaoxi political systems, and Qiaonan Township was changed to Qiaonan. At this point, the administrative structure of the three villages surnamed Lin was formed and continues to this day.

Under the previous feudal social system, the society formed family ethics-based values that valued family and blood ties. "The values based on family ethics are the family and the family, which are bound by blood and family ties as their physical existence form, are dominated by the principle of patriarchy, and take the order of superiority and inferiority among family and family members as the code of conduct. , a set of family laws and regulations based on ancestor worship and family continuity and prosperity as life beliefs, and this set of family laws and regulations has been elevated and extended from theory to all levels of the whole society, becoming the dominant ideological system in the social tradition of the Chinese nation. "⁶⁰ As a result, the society has formed a political culture based on paternalism, with absolute power from top to bottom. Therefore, the Qiao Linlin family during this period emphasized blood relationships and took the family as the basic unit of social organization. It had a clear internal hierarchy and power structure, with the patriarch as the center of power responsible for the management and decision-making of family affairs.

However, after the founding of the People's Republic of China, the socialist system emphasized equality and collective ownership. This change promoted the disintegration of the family system. The public ownership and collective interests pursued by socialism have diluted the feudal hierarchy within the feudal family system. The state's land reform and socialist transformation of the means of production have weakened the family's economic position. The traditional concept of blood is gradually weakening. Under the socialist system, more emphasis is placed on the unity and mutual assistance of the whole society. An individual's social status is more related to his or her personal efforts and contributions.

These changes reflect the process of transition from feudal society to socialist society. At this stage, the Qiao Linlin family experienced profound changes and their cultural concepts also changed comprehensively.

Basic Information About their Place

In 1958, Qiaolin Township was divided into Qiaodong Village, Qiaoxi Village and Qiaonan Village under the national administrative system reform. The original Lin family's family integration in Qiaolin was split into three administrative villages, so Qiaolin's territory was also divided into three.

⁶⁰ Su Xianhang. Traditional thought and culture and the cadre system in the early days of the founding of the People's Republic of China [J]. Knowledge Economy, 2008(1):P.149-155,149

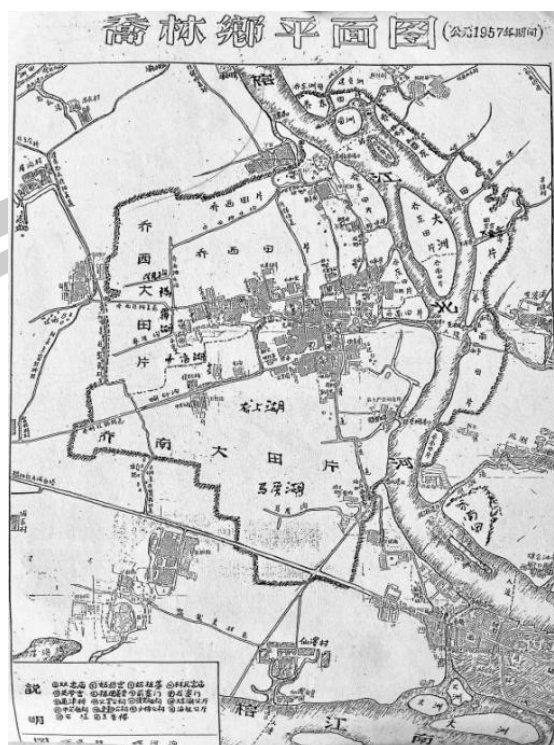


Figure 3 Lin Clan's area map (1957)

Source: Provided by Lin Kuncheng

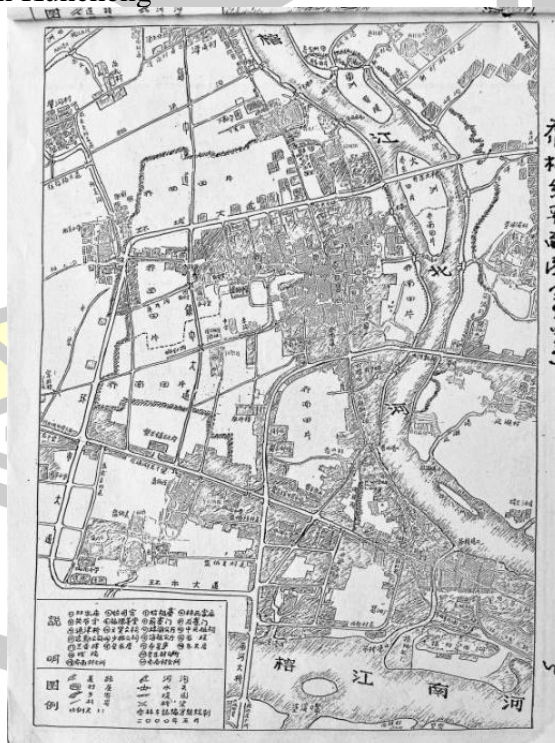


Figure 4 Lin Clan's area map (2004)

Source: Provided by Lin Kuncheng

As shown in the picture above, the three villages of the surname Lin located in Qiaolin Township are close together, covering a total area of about 10 square kilometers. The national highway runs through Qiaodong Village and Qiaoxi Village. Provincial roads and rural roads crisscross Qiaonan Village, making the transportation very convenient. Rongjiang North River is adjacent to Qiaodong Village and Qiaonan Village. It flows into Hanjiang River from north to south and leads directly to the sea. There is a river in the three villages connecting Rongjiang North River, and small boats can freely go to sea through the river.

According to information provided by the heads of the three villages, Qiaodong Village is located in the northeast of Qiaolin Township, with Xiazhai Village to the north, Dongxing Street in Rongcheng District to the east, and bordering Qiaonan Village and Qiaoxi Village to the south and west respectively. It is located on the waterside of the North River of Rongjiang River, west of the Huanshi Beihe Bridge, and Provincial Highway 236 runs through the entire territory. It has an advantageous geographical location and an administrative area of 1.5 square kilometers. The population is about 5,000 (2023) people. The administrative area of Qiaoxi Village is basically the same as that of Qiaodong Village. It is adjacent to Qiaodong Village to the east and has a population of about 7,000 (2023) people. It borders Qiaoxiazhai Village and Qiaonan Village to the north and south respectively, and Yangmei Village to the west. Huanshi West Road and Yangmei Road surround Qiaoxi Village to the northwest. The administrative area of Qiaonan Village is about 3 square kilometers. It borders Qiaodong Village and Qiaoxi Village to the north, Dongxing Street to the east, Chengxi Village and Xima Street to the south, and Yangmei Village to the west. It has the largest population among the three villages of Qiaolin. About 13,000 (2023) people.

From the above basic information, we know that the people of surname Lin currently live in Qiaodong Village, Qiaoxi Village and Qiaonan Village. Qiaonan Village has the largest population and the largest area, which is the sum of Qiaodong Village and Qiaoxi Village. The border between the three villages is about 6 kilometers long, and there are no villages with other surnames inside. Their geographical location is very convenient, both by land and sea, and they are closely connected to the outside world.

Early overseas Chinese culture

Qiaolin Township is a famous hometown of overseas Chinese in Jieyang City. The overseas Chinese culture of the surname Lin family is one of the important representatives witnessing the development of Jieyang. During the Qianlong period of the Qing Dynasty (1760), people from the surname Lin began to go abroad to make a living. At that time, the Jieyang Overseas Chinese Affairs Department surveyed the population of overseas Chinese family members in Qiaobei (now Qiaodong Village and Qiaoxi Village), a key overseas hometown, in June 1965. There were 974 households in the brigade with a total of 4,257 people, including 1,437 domestic overseas Chinese family members, accounting for 33.8% of the brigade population.⁶¹ Based on a conservative calculation of an average family of four people, there were nearly 500 overseas Chinese in the brigade at that time. According to statistics from "Gu Qiao Township Chronicles" in 2000, the number had grown to nearly 20,000. During the Anti-Japanese War and the early days of the founding of the People's

⁶¹ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 306.

Republic of China, the country was in difficulty and the people of Qiaolin Township were in hardship. The support of the overseas Chinese in the country and the motherland was huge. Two prominent examples are listed below.

Lanxiang House (1926), located in Qiaodong Village, Qiaolin Township, covers an area of 5,370 square meters and has 101 houses. The building was built by Lin Yutuan, an overseas Chinese of the surname Lin family. The three-story foreign-style building was the tallest building in Jieyang during the Republic of China and one of the two famous buildings in Jieyang. Lin Qin Hai, the sixth son of Lin Yutuan, during the Anti-Japanese War, Lanxiang Company and the overseas Chinese established the Pontianak Overseas Chinese Disaster Relief Association (Anti-Japanese Relief Association) and donated large sums of money and materials. All the funds raised supported the people of the motherland in the anti-Japanese war and national salvation. . It was once an important place for education and cultivated a large number of outstanding talents in Chaoshan area. Jieyang was liberated on October 19, 1949. In the winter of the same year, the Chaoshan Prefectural Committee of the Communist Party of China moved into Lanxiang Building for its offices. In addition, Lanxiang Tower has also served as a labor camp of the Public Security Department, a grain warehouse in Jieyang County, and a government office in Pandong Town. In 1952, Lin Qin Hai was elected as a standing member of the "China Committee" and the leader of the first batch of Indonesian overseas Chinese tour groups. He participated in the National Day ceremony and was cordially received by Chairman Mao Zedong and Premier Zhou Enlai.⁶² The building was announced as a cultural relic protection unit in Jieyang City in 2019.

Lin Shiji's Taiji Company Overseas Chinese Approval Bureau was founded in the late Guangxu period of the Qing Dynasty. Jieyang Daily once reported: Lin Shiji, a native of Qiaolin, set up the "Taiji" bank (bank) and "Hexingli" Overseas Chinese Remittance House in Jieyang. Taiji "Tian Xingli" branch was set up in Shantou to issue banknotes. The bank's business spread all over Chaoshan, and even some areas in Guangdong, Jiangxi, Fujian, Hong Kong and Macao. Overseas Chinese approval is the certificate that Chaoshan people remitted to their families in China in Southeast Asia, and it has positive significance for restoring the history of overseas Chinese in modern times. Lin Shiji was once elected as the president of Jieyang Chamber of Commerce, and was granted the title of Feng Zhi Da Fu by the Qing Dynasty. His descendants are full of talented people. The second son Lin Zian inherited his father's business and served as the president of Jieyang Chamber of Commerce during the Republic of China.

Modern overseas Chinese culture played a huge role in the development of the hometown during the difficult period before and after the founding of the People's Republic of China. From the above we can understand that the surname Lin family has a large proportion of overseas Chinese. Spot checks during field interviews revealed that almost every elderly person in the surname Lin has at least one or more relatives abroad. The above two examples are just the overseas Chinese representatives of the surname Lin family. Without exception, they supported the revolution in their hometown or supported the construction of their hometown. The historical buildings left behind are witnesses of all this. This shows the important demonstration role and leadership he has played in Jieyang.

⁶² Jieyang Rongcheng District Government official website. 2008-09-05

Administrative and Policy Systems

Since the beginning of the socialist system in 1949, each administrative level from the country, province, city, county, township and town has established its own people's government, which is elected by the people and appointed by the government to be responsible for the unified management of that level. Below the township and town level, each village is managed by a village committee. The three villages of Qiaolin have their own administrative agencies, which the villagers call "Cun Gongsuo". Taking Qiaodong Village as an example, director Lin Leichao (1990) of the Qiaodong Village Committee said: The Cun Gongsuo includes two institutions: the village committee and the village party branch, namely the Qiaodong Village Community Residents Committee and the Qiaodong Village Community Committee. . The former is a residents' autonomous organization, and the latter is a party organization of the Communist Party of China (referred to as a party organization of the Communist Party of China). Various activities organized voluntarily by the villagers of Qiaodong Village must be approved by the Communist Party of China organization and carried out under its leadership, such as village civilization creation, party organization building, group activities, cultural and entertainment activities, public health, dispute resolution, religious management, Work in many aspects such as epidemic prevention and control, production safety, flood control and rescue, census, cultural promotion and large-scale private activities.

Like Qiaodong Village, Qiaoxi Village and Qiaonan Village both have their own Cun Gongsuo, and their functions are also the same. However, the three villages have different regions and populations, so the groups under their jurisdiction and the specific residents' problems encountered are naturally different. However, they all need to set up residents' groups under the guidance of their respective CCP organizations to carry out activities.

2.5.2 The economy after reform and opening up (1978-2007)

Occupations and rural economy

In 1978, China began to implement domestic reform and opening-up policies. The biggest feature of the internal reform is the shift from the previous planned economy to a market economy, that is, from collective interests to a family underwriting responsibility system, thus giving the broad masses economic autonomy. This economic measure has accelerated China's modern construction and is also a long-standing basic national policy.





Figure 5 Areas of the three villages in Qiaolin

Source: Drawn by Zhanhua Lyu

Characteristic economy

Pandong Street, where Qiao Lin the Lin clan belongs, is known for its "jinyu", that is, hardware⁶³ and jade. Qiao Lin's industry, commerce and handicrafts have a traditional business foundation. The Lin clan and neighboring villages have jointly created a resounding local economic characteristic business card. In recent years, the township has vigorously developed its two specialty industries, hardware and jade, effectively promoting the development of its characteristic economy and becoming an important hardware processing base and jade processing and production base in Jieyang and beyond.

Qiaolin Township is one of the most important hardware processing bases in Jieyang City. It forms an upstream, midstream and downstream industrial chain with surrounding villages - with the hardware and stainless steel production bases in Chengxi, Chengnan, Qiaonan, Qiaodong, Qiaoxi, Beihe and other villages. With the hardware and stainless steel material bases in Qiaonan, Chengxi and other villages, the hardware and stainless steel product series have developed into various categories such as architectural hardware, decorative hardware, furniture hardware, stainless steel tableware, stainless steel kitchenware, etc.

Qiaolin Township and nearby Yangmei Village form an important jade processing and production base, becoming the largest mid-to-high-end jade processing and sales distribution center in the country and even in Asia. Jieyang Qiaonan International Jade Market and Jieyang Guqiao White Jade Market were established around 2007, which are key projects in Jiedong District of Jieyang. Qiaolin Industrial Zone is a key park in Jiedong District. At present, almost all the people of the surname Lin people are engaged in the processing and selling of hardware and jade, either as entrepreneurs or craft technicians.

⁶³ According to the explanation of *Hanshu Shihuo Zhi*, "Gold refers to the five colors of gold. The yellow one is called gold, the white one is called silver, the red one is called copper, the green one is called lead, and the black one is called iron." In modern times, there is a more concise and clear explanation in *Modern Chinese Dictionary*. The so-called hardware refers to the five metals of gold, silver, copper, iron and tin. Nowadays, there are more metal materials, including various alloys such as steel and aluminum. The definition of hardware has also become broader.

Qiaolin Township and nearby Yangmei Village form an important jade processing and production base, becoming the largest mid-to-high-end jade processing and sales distribution center in the country and even in Asia. Jieyang Qiaonan International Jade Market and Jieyang Ancient Qiao White Jade Market were established around 2007, which are key projects in Jiedong District of Jieyang. Qiaolin Industrial Zone is a key park in Jiedong District. At present, almost all people of the Lin clan are engaged in the processing and selling of hardware and jade, either as entrepreneurs or craft technicians. According to a report by Yangcheng Evening News on the development of Jieyang's jade market: "After the reform and opening up, Jieyang's jade industry entered a stage of rapid development. There are more than 5,000 jade merchants in Jieyang Jade Capital, and more than 500 studios engaged in design and carving, employing as many as 80,000 people. And it has formed a comprehensive jewelry and jade distribution center dominated by Yangmei high-end jadeite, supplemented by Qiaonan mid-to-high-end jadeite, and Qiaoxi white jade, jasper, colored gemstones, etc. It has become the highest-end, largest and most concentrated jade production, processing base and trade distribution center in the country and even in Asia. The jade and jade products produced in Yangmei account for more than 90% of the national mid-to-high-end jade and jade market."⁶⁴

In 2005, the Asian Jewelry Federation awarded Jieyang the title of "Asian Jade Capital". In 2006, the China Light Industry Federation awarded Jieyang the title of "China's Jade Capital". In 2007, Jieyang Yangmei was rated as a cultural industry creative demonstration base by Guangdong Province. In 2008, Jieyang Yangmei jade carvings were rated as the second batch of intangible cultural heritage in the country. In 2011, Jieyang Yangmei Yudu Tourist Attraction was rated as the only national 4A-level tourist and shopping attraction in Guangdong Province.⁶⁵ It can be seen that the three villages surnamed Lin in Qiaolin Township are bordered by Yangmei Village. Together, they constitute the largest mid-to-high-end jade processing and sales distribution center in the country and even in Asia, which has also brought business development opportunities to surrounding areas. Qiaodong Village, Qiaoxi Village and Qiaonan Village simultaneously enjoy the economic benefits brought by the reputation of "China's Jade Capital", and the jade market has become one of the main economic sources supporting the Lin family.

⁶⁴ Zhao Yingguang and Wang Moyi (Yangcheng Evening News all-media reporters), "Trendy People Culture" and "China's Jade Capital" have a long history. Jieyang vigorously develops the jade cultural industry, Yangcheng Evening News, 2021-12-15 12:47, Yangcheng Pai <https://baijiahao.baidu.com/s?id=1719186149116875394&wfr=spider&for=pc>

⁶⁵ Zhao Yingguang and Wang Moyi (Yangcheng Evening News all-media reporters), "Trendy People Culture" and "China's Jade Capital" have a long history. Jieyang vigorously develops the jade cultural industry, Yangcheng Evening News, 2021-12-15 12:47, Yangcheng Pai <https://baijiahao.baidu.com/s?id=1719186149116875394&wfr=spider&for=pc>



Figure 6 Qiaolin International Jade Center

Source: Filmed from Lyu Zhanhua (2023.01.15)



Figure 7 Qiaolin International Jade Center

Source: Filmed from Lyu Zhanhua(2023.03.01)

From Figure 5, we can see the large signboard of Qiaolin International Jade Center. Both sides are lined with shops with a floor area of about 60 square meters. There are more than 1,000 shops like this, mainly selling jade and displaying accessories. Jieyang News reported on the personnel structure of Qiaolin Jade Market in 2022: "More than 70% of the villagers in Qiaoxi Village are engaged in white jade design and processing trade, and it has become a well-known white jade professional village. 'China's Jade Capital' Jieyang has been formed It has become a

comprehensive jewelry and jade distribution center with Yangmei Village as the leading center, high-end jadeite as the main product, Qiaonan Village as the supplementary center with mid-to-high-end jadeite, Fijingqiao mass jades, and Qiaoxi white jade, jasper, topaz, colored treasures, etc." From an economic perspective. From a perspective, Qiaoxi Village and Qiaonan Village both occupy relatively favorable geographical advantages. Although the jade market is not within the boundaries of Qiaodong Village, the entire Qiao Linlin family in Qiaodong Village basically relies on jade-related industries as their main source of income. According to Lin Kuncheng (1983), who is responsible for the coordination of the fireworks and fire dragon ceremony in Qiaodong Village: "Taking the number of people participating in the dragon dance as an example, there are about 80 people, about 50 people are engaged in jade business or processing, about 15 people are engaged in hardware accessories related industries, and the Internet business About 10 people, and about 5 people in the education industry." "According to what I learned when doing activities with villagers, 80% of the people in the village are in the jade processing industry or jade business." Lin Siyi from Qiaoxi (1993) introduced. The information obtained from Lin Haixin (1995) in Qiaonan Village is similar. More than 80% of Qiaonan villagers are engaged in jade-related businesses.



Figure 8 Qiaolin jade processing place
source: Filmed from Lyu Zhanhua (2023.01.15)

พหุ ม ประ โท ชี เว



Figure 9 Jade carving and processing site
source: Filmed from Lyu Zhanhua(2023.03.01)

There are a large number of Qiaolin residential buildings behind the shops (Figure 7), which are 3 or 5 stories high. These residential buildings have become jade processing workshops. You can see at the scene that the first floor of each building is full of jade processing workshops, which are equipped with equipment for jade processing. The price of the equipment ranges from about 300,000 to 2 million yuan, and about 3-6 people form a team from processing to sales. Each workshop will also exchange business information and cooperate to complete some larger orders. Lin Haoxin introduced me to the processing of jade and showed me that he was processing a piece of jadeite, which was an order from a Macau customer. The product is a jade carving with a toad pattern (Figure 8), which will be combined into a ring for sale at a price of about 200,000 yuan.

From the above interviews, it can be seen that the Lin clan currently uses regional resources to process and sell hardware and jade as their main occupation, either as entrepreneurs or as craft technicians. From this, we can see that the main industry and source of livelihood of people with the surname Qiao Linlin is jade, with the hardware industry as a supplement.

local kinship structure

พหุบุ ปณ จิต ชีเว

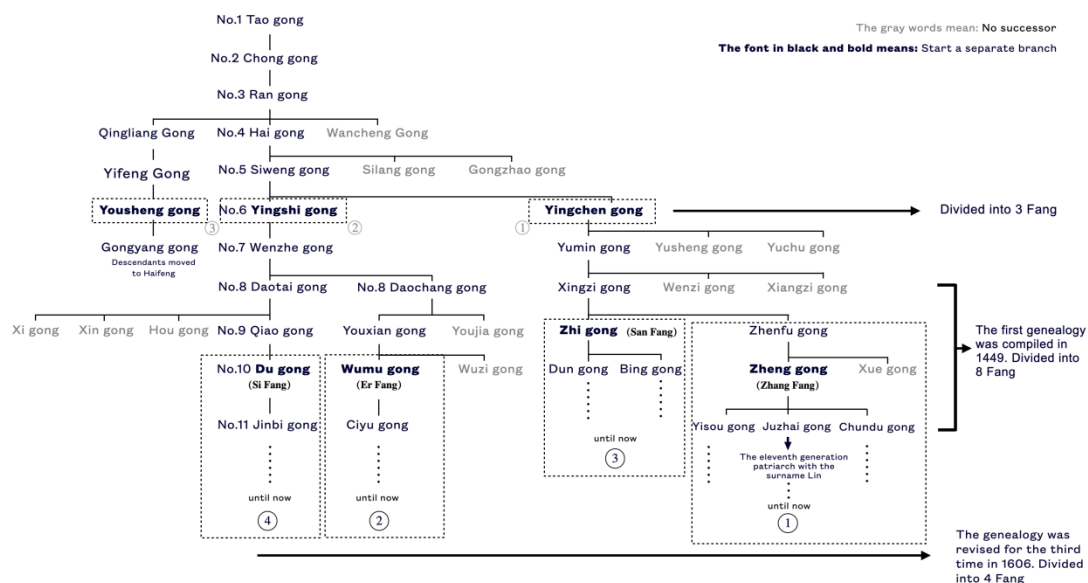


Figure 10 The lineage diagram of the Lin clan "Fen Fang"

Source: Drawn by Zhanhua Lyu (Based on the Lin clan genealogy)

The Lin family in Qiaolin Township, Jieyang began to multiply in the Southern Song Dynasty. As the family size continued to grow, in order to better develop in an orderly manner, the family conducted "house divisions" three times. The standard of "house division" is based on patrilineal blood lineage. A family will have different houses after patriline inheritance and division. After the descendants of the Qiao Linlin family multiplied to the sixth generation, they were divided into three houses. According to the "Ancient Qiao Township Chronicles", the Qiao Linlin family carried out the first genealogy revision in 1449, and divided it into eight houses based on the "eight tones", namely "gold, stone, silk, bamboo, bamboo, soil, song and wood". When the genealogy was revised for the third time in 1606, the two "gold" and "stone" rooms among the previous eight rooms were gone, and the remaining six rooms were divided into four rooms based on "four pillars". Silk is one, bamboo and gourd are one, earth and leather are one, and wood is one. This housing arrangement continues to this day.

Qiaoxi Village and Qiaodong Village belong to Zhang Fang, the Lin family, who is the oldest. Er Fang, San Fang and Si Fang live in Qiaonan Village. Among them, the fourth room has the largest number of people in Qiaonan Village, accounting for about 80% of the population in Qiaonan Village. Most of the Er Fang and San Fang tribesmen later chose to move to urban Jieyang and Chenghai District of Shantou City to spread their branches.

In addition, it is very common for people with the surname Qiao Linlin to marry each other. The interviewee Lin Dan (1984) came from Qiaonan Village. He married into Qiaodong Village in 2006 and has three boys and one girl. Lin Dan's sister Lin Xue (1990) married into Qiaoxi Village and raised a girl and two boys. In addition, there are also free marriages within their own villages, such as Lin Zhaobin (1979) and his wife from Qiaonan Village, and his wife Lin Shuo (1983) is also from Qiaonan Village. There is a default rule for marriages within the Lin clan. If the

people of the previous five generations have the same ancestor, marriage is not allowed. That is, marriage can occur after the same ancestor has reproduced for five generations. It can be seen that the common phenomenon of intra-clan marriage has made people with the surname Lin very close to each other in Qiaolin Township.

Established the Qiao Lin Public Welfare Association

The establishment of Qiaolin Public Welfare Association has its historical foundation. In recent times, overseas Chinese named Qiao Linlin have been concerned about the construction of their hometown, donated funds wholeheartedly, and established various welfare undertakings.

"Ancient Qiao Township Chronicles" records the efforts made by overseas Chinese in the Lin family for the construction of their hometown. For example, in education, overseas Chinese jointly support education. In the early years of the Republic of China, Lin Shiheng donated a huge amount of money in Pontianak to build Rongjiang Middle School in his hometown. The consul in Singapore presented him with a plaque saying "Love the Motherland" and "Enthusiasm for Education". In the 1930s, Lin Shiheng asked his friends to establish a girls' primary school in Dongshengli, his hometown. In 1936, Longfa Company and Shanyu Company founded Mingde Primary School. During the Anti-Japanese War, Lanxiang Tower used Guangguang Middle School to run its schools. In 1946, Lin Daorou, Lin Shengyu, Lin Daosheng and Lin Mingting raised funds to fund the youth primary school. In 1994, Hong Kong compatriot Lin Chuanming and his wife Ms. Wu donated RMB 50,000 to sponsor the construction of Qiaoxi Primary School. Lin Qingdi, an overseas Chinese in Pontianak, donated 50,000 yuan. . . Hong Kong compatriots Lam Deming and Lin Huikuan jointly donated HKD 50,000 as educational funds for Qiao Xi Primary School, and another NT\$30,000 to build a classroom at Qiao Nan Primary School. In 1991, Singaporean overseas Chinese Lin Xieqin and Lin Chengqin donated 30,000 yuan to build a classroom at Qiao Nan Primary School. Lin Daosheng, an overseas Chinese in Singapore, donated 100,800 yuan in 2002 to help Qiaolin Middle School establish an education fund. Overseas Chinese from Lanxiang House, Lin Murong, Lin Shangqiang and Lim Biluan each donated NT\$40,000 to sponsor the construction of a school building at Qiaodong Primary School, while Lin Muhui donated NT\$10,000 to improve school equipment.⁶⁶

In terms of building Qiao Lin's hometown to support development, in 1920, overseas Chinese in Pontianak, our hometown, raised 2,000 yuan to build a gray road from our hometown to the west gate of Jieyang County (five feet wide and five miles long). From 1961 to 1962, overseas Chinese and compatriots from Hong Kong, Macao and Taiwan donated fertilizers. For example, Indonesian overseas Chinese Lin Musong donated 10 tons of fertilizers. In 1987, overseas Chinese in Thailand donated money to support Qiaonan Village's water improvement project. In 1984, overseas Chinese in Pontianak organized welfare services for Qiaonan Village. Hong Kong compatriot Lin Daoping, Thai overseas Chinese Ms. Lin Lijuan and her husband Mr. Chen Jieming donated a total of HK\$75,000 to build Qiaohua Road (from the front of the theater to the intersection of Qiaolin Village). In 2000, Singaporean Lin Daosheng donated 480,000 yuan to build a pavilion and an elevator

⁶⁶ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 312.

in Pandong Health Center. Another RMB 50,000 was donated to build the section from Bangouqian to Wubilian.⁶⁷

From the early years of the Republic of China to the period before reform and opening up, China was experiencing the impact of historical changes, and people's living conditions were difficult. Qiao Lin's overseas Chinese helped greatly in all aspects of the development of Qiao Lin's hometown at that time, and they also continued the spiritual memory of the unity of the Lin family. At the same time, we can find that the overseas Chinese surnamed Lin made targeted donations or assistance for the construction of their hometown. This was related to the background of the "public ownership" era at that time. Therefore, the people surnamed Qiao Lin did not have anything they could independently control. A unit that can represent the collective interests of the Lin clan.

According to Lin Jiannan (1949), the Qiaolin Public Welfare Council, established in September 1998, was established to compile the genealogy, *Ancient Qiao Township Chronicles* and renovate the Lin family ancestral hall. This is an internal voluntary organization, established through joint discussions between Qiaodong Village, Qiaoxi Village and Qiaonan Village. The purpose is to orderly continue the surname bloodline, to maintain common historical memory, and to record current memories and ethnic groups. Measures taken to inherit.

On December 23, 2009, Qiaolin Public Welfare Council was registered with the Civil Affairs Bureau as Jieyang Pandong Qiaolin Public Welfare Association (referred to as Qiaolin Public Welfare Association in this article). The Jieyang Qiaolin Huolong Fireworks studied in this article successfully became a national intangible cultural heritage in June 2008, and the protection unit was marked by the Qiaolin Public Welfare Association. From this, we can believe that the Qiaolin Public Welfare Association, which represents the common interests of the three villages in Qiaolin, was registered after the Qiaolin Huolong Fireworks was successfully declared as a national intangible cultural heritage. Its purpose was to use a more formal and effective Socially recognized names are given to society to demonstrate the social status of the Lin clan.

Since March 2023, Qiong Nian Charity Association has continued to renovate Shuangzhong Temple on behalf of the surname Lin people in Qiao Lin. Mr. Lin Jiannan said proudly: "After the news of the renovation of Shuangzhong Temple was released, in a short period of time, We received more than 2.7 million yuan in donations." As an important spiritual belief of the surname Lin people, Shuangzhong Temple has been renovated many times in history. Thirty years have passed since the most recent renovation. At that time, the Shuangzhong Temple Restoration Committee established by the surname Lin people presided over the restoration. Shuangzhong Temple is the most important deity worshiped by the Lin clan of Qiao Lin. The original site of Shuangzhong Temple was Cihuitang, which was founded during the Zhengtong period of the Ming Dynasty.⁶⁸ At that time, the Lin clan hoped to unite the villagers through the belief in Shuangzhonggong and inspire the villagers' determination and will to defend the village and resist the enemy. "To commemorate the two generals Zhang Xun and Xu Yuan during the Tianbao period of the Tang Dynasty. They died fighting against the rebel Anlushan general Yin Ziqi's invasion

⁶⁷ Same as above

⁶⁸ Lin Jiannan. A Brief History of Qiaolin Shuangzhong Temple, internal information, 2003, page 6.

southward, in order to encourage the villagers to practice military preparations diligently, to defend themselves, to fight back against the riots, and to maintain public security within the territory.”⁶⁹ From the establishment of the Shuangzhong Temple Restoration Committee for internal faith management to the external display of the Qiaolin Charity Association representing the interests of the three villages of the surname Lin people, it shows that the surname Lin people recognize the organizational unit that can represent their greater interests.

Since the Lin clan moved to Jieyang Qiaolin, it has established an important position in Jieyang from the aspects of historical origin culture, overseas Chinese culture, and characteristic economy. They strengthen clan ties through intermarriage within the group or with neighboring areas. They established voluntary organizations and autonomous management departments to safeguard and represent the collective interests of the Lin clan, and connected with the government to gain strong support. All these actions are to establish the modern lifestyle of the people of surnamed Lin and shape the current memory.

2.5.3 Development of China's Intangible Cultural Heritage Protection Policy (2007-2023)

1) The cultural development process of New China

This section divides changes in cultural policy into three parts through the process of political development. The first stage is from the founding of New China in 1949 to China's accession to the Convention for the Protection of World Natural and Cultural Heritage in 1985. The second stage is the cultural protection work officially carried out from 1985 to 2004. The third stage is the gradual advancement of intangible cultural heritage after joining the Convention for the Protection of Intangible Cultural Heritage in 2004.

Cultural background in the early days of the founding of the People's Republic of China (1949-1985)

After the founding of the People's Republic of China in 1949, it was experiencing a severe impact from the old and new Chinese and Western cultures. During this period, as a new political power, the Chinese nation critically inherited traditional culture and urgently needed to establish a scientific, national, and popular New People's culture to consolidate the status of the political power. However, after successively experiencing the two "adventurous" and "radical" stages of the "Great Leap Forward" and the Cultural Revolution in the agricultural economy, the domestic economy, people's lives, and traditional culture have all suffered heavy blows and damage. During this period, the United Nations Educational, Scientific and Cultural Organization ("UNESCO") is committed to promoting international cooperation among countries in the fields of education, science and culture. In November 1972, the Convention for the Protection of the World Natural and Cultural Heritage was formulated and adopted. Establish a permanent and effective system based on modern scientific methods for the collective protection of cultural and natural heritage of outstanding universal value.

On November 19, 1982, the 25th Session of the Standing Committee of the Fifth National People's Congress passed the Cultural Relics Protection Law of the

⁶⁹ Lin Daocheng. The Ancient Temple Glows Again, CPPCC Jieyang Rongcheng District Literature and History Editorial Department: Rongcheng Literature and History Volume 2, internal information, 1994, page 102.

People's Republic of China, which came into effect on the date of promulgation. This is the first specific law in the cultural field of New China. It "was formulated under the background that the Third Plenary Session of the 11th Central Committee of the Party was held, the focus of the work of the party and the country was shifting, and the field of cultural relics had just been restored to order. It combines the new situations and new problems that emerged in the cultural relics protection work at that time. On the basis of modifying and supplementing the relevant contents of the "Interim Regulations on the Protection and Management of Cultural Relics" promulgated by the State Council in 1961, 15 new contents were added, including scattered cultural relics, collected cultural relics, and rewards and penalties."⁷⁰ This is the implementation of all important provisions of the Cultural Relics Protection Law since the founding of the People's Republic of China regarding immovable cultural relics, archaeological excavations, cultural relics in museums, private collections of cultural relics, and the entry and exit of cultural relics.

The newly stabilized Chinese regime is working hard to develop the domestic economy. For Chinese people who have just experienced the cultural revolution, the fear of "culture" has not yet recovered. The formulation of laws for the protection of cultural relics provides a legal basis for people to regain their cultural confidence. In addition, local departments' demand for cultural talents and related management configurations have not yet been perfected. During this period, the protection of culture was mainly through private protection. The second is to refer to excellent foreign cultural management methods to obtain more effective methods to protect Chinese culture that has lasted for thousands of years.

Joined the Convention for the Protection of the World Natural and Cultural Heritage (1985-2004)

According to the "People's Daily" (November 19, 2023, Page 7), in 1972 UNESCO adopted the "Convention for the Protection of World Cultural and Natural Heritage". This Convention stipulates that cultural heritage must be immovable with outstanding world value. The material heritage refers to monuments, buildings, places (including ruins, cultural landscapes, etc.). The natural heritage refers to the natural features that also have outstanding world value and are composed of material and biological structures, that is, geological and physical geographical structures, animal and plant living areas and natural beauty. It can be said that world heritage is a direct reflection of the history and cultural diversity of human civilization. China formally joined this convention in 1985.

Nations, although a relatively recent creation, in most cases no more than two centuries old, tend to be imagined by its citizens as having deep historical roots (Anderson 1991: 19). As evidence of a population's previous presence on a territory, archaeological sites and historic monuments are as important as the fundamental constituents of national identity defined by Anthony Smith (1991: 14) as: historic territory, common myths, historical memoirs, and mass culture.

After joining the protection convention, China took a series of protection actions. In 1987, China applied for World Heritage for the first time. Six heritage sites, including the Great Wall, Mount Tai, Mogao Grottoes, Mausoleum of Qin

⁷⁰ Li Yuanjie, "Forty Years of Legislation of the Cultural Relics Protection Law", Journal of the Palace Museum, 2022-11-17, <http://www.sanyamuseum.com/a/chenliexuanjiao/2022/1117/1586.html>

Shihuang and Terracotta Warriors and Horses, the Forbidden City in Beijing, and the Zhoukoudian Peking Man Site, were included in the World Heritage List. While the important heritage of Chinese culture is displayed to the world, China has also begun the protection of domestic heritage and culture."The 'Copyright Law of the People's Republic of China' promulgated by China in 1990 specifically provides for the protection of folk literary and artistic works, confirming the basic principles of using copyright law to protect folk literary and artistic works. In 1997, the State Council formulated and promulgated the "Traditional Crafts The Regulations on the Protection of Arts and Crafts has protected a large number of traditional arts and crafts varieties by implementing a system for identifying traditional arts and crafts varieties and techniques, naming Chinese arts and crafts treasures, and awarding the title of Chinese Arts and Crafts Masters. In 1998, the National People's Congress began to organize the drafting of the "People's Republic of China" Law on the Protection of National and Folk Culture. ”⁷¹

Since then, some domestic provinces or autonomous regions with rich and diverse history and culture have also begun to formulate regulations to protect local cultural resources. “In terms of local legislation, some local legislative bodies have enacted special legislation on the protection of traditional ethnic culture, such as the Regulations on the Protection of Traditional Ethnic and Folk Culture of Yunnan Province (2000), and the Regulations on the Protection of Dongba Culture in Lijiang Naxi Autonomous County, Yunnan Province "(2001), "Guizhou Province Regulations on the Protection of Ethnic Traditional Culture" (2002), "Fujian Province Regulations on the Protection of Ethnic and Folk Culture" (2004), "Guangxi Zhuang Autonomous Region Regulations on the Protection of Traditional Ethnic and Folk Culture" (2005), etc. . ”⁷²

Join the Convention for the Protection of Intangible Cultural Heritage (2004-2023)

In order to draw on the basic spirit of the Convention on the Protection of Intangible Cultural Heritage, the National People's Congress changed the name of this draft law to the Law of the People's Republic of China on the Protection of Intangible Cultural Heritage in August 2004.

Since 2002, the Ministry of Culture and the Ministry of Finance, together with the National Ethnic Affairs Commission and the China Federation of Literary and Art Circles, have jointly implemented the Chinese National Folk Culture Protection Project and adopted a series of protection measures to rescue and protect endangered folk cultural projects with important value. On March 26, 2005, the General Office of the State Council issued the "Opinions on Strengthening the Protection of my country's Intangible Cultural Heritage"(Guobanfa [2005] No.18),⁷³ which provided guidance on further strengthening the protection of my country's intangible cultural heritage. At the end of the same year, the State Council issued the

⁷¹ Chen Qingyun, 2006, "Research on Legal Issues in the Protection of Intangible Cultural Heritage", Journal of Minzu University of China (Philosophy and Social Sciences Edition), No. 1, 2006. Vol. 33, General No. 164.

⁷² Chen Qingyun, 2006, "Research on Legal Issues in the Protection of Intangible Cultural Heritage", Journal of Minzu University of China (Philosophy and Social Sciences Edition), No. 1, 2006. Vol. 33, General No. 164.

⁷³ Central People's Government of the People's Republic of China,
https://www.gov.cn/gongbao/content/2005/content_63227.htm, 2005-03-26.

"Notice of the State Council on Strengthening the Protection of Cultural Heritage" (Guofa [2005] No. 42).⁷⁴

"China's intangible cultural heritage resources are rich, large in quantity, and diverse in type. According to statistics from the national census of intangible cultural heritage resources carried out from 2005 to 2009, the total number of intangible cultural heritage resources in our country is nearly 870,000 items. In order to more effectively rescue and protect intangible cultural heritage, mobilize the enthusiasm of local governments at all levels, and involve practitioners and inheritors of heritage in the identification and protection of intangible cultural heritage, China has established a four-level listing system. This system is Article 18 of the Intangible Cultural Heritage Law clearly stipulates: 'The State Council shall establish a list of national representative intangible cultural heritage items that will embody China's excellent traditional culture and have intangible cultural heritage of great historical, literary, artistic, and scientific value. Projects are included in the catalog for protection. The people's governments of provinces, autonomous regions, and municipalities directly under the Central Government establish a catalog of local representative intangible cultural heritage projects to include intangible cultural heritage in their respective administrative regions that embody China's excellent traditional culture and have historical, literary, artistic, and scientific values. Projects are included in the list for protection.' Articles 19 to 24 of the Intangible Cultural Heritage Law clearly stipulate the recommendation requirements, review procedures and principles, as well as publicity, approval and announcement of representative projects of national intangible cultural heritage."⁷⁵

In 2011, the country promulgated and implemented the Intangible Cultural Heritage Law of the People's Republic of China, which established the legal status of intangible cultural heritage in national social life and provided strong legal protection for the protection of intangible cultural heritage.

With reference to the 2003 Convention and based on China's national conditions, Chapter 1, Article 2 of China's Intangible Cultural Heritage Law defines intangible cultural heritage as "various traditional cultural expressions that are passed down from generation to generation by people of all ethnic groups and regarded as part of their cultural heritage. As well as physical objects and places related to traditional cultural expressions. Including: (1) traditional oral literature and the language as its carrier; (2) traditional fine arts, calligraphy, music, dance, drama, folk arts and acrobatics; (3) traditional skills, medicine and calendar; (4) Traditional etiquette, festivals and other folk customs; (5) Traditional sports and entertainment; (6) Other intangible cultural heritage." This definition also emphasizes that intangible cultural heritage is "inherited from generation to generation" and "These two necessary attributes are "identified by the holder".⁷⁶

China's intangible cultural heritage strategy emphasizes social participation and international exchanges. In the declaration and protection of intangible cultural heritage projects, communities, civil organizations and other

⁷⁴ Central People's Government of the People's Republic of China, https://www.gov.cn/zhengce/content/2008-03/28/content_5926.htm, 2005-12-22.

⁷⁵ Ge Yuqing, China Intangible Cultural Heritage Protection Center. WeChat public account, 2020.03.05. https://whly.gd.gov.cn/special_newzt/fzxc/jd/content/mpost_2984288.html

⁷⁶ Ge Yuqing, China Intangible Cultural Heritage Protection Center. WeChat public account, 2020.03.05. https://whly.gd.gov.cn/special_newzt/fzxc/jd/content/mpost_2984288.html

parties are encouraged to participate to form a diversified protection system. At the same time, China actively participates in international intangible cultural heritage organizations, strengthens exchanges and cooperation with other countries, and promotes the common development of the world's intangible cultural heritage. On this basis, intangible cultural heritage can promote the development of tourism and increase the economic income of relevant areas. Secondly, the inheritance and development of intangible cultural heritage projects can promote related industries, increase the added value of cultural products, and promote the diversified development of the local economy.

The impact of intangible cultural heritage on local culture and economy

The establishment of systems and laws related to intangible cultural heritage is to protect and inherit these cultural heritages to ensure their preservation and development in contemporary society. The cooperation of administrative departments at all levels from top to bottom of the country ensures that the traditional culture and wisdom representing China are continued from generation to generation. The continuous supplement and improvement of intangible cultural heritage policies have played a positive role in promoting local cultural work. By inheriting culture, local communities can maintain their sense of identity and form a cultural community. The policy provides more professional and effective protection and inheritance guidance for local intangible cultural heritage projects in terms of human resources and professional skills. It can also be combined with modern cultural industries to create products and services with economic value. Through legal recognition of culture, some intangible cultural heritage may become tourist attractions, attracting tourists from all over. This contributes to the development of the local economy, increases employment opportunities and drives sales of local goods and services. For example, traditional performing arts, handicrafts, etc. may become highlights to attract tourists.

By protecting intangible cultural heritage, local culture can better participate in international cultural exchanges and cooperation. This will help strengthen the international influence of local culture and may bring about a series of cultural and economic opportunities. However, although the protection of intangible cultural heritage has a positive impact on local economic development, it still faces many challenges in specific practice. These include the reduction in the number of inheritance talents or the problem of no one to inherit them, the loss of intangible cultural heritage skills and the competitive pressure brought about by social and economic development. In this case, there is a greater need for public and mass awareness and participation, often requiring the active participation of community residents. This kind of participation promotes community cohesion and mutual help spirit and contributes to the overall development of the community. Make it an active participant and inheritor of the protection of intangible cultural heritage.

2) The Lin clan's choice of culture

Tangible cultural heritage

Under the national policy of encouraging cultural development, the Lin clan responded to the national call to protect the cultural relics in the village. We have learned above. According to statistics, Qiaolin Township has 36 cultural relics and

historic sites, including Shuangzhong Ancient Temple, Xuanwu Holy Spring, Tianhou Palace, and Guqiao Houzhai in the Ming Dynasty, and Panlei Guqiao, Lin's Family Temple, and Yuemei Lake in the Qing Dynasty. Among them, Shuangzhong Temple was built during the Zhengtong period of the Ming Dynasty. It was rebuilt from Cihuitang to Shuangzhong Temple. In front of it is the Shuangzhong Holy King Shrine, dedicated to the two generals Zhang Xun and Xu Yuan, and the two generals Nan Jiyun and Lei Wanchun. . The back seat is the Ersheng Academy, dedicated to Wenchang and Kuixing Zhenjun. In 1992, tribesmen at home and abroad established the Shuangzhong Temple Reconstruction Committee to restore the ancient temple and make it a municipal cultural relic unit. Built in the 18th year of Guangxu (1893), the Mianxun Temple is a traditional building integrating stone carving and wood carving art. It has high artistic value and was announced as a municipal cultural relic protection unit in 1993. In 2014, Qiaolin Ancestral Temple (Lin Family Temple) was included in the sixth batch of Jieyang City cultural protection units, named Qiaolin Ancient Building Group.

There are also Da Fu Di (1918) and Lan Heong House (1928) in Kiew Tung, located at the community center of Kiew Tung. It was funded and built by Lin Yurui, an Indonesian overseas Chinese from Pontianak in Qiaodong Village. It has a history of a hundred years and now preserves a relatively complete architectural style of the Republic of China. Since the Republic of China, it has served as a Kuomintang recruit camp, a school site, a labor camp of the Guangdong Provincial Public Security Department, a Jieyang County grain warehouse, and an office and living place for Pandong Commune. In 1984, it was returned to the Lanxiang Company family for management. It records the changing history of overseas Chinese in modern times. In 2019, it was announced as a cultural relic protection unit in Jieyang City. In 2022, it will be selected into the tenth batch of cultural protection units in Guangdong Province.



Figure 11 Qiaolin Ancient Building Group (Qiaolin Temple) In 2014, it became a cultural relic protection unit in Jieyang City.

Source: Filmed from Lyu Zhanhua (2022.10.17)

In 2014, Qiaolin Township became a famous historical and cultural village in Jieyang City, and has since been rated as a famous historical and cultural village in Guangdong Province. These historical buildings are witnesses of the Lin family's history in Jieyang, firmly remembering their development history in Jieyang, and belong to the category of material cultural heritage.

Intangible Cultural Heritage

The biggest difference between intangible cultural heritage and tangible cultural heritage is that the former is intangible and spiritual, such as people's oral traditions and expressions, and exists in the practice of traditional craft skills. It exists independently of material form and has dynamic characteristics. It is particularly prominent in heritage such as performing arts, social customs, etiquette, festivals and traditional craft skills. And it represents the unity of the community or group that the local people aspire to spiritually.

For the material cultural heritage, the Qiao Linlin family responded positively with the architectural and physical spaces created by the family during its historical development. These buildings are scattered in the area of the three villages of Qiao Lin, the surname Lin, and represent the Lin family's common memories, beliefs and historical witnesses. In terms of intangible cultural heritage, the traditional, spiritual and collective activities of the Lin family are the Huolong Firework ceremony that has been passed down to this day and continues to be held. This is also the common choice of the three villages of Qiaolinlin.

Conclusions

This chapter introduces in detail the historical process of the development of the Lin Clan in Jieyang. We have already seen that people surnamed Lin, as descendants of aristocrats from the Shang Dynasty, continue to gain power through continuous participation in national affairs. This power continues to affect the spiritual aspirations of the people and reached its peak when the state power moved south to Putian, Fujian. . One of the branches surnamed Lin chose Qiao Lin in Jieyang to establish its ancestral business, which has continued through four dynasties since the Southern Song Dynasty. The transition from feudal society to the socialist system and the change in the national system also caused the Lin family to shift from a strict hierarchy to a concept of equality and submission to collective interests. They had to re-establish their local influence in order to gain power and status. They chose the fireworks and fire dragon ritual, which evolved from internal family legends, as a tool to construct their own identity and expression. However, why did they choose the Qiaolin Huolong Firework ceremony, and how did they use it to construct their own identity? We will discuss this in the next chapter.

CHAPTER III

The Hualong Firework Ceremony: Theater of Self-Identity Construction and representation of the Three Villages of Lin families before becoming the national intangible cultural heritage

Introduction

The Huolong Firework Ceremony is the cultural heritage of the Lin clan of Qiao Lin. Before the ceremony became a national intangible cultural heritage, the three Lin villages used it to construct their own identities and representations. The first part of this chapter mainly tells the historical development of Huolong Firework ceremony from the transformation of the ceremony format. The second part focuses on the commonalities in rituals to describe the construction of self-identity through rituals in three villages with the surname Lin. The third part focuses on the characteristics and ways of representing each of the three villages to their tribesmen and the outside world. The shared memory of the Huolong Firework ceremony forms the cornerstone of their cultural identity, embodying the profound connection between the ceremony and self-identity, and represents the tribe and the outside world in their own ways. It provides a solid foundation for the following chapters to examine the phenomena and representations of rituals as they become national-level intangible cultural heritage.

3.1 Concepts of self-identity and representation

First, the concept of self-identity. Anthony Giddens's book *Modernity and Self-Identity: Self and Society in Late Modernity*, co-published by Poity Press and Blackwell Publishing Ltd in 1991, focuses on the key concept of self-identity. This book focuses on examining the mechanisms of self-identity. On the one hand, this mechanism is shaped by the many institutions of modernity; on the other hand, it also shapes the institutions of modernity themselves. As humans develop their own identity, each individual contributes directly to social impacts that are global in their consequences and implications, regardless of the local character of the specific context in which they act. Among them, the shaping of self-identity explains, "We are not who we are, but what we have made of ourselves. It is incorrect to regard oneself as a completely empty shell without content, because self-shaping involves both a psychological process and psychological needs, both of which provide parameters for self-reshaping." It can be summarized that self-fashioning is directly related to psychological needs processes and emphasizes that individual change depends on the attempts people engage in to reconstruct themselves, constructing or reconstructing a beneficial identity by obeying broad, basic goals.

Due to the "openness" of today's social life, as well as the diversity of scenarios in which human behavior occurs and the diversity of "authorities", lifestyle choices have become increasingly important in the formation of self-identity and daily life. Reflexive, organized life planning is often identified as risk consideration filtered

through professional knowledge, and such planning has become a core feature in the process of self-identity formation.

However, when considering "self-identity", it must be considered through various phenomena during the Qiaolin Fireworks and Fire Dragon Ceremony in Jieyang, the subject of this article. For example, through the analysis of ritual processes, norms, taboos, sacrificial rituals and other scenes, we can understand the "identity" generated by a series of relationships in each scene. This is called "self-identity" or "clan identity". In this study, the researcher uses it to describe and analyze the "self-identity" of the Lin clan in Jieyang Qiaolin through the Huolong Firework ceremony.

Second, the concept of representation comes from Stuart Hall's book "Representation: Cultural Representations and Signifying Practices" published by SAGE Publications in London in 1997. This book focuses on the concept of representation.

Stuart Hall fills out in greater depth the theoretical argument about meaning, language ('linguistic' in a broad sense) and representation briefly summarized here. Are meanings constantly shifting as we move from one culture to another, one language to another, one historical context, one community, group or subculture, to another? It is clear that representation is neither as simple nor transparent a practice as it first appears and that, in order to unpack the idea, we need to do some work on a range of examples, and bring to bear certain concepts and theories, in order to explore and clarify its complexities.

In recent years, and in a more 'social science' context, the word 'culture' is used to refer to whatever is distinctive about the 'way of life' of a people, community, nation or social group. This has come to be known as the 'anthropological' definition. Alternatively, the word can be used to describe the 'shared values' of a group or of society — which is like the anthropological definition, only with a more sociological emphasis. Culture is concerned with the production and the exchange of meanings — the 'giving and taking of meaning' — between the members of a society or group. To say that two people belong to the same culture is to say that they interpret the world in roughly the same ways and can express themselves, their thoughts and feelings about the world, in ways which will be understood by each other. Thus culture depends on its participants interpreting meaningfully what is happening around them, and 'making sense' of the world, in broadly similar ways.

Stuart Hall continued to emphasize the importance of cultural practices and went on to explain. It is participants in a culture who give meaning to people, objects and events. Things 'in themselves' rarely if ever have anyone, single, fixed and unchanging meaning. It is by our use of things, and what we say, think and feel about them -how we represent them- that we give them a meaning. In part, we give objects, people and events meaning by the frameworks of interpretation which we bring to them. In part, we give things meaning by how we use them, or integrate them into our everyday practices. meanings are produced at several different sites and circulated through several different processes or practices (the cultural circuit). Meaning is what gives us a sense of our own identity, of who we are and with whom we 'belong'— so it is tied up with questions of how culture is used to mark out and maintain identity within and difference between groups (which is the main focus of Woodward, ed. 1997).

Representation is the process by which members of a culture use language (broadly defined as any system which deploys signs, any signifying system) to produce meaning. Already, this definition carries the important premise that things/objects, people, events, in the world — do not have in themselves any fixed, final or true meaning. It is us — in society, within human cultures — who make things mean, who signify. Meanings, consequently, will always change, from one culture or period to another.

This chapter aims to explore the concepts of self-identity and representation, describe their evolution, explore their expression in different cultural phenomena, and explore the new meanings of these two concepts in contemporary times. Explaining the cultural phenomena in this chapter through these two concepts also pave the way for a deeper understanding of new phenomena in rituals in the context of national intangible cultural heritage in the next chapter. The concept of self-identity helps to understand the role and significance of the Qiao Lin Huolong Firework Ceremony in historical changes, as well as its reflection of the purpose and challenges of the Lin clan in shaping their self-identity amid changes in social systems. For the Lin clan under self-identity, they are represented through the ritual process of Houlong Firework that represents their cultural identity. This representation plays a role in maintaining the self-identity of the clan people and affects their local cultural status.

3.2 The development process of Huolong Firework Ceremony before it became intangible cultural heritage (1419-2008)

The first research focus of this chapter is to classify the development process of the Huolong Firework Ceremony through its different holding methods, including collective holding during the feudal system and holding each of the three Lin villages after the reform and opening up. The expressions of rituals change with the different understandings of culture in each era, which also reflects the changing needs of people surnamed Lin for building their own identity.

3.2.1 Collective period (1419-1978)

1) China's feudal society period (1419-1912)

We have already told in the previous chapter that the Lin clan moved from Putian, Fujian to Qiaolin, Jieyang in the late Southern Song Dynasty (1227) to establish a family business. After that, they experienced the turmoil of the Yuan Dynasty and the clan members fled to all directions. They returned in the early years of the Ming Dynasty (about 1368). Go to Jieyang Qiaolin to rebuild the family. But the situation was not yet stable at that time, and bandits and robberies occurred from time to time. The birth of the Huolong Firework Ceremony comes from the story of a battle to defend the homeland against the enemy. Lin Juzhai, who was the 11th ancestor of the Lin clan at that time, was the first generation successor to the Huolong Firework ceremony and learned the art in 1419. He was also the first person to compile a genealogy for the Lin clan in Jieyang.

From the "Guangdong Provincial Intangible Cultural Heritage List Project Application Form"⁷⁷ submitted by Qiao Lin Huolong Firework, we can learn: "The village chief Lin Juzhai loved crafts since he was a child and was ingenious. He made

⁷⁷ Ni Yongdong (data provider 2023), worker at Jieyang Cultural Center.

a dragon frame with bamboo strips and pasted it with paper. Dragon lanterns were made with colorful patterns, accompanied by drum music, and traveled around the countryside to express successful resistance to violence and invasion. Later, it evolved into a new year custom, symbolizing victory and bravery, to celebrate the harvest and pray for good weather and peace in the coming year. Since then, Lin Xiangnan organized talented craftsmen from the countryside to develop a more vivid dragon lantern, and used silk cloth to make the dragon body for flipping and dancing, making the image of the dragon more lifelike."

"In the late Ming Dynasty and the early Qing Dynasty, Lin Wendu organized artists to enrich the landscape of dragon parades and dragon dances, and made colorful phoenix lanterns and dragons to form dragons and phoenixes to represent auspiciousness. He also uniformly arranged the colors of dragon lanterns in every corner of the township, so that there were red dragons, yellow dragons, Green dragons, white dragons, etc., are colorful and dazzling." Lin Wendu was the 17th generation ancestor of the Lin clan, the patriarch of the family at that time, and the eighth generation inheritor of the Huolong Firework ceremony. At that time, it was at a turning point from the Ming Dynasty to the Qing Dynasty. The then patriarch Lin Wendu led the tribe to fight against the "Nine Armies" who used the slogan of "anti-Qing and restore Ming" for six years. Finally, the patriarch Lin Wendu came forward and accepted arrest, risking one person's life. To protect the safety of the Lin family. Although Lin Wendu was detained but refused to surrender, the whole clan finally redeemed him with gold and silk and the women of the clan donated gold and silver jewelry. When the clan leader returned, the clan rejoiced and celebrated the victory together.

In the concepts of ancient Chinese people, the understanding of dragons is rooted in the origin of the Chinese nation. Pangu, Fuxi, Nuwa, emperors, etc. in ancient legends are all closely related to dragons.⁷⁸ The dragon is the totem of primitive society, and the totem is the beginning of everything, the origin of the tribe in the mythical sense, and the guardian of the tribe. It issues oracles that, although awe-inspiring, favor his people.⁷⁹ In the Ming Dynasty, the view that dragons gave rise to all things changed in the understanding of scholars: "Although dragons are divine creatures, they are always found in the world and are rarely seen by people."⁸⁰ It can be seen that scholars in the Ming Dynasty believed that dragons were just a special creature. It is no longer the origin of everything in the world.

Zhu Houyu and Zhang Xianzhong (2021) describe the phenomenon of "Long Xian" in the Ming Dynasty: "'Long Xian' (that is, the appearance of the dragon), as a natural phenomenon, is also a way for gods and humans to communicate. The gods communicate with each other through 'Dragon Seeing' The society has the meaning of punishment or rescue, and it has the meaning of warning or support to the emperor. In the Ming Dynasty, 'Long Xian' was more prominent in terms of variety and quantity. It was not only connected with the natural climate, but also penetrated into the society and local culture of the Ming Dynasty."⁸¹ Among

⁷⁸ Yi Maoke: "The Elephant's Retreat: An Environmental History of China", translated by Mei Xueqin, Mao Lixia, and Wang Yushan, Jiangsu People's Publishing House, 2014.

⁷⁹ Freud: "Totem and Taboo", translated by Wen Liang Wenhua, Central Compilation and Translation Press, 2005, p. 3.

⁸⁰ Xie Zhaozhe: "Five Miscellaneous Groups" Volume 9 "Buddha Part 1", Shanghai Bookstore Press, 2015, p. 166

⁸¹ Zhu Houyu and Zhang Xianzhong (2021), "Metaphors of Culture and Morality: The 'Dragon Seeing' Phenomenon and Its Impact in the Ming Dynasty", History of Political Thought, Issue 2, 2021.

them, "Thunder, lightning, clouds, and fog support their bodies, and it is rare to see their full form."⁸² The dragon represents the rain in the climate, which affects the harvest. Many local chronicles record the belief in worshiping gods in dragon temples or dragon temples, out of the need to pray for rain during droughts, protect the people during floods, and bless future generations. "Qin Cong Shu" also introduces the habits of dragons in detail, which shows Ming people's familiarity and understanding of dragons. "Luo Cong Lu" inherited the Ming Dynasty's basic understanding of "dragon's sexual lust". This view was also discussed in "Wu Za Zu" that "dragon's nature is the most lustful, so when you have sex with an ox, you will have a lin, and if you have sex with a hog, you will have an elephant. If you have sex with a horse, you will give birth to a dragon and a horse, even if a woman meets one, she will be polluted by it." It can be seen that the appearance of the dragon has multiple meanings, and its appearance in different places has different meanings. During the Ming Dynasty "Long Xian" had become a generally accepted and believed natural phenomenon. The society pays more attention to the cultural and moral meaning of "Long Xian". This meaning is not directly expressed in daily life and needs to be understood and explained. Therefore, all social strata in the Ming Dynasty had great room to play, and each interpreted the metaphor behind "Long Xian".

During the Ming Dynasty, the Lin family's understanding of "Long Xian" was also reflected in their changes to the Huolong Firework ceremony. The then patriarch Lin Wendu added five colors to the "dragon" in the Huolong Firework ceremony of this period, and further added the role of "phoenix". In feudal society, the imperial power was the highest power, and the "dragon" symbolized the emperor with the highest imperial power. "Phoenix" often means queen, and among the people, it represents women. When the Lin clan fought against the "Ninth Army" leader Lin Wendu and was finally detained, it was mentioned that the women of the clan donated gold and silver jewelry as a ransom to redeem him. Perhaps the addition of "Phoenix" was a sign of respect for the women of the clan. In addition, "dragon" and "phoenix" often appear together in the form of pairs in history, which means dragon and phoenix are auspicious. The dragon represents male strength and power, and the phoenix represents female beauty and wisdom, symbolizing the harmony and balance between men and women and the prosperity and harmony of the family.

The Huolong Firework ritual pattern during the Qing Dynasty basically continued that of the Ming Dynasty.

2) The Republic of China period (1912-1949)

Add some performance elements to the ceremony

In the 1920s and 1930s, the "Chaozhou Gongs and Drums" gradually became popular in the Chaoshan area. Lin Qijun, Lin Qijian, Lin Ziba and others from the Lin clan of Qiao Lin organized a large-scale tide band, accompanied by Youlong and Wulong to enhance the atmosphere of the event.

Dai Hong and Zheng Keya (2021) describe the development of Chaozhou gongs and drums in the late Qing Dynasty and the Republic of China. "During the Ming and Qing Dynasties, Chaozhou opera activities were at their peak. Gong and drum music was very popular on the stage and among the people, and became a folk custom in Chaozhou. At the end of the Qing Dynasty and the beginning of the

⁸² Xie Zhaozhe: "Five Miscellaneous Groups" Volume 9 "Buddha Part 1", Shanghai Bookstore Press, 2015, p. 166

Republic of China, with the development of folk games of gods, thirteen groups of gongs and drums were formed in different areas of Chaozhou City. 10 The three classes of gongs and drums compete with each other, which promotes Chaozhou gongs and drums to improve their instrument combination, performance content, and performance skills." In addition, the structure and purpose of the band's formation are also described. "Chaozhou gongs and drums originate from the Central Plains culture. It is a large orchestral ensemble with the drum as the center and a variety of percussion instruments with *erxian* or *suona* as the main instrument." "The front of the traditional gong and drum team is composed of 8 fighting gongs. Then follow the drum cart. The drummer stands on the drum cart and plays a big drum. Behind the drum cart are hung *Shenbo* (right) and *Su gong* (left), followed by two *suona*s and other melodic instruments. On both sides of the drum cart are It is composed of two big hairpins and one *chinzi gong*, close to *Shenbo*; the other side is composed of a small hairpin, a *Kang gong*, and a moon gong. The performers play while walking." Chaozhou big gongs and drums continued to be played from the Qing Dynasty to the Republic of China. Innovation has gradually developed from pure gongs, drums and percussion in the early days to today's form. As an ancient folk music culture, Chaozhou gongs and drums are mainly used in festival folk customs or sacrificial activities in Chaoshan area.

It can be seen that Chaozhou gongs and drums were very popular in Chaoshan area during the Republic of China, and were combined with local folk sacrifices. Qiaolin Township in Jieyang also held a large-scale "Gong and Drum Tour" activity at this stage. "In the 19th year of the Republic of China (1930), the City God was traveling in the city. At the invitation of the Hong Kong Society, he went to the city to compete with the Anbu Gong and Drum Team. The general form of the gong and drum team was: the martial arts team's five-fronted flag was the vanguard, and the bidders were all Handsome young men, mighty and vigorous. Then came the literary bid team. The bid bearers were all young girls, gorgeously dressed and wearing gold and silver jewelry. They were dazzling. The trophies were embroidered with auspicious phrases such as "good weather" and "the country is peaceful and the people are safe". Followed by the children's flower basket team, They all dressed up as martial arts warriors, carrying flower baskets and book boxes on their shoulders, and walked in neat steps. Then came the Tu Jing team, who played excerpts from ancient and modern operas. Finally, there was the drum band, which was composed of various drummers. The drum music was loud and the team was spectacular."⁸³

As can be seen from the above, the Lin clan during the Republic of China was influenced by the literary and artistic atmosphere at that time. Not only did they form their own gong and drum team, they also added it to the Huolong Firework ceremony, forming a larger ceremony team and adding Youlong and Wulong Ceremony, through which the interaction with the people of surnamed Lin is enriched.

Huolong Firework Ceremony Stagnant Beginning

All these lively folk entertainment scenes during the Republic of China came to an end with the beginning of the Anti-Japanese War in 1937. After the victory of the Anti-Japanese War, China's Liberation War ushered in, which lasted until the founding of New China before the war gradually subsided.

⁸³ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 232.

This is a stage where war and natural disasters come at the same time. According to the records in "Ancient Qiao Township Chronicles", "The cholera that occurred after the flood in Qiaolin in 1936 continued until 1937, resulting in many deaths. In 1937, the Anti-Japanese War broke out in an all-round way, intensifying the people's suffering. In 1939, Jieyang became At the forefront of the anti-Japanese war in Chaoshan, Japanese planes bombed Qiaolin Township. In the next two years, 1942 and 1943, there was another drought and cholera struck again. More than 100 households in the village fled from famine, and nearly 100 people died of starvation. , there are more than 30 cases of selling their children. The tribesmen who fled famine in Jiangxi and other places died in other places. At the end of the Anti-Japanese War, Jieyang was invaded by the Japanese army three times, and industrial and agricultural production and market transactions were semi-paralyzed. The Japanese and puppet troops repeatedly asked Qiao Linlin's surname The family extorted huge amounts of money and grain, and the tribesmen resisted heroically until Japan announced its unconditional surrender on August 15, 1945. Just after the Anti-Japanese War in 1945, the civil war broke out again. In 1948, inflation, rising prices, and social and economic collapse occurred. In early 1949, people could only wait in kind. Price exchange. In August, when the Kuomintang troops retreated, they entered Qiaolin and captured more than a dozen young people and sent them to the army. The society was in chaos."

Therefore, due to the impact of natural disasters and wars, the Qiaolin Huolong Firework Ceremony at this stage has been completely suspended.

3) The early stage of the socialist system (1949-1978)

The founding of New China ushered in all-round reforms. Systems such as land reform, government agency reform, and socialist reform mentioned in the previous chapter greatly weakened and eventually collapsed the clan system of the Lin clan. The people of surname Lin began to move towards a turning stage of collective society and public ownership of interests. "After the founding of New China in 1949, China carried out seven administrative system reforms. According to the logic of economic system reform, the reform path of contemporary China's administrative system can be roughly divided into debugging, transformation and innovation." ⁸⁴The reform times in the debugging stage are 1952 and 1958 years and 1960. In the all-round reform, the Lin clan's land division has been personalized and administrative, and it has adapted to new systems and reforms in the constant reform and adjustment, all obeying the national and local general commands.

Therefore, this is a stage where the interests of the greater collective come first. Everyone in the Lin clan obeys the command of the new power and strives for greater collective interests. During this period, the administrative area of Qiaolin Township where the Lin clan was located was divided into two areas in 1952, and was further divided into three areas in 1958. Affected by the above comprehensive factors, as well as the trauma caused by the war before the founding of the People's Republic of China, the Lin clan at this stage did not have the power and funds to hold the Huolong Firework ceremony that represented the collective memory of the Lin clan.

⁸⁴ Fang Kun, Yang Yi (2006), "Path Dependence" and "Paradigm Shift" - Looking at the Reform of Contemporary China's Administrative System from the Perspective of Institutional Change. Social Scientist, Issue 5, September 2006, General No. 121) Sep., 2006 (No. 5, General No. 121)

But in 1950, after the local land reform was completed, the Wulong team of the Lin clan was invited to perform in the nearby city of Shantou to celebrate the liberation of the people. This is the only presentation of the Lin clan culture during this period, with dragon dance as a prominent local program for exchange and performance, but it is not a complete presentation of the Huolong Firework ceremony.

3.2.2 The period when the three Lin villages began to be organized separately (1978-2007)

Ceremony revival stage

Durkheim believed that, in a certain sense, "individual" did not exist in traditional culture, and individuality was not appreciated. Only with the rise of modern society—and more specifically only with the further distribution of social division of labor—did separate individuals gradually come into focus.⁸⁵ After experiencing the Cultural Revolution, which lasted for ten years and resulted in extreme cultural politicization, China, under the leadership of Deng Xiaoping, formulated a series of policies including ideological, political, and organizational lines to ensure national stability. At the same time, the "reform and opening up" policy of internal reform and external opening was implemented, and the people gradually gained economic autonomy. With the family as the economic unit, the people of the Lin clan have gradually taken control of their own sources of income. With the implementation of economic policies, family income has gradually increased.

Qiaolin Township forms three villages with the surname Lin, which is an administrative geographical division, but this does not affect the fact that they still have the surname Lin. As a surname symbol, the surname Lin is different from other surrounding villages with surnames. After going through all-round reforms during the Anti-Japanese War, Civil War and the early days of the founding of the Socialist Republic of China, the Huolong Firework Ceremony, which had been suspended for nearly 40 years, was restored.

1) Lin Zixin (1953) of Qiaodong Village, the previous ceremony was not called "Huolong Firework". "Yinglong" and "Shaolong" are the oldest names. Yinglong means wandering dragon, and there will also be dragon dancing at the same time, and then there will be dragon burning on the tenth day of the lunar calendar. In 1983, Lin Xuran was responsible for fighting the dragon head. After burning the dragon, he gave me the dragon beard. At the end of the year, my son was born. So the memory is very deep.

2) The following information was obtained from Lin Zhaobin's (1979)⁸⁶ interview: "First of all, there was no eye-dotting ceremony in ancient times. The finished dragon would go to Mazu Temple and Shuangzhong Temple to worship on the morning of the first day of the lunar calendar. When the worship was over, the difference from now is that there were no dragons swimming during the day on the first and second days of the lunar calendar. and dragon dance, and they will come out at night to perform the dragon parade and dragon dance again. In the third grade of junior high school, there are dragon parades and dragon dances from day to night."

"Secondly, there were no street lights in Qiao Lin until the 1980s. At night, torches were arranged in the front, middle and back of the dragon parade, with

⁸⁵ Emile Durkheim, *The Division of Labor in Society* (London: Macmillan, 1984)

⁸⁶ Interview, Lin Zhaobin, villager of Qiaonan Village, 23-04-17

a mixture of wooden torches and twist fires made of bamboo slices. Lin Zhaobin (1986) in *When he was 7 years old* (1993), the dragon head he saw had a lit candle inside as a source of light, but it had a unique design that prevented the dragon from being burned when swimming and dancing. He heard from his uncle that this was also the case before. . The lighting torch was replaced with a green bamboo tube, which was 60-80cm long. Cotton and kerosene were placed in the bamboo tube as fuel. After the emergence of industrial flashlights in the 1990s, the flashlights were put into the eyes, dragon sections and dragon tails of the faucet. As a light source, the dragon looks very dazzling when swimming and dancing at night. In recent years, lighting equipment that can store electricity has been further used to further extend the glowing time."

Finally, he mentioned to me that in the past, the people of the surname Lin of Qiao Lin performed Shaolong in Qiao Lin Square in front of the Lin family temple. After the reform and opening up in 1978, Qiaonan Village was divided into seven "Wei", and ritual activities were held in each "Wei". At the most, there were 7 dragons in Qiaonan Village. Each "Wei" had its own color, forming seven different colors of dragons. However, when each 'Wei' holds a Huolong Firework event independently, other 'Wei' villagers cannot attend other people's events and can only watch. When held on a village basis, all villagers from their respective "Wei" can participate. When he was a child, there were more firecrackers on both sides of the streets in Youlong than now. Some were hung on the second floor of the house. When he walked, his respiratory tract was filled with the smell of firecrackers. In the past, the fireworks and fire dragon ceremony activities were mainly held by people from the same village, and some relatives from the same village or nearby villagers would come to join in the fun. "Lin Hongzhang (1947), who also belonged to Qiaonan Village, even said that around 1978, there were 11 dragons in Qiaonan Village, and basically there was a dragon in every "corner" or hall.

3) Lin Xiaobin (1984)⁸⁷ of Qiaoxi Village provided a recorded video of the 2002 Spring Festival Qiaoxi Huolong ceremony. The cover title reads: Team Josie Wulong. The video shows the conditions of the ceremony in Qiaoxi Village more than 20 years ago. Staff: Lin Shizheng, Lin Yichang, Lin Longbo, Lin Helin, etc. Producer: Lin Yichang; Drummer: Lin Daoshan, Lin Yuanquan. Lead composer: Lin Xianshu; Photographer: Lin Qincheng. From the video list, we can see that in 2002, the main persons in charge of various aspects of the ceremony in Qiaoxi Village were middle-aged people or elders between the ages of 40-70. The ceremonial procession is arranged in the order of those with long hair, followed closely by middle-aged and elderly people with higher seniority and social status. They are dressed in suits and corsages and are full of energy. The banner of Hejing Ping'an was raised high, and the embroidery on the banner at that time was "Yongxingshe Wulong Team". Next came the colorful flag team led by children, followed closely by the young dragon dance team composed of middle school and high school students who danced the dragon. Two adult colorful phoenixes followed, and then two adult dragons. During the dragon parade, there is a gong and drum team composed of 10 people between the two dragons. Followed closely behind were a group of 42 elderly people, dressed in gray-blue robes. At the end of the procession, there is a gong and drum troupe music team composed of seniors in suits and leather shoes.

⁸⁷ Interview, Lin Zhaobin, villager of Qiaoxi Village, 2023-01-02

At that time, the colorful flag team was led by children, holding solid red, yellow, and green flags, and wearing green or red headscarves, some without wearing them. The members of the juvenile dragon dance team wore school uniforms and red headscarves; the adult dragon dancers wore green costumes and green headscarves. The green clothes were in sharp contrast to the red dragons.

Banner on the dragon burning scene, "Qiao Xi Folk Dragon Dance Party, Pandong Town, Dongshan District". Leaders and village leaders took turns speaking on the long red cloth table podium. The people behind the podium were full of Qiaoxi villagers, including adults, children, and women, and the whole family participated. The waterfall, fireworks tree and centipede fireworks more than 30 meters long were set off at the same time. The fireworks tree continued to rotate and the centipede was controlled by people to swing in the air. The fireworks set off during the dragon-burning ceremony are extremely smoky, and fire-kindling vines are used to guide the way through the fog. The two phoenixes set off together at the same time. The staff on site at that time were mainly villagers aged 40-50. Each appearance is followed by a soundtrack of Teochew gongs and drums. The little dragon and the two big dragons were both burned.

In addition, according to Lin Kuncheng, Qiaodong Village did not hold the Huolong Firework from 2005 to 2007. He said that if it were held every year, there would be too much pressure on everyone because the Shaolong ceremony requires annual donations, but the economy was not that good at the time. He personally feels that if the event is held every few years, the atmosphere will be better. I heard the elders in the village say before that they don't want to hold it every year, but hold it once every few years, and then make it more grand every time. In the same situation, Lin Siyi, the interviewer of Qiaoxi Village, also expressed to me that Qiaoxi Village was not held from 2003 to 2007. Lin Hongzhang (1947) of Qiaonan Village said that the Huolong Firework ceremony was held almost every year in Qiaonan Village after 2000. Because the economy of Qiaonan Village was relatively good, it has always been held. It is held every year. There should be 7 "Wei" in Qiaonan Village. One or several of them are held every year, and not all 7 "Wei" are held at the same time every year. This was confirmed by Lin Yuekai, another Qiaonan villager. He once said that there were at most seven Longs in Qiao Nan, but usually only two or three "Wei" held the main event.

At this stage around 2000, Xiaolong has been developing as a form of children's entertainment in the village. As Lin Jiayuan (1995)⁸⁸ of Qiaodong Village said, He clearly remembers " When I was in the fifth grade of primary school, I was too young to participate in Wulong, but I would get together with other children in the village every year to learn the gong and drum troupe and dragon tying. The children all played together because the parents were busy with their lives." By "every year" he means including days when there is no formal Huolong Firework ceremony. Lin Siyi (1993)⁸⁹ of Qiaoxi also stated that there were child dragons from 2003 to 2006, but they were not included in the village's public expenses. They all reflected that the production of a big dragon in the entire ceremony requires the support of manpower and financial resources. If a big dragon is made, the dragon will definitely be burned. The cost of making a big dragon does not require much money, it only requires

⁸⁸ Interview, Lin Jiayuan, villager of Qiaodong Village, 2023-12-15

⁸⁹ Interview, Lin Siyi, villager of Qiaoxi Village, 2023-01-02

enough time and experience. Shaolong, on the other hand, requires substantial financial resources to complete. According to the economic environment at that time, it was not enough to support the village to hold the Huolong Firework ceremony every year. Therefore, children who are extremely curious about the ceremony inadvertently allow "Long" to appear in the countryside every year. They will walk through the streets imitating adults. "Our little dragon was just joking. We used the 'New Year's money' we received during the Spring Festival to collect together, and then 'cheated' the firecrackers on the street." This means that children will imitate the formal Youlong and tell passing shops or residents that they remember to set off firecrackers when passing by. If it is not given, they will ask for it, and the adults will happily cooperate with them. If there is a formal Hulong Firework ceremony, the store and residents will set off firecrackers again in the place where the little dragon has swam in advance when the official big dragon arrives. Most of these children who spontaneously made dragons at that time have now become the main responsible persons in the Wulong team in their respective villages.

Ceremony under Fireworks Ban

Since the 1990s, various parts of China have successively implemented bans on setting off fireworks. The main reason for the ban is that fireworks are set off at very concentrated times. For example, during the Chinese Spring Festival, almost every household has the traditional habit of setting off fireworks and firecrackers on the night of New Year's Eve. In many areas or cities, irregular discharges of fireworks and firecrackers have led to house fires, causing varying degrees of injuries and losses to people. On November 19, 1993, the Jieyang Municipal People's Government issued a notice "Jieyang City Prohibits the Production, Sales and Setting off of Fireworks and Firecrackers in the Urban Area". Before the ban was issued, Qiao Lin's Huolong Firework ceremony had also caused accidents due to improper operation. Lin Yuekai mentioned the situation at that time in the interview. He said that the fireworks in the past were too powerful. The fireworks bombs in the 1980s could fly very high and were very beautiful when they exploded in the sky. However, they were too powerful and could easily hurt people if not handled properly. In some places, people no longer want to hold Huolong Firework ceremonies after people have been hurt. Later, it was also controlled by the air route, and we could no longer set off such fireworks. Since then, Lin Jiannan, Lin Qinri, and Lin Yichang have summarized the experience and lessons of setting off fireworks and fire dragons in the past, and studied the method of installing fireworks on the dragon body to make the fireworks and fire dragons more dazzling and safer. His reputation spread far and wide, and Lin Jiannan and others were hired as teachers by Jiexi many times to provide technical guidance on making dragons and setting off fireworks and fire dragons.⁹⁰

Lin Yuekai also introduced to me the situation under the ban on fireworks and firecrackers: Although there is a ban on setting off fireworks, customs are prevalent in the Chaoshan area. As long as safety measures are taken properly, setting off in a small area is still allowed in some areas. Therefore, during this period, Qiaonan Village is divided into 7 camps. Each community is organized according to its own economic situation, and occasionally it is held.

⁹⁰ Ni Yongdong, Jieyang Cultural Center. "Guangdong Province Provincial Intangible Cultural Heritage List Project Application Form", 2023-11-03.

Therefore, we learned from the interview information that Qiaolin Village gradually resumed holding Huolong Firework ceremonies after the reform and opening up. The holding of the Huolong Firework ceremony is highly dependent on the economy, but Qiaolin Township, which was still experiencing economic recovery at the time, held smaller Huolong Firework activities based on its own circumstances. In addition, the promulgation of the fireworks ban conflicts with the characteristics of the ceremony, which requires a large number of fireworks. As the village's political department, the village office also needs to obtain the consent of the superior department before allowing it to be held.

Until around 2000, the three villages surnamed Lin did not hold ceremonies every year. They would decide whether to hold ceremonies that year based on their economic situation. However, for children who are still in the teenage stage, in an era when material resources are scarce and information is relatively limited, the impression of adult Youlong, Wulong and Shaolong has become their most interesting childhood activity. Children and adult Wulong teams together form an important part of the revival stage of the Qiaolin Huolong Firework Ceremony, sowing the seeds of interest in becoming the main members of the Qiaolin Huolong Firework Ceremony in the future. All three villages began to take control of the rituals and developed their own characteristics. However, they will not make random changes to the rituals, but will still inherit and develop them according to the ritual norms in their memory.

3.3 Identity construction through ceremony in three Lin villages

In Chapter 2, we have already described how the Lin clan cultivates memory and enhances its local influence in Jieyang by creating architectural cultural spaces, revising genealogy, and displaying family honors. This is a reflection of how the family's internal culture constructs its own identity through point-like physical spaces and the way of flaunting personal heroes. The emergence of the Huolong Firework ceremony just connects all the dot-like cultural elements together, displaying the cultural identity of the Qiao Linlin family in an overall form. Therefore, the Huolong Firework ceremony has been suspended for about 40 years. People surnamed Lin practiced the ceremony through the collective memory they share, and the Huolong Firework ceremony was once again presented in the land of Qiaolin in Jieyang by holding it separately in three villages surnamed Lin. superior. How they construct their self-identity through rituals has become the second important point of this chapter's research.

3.3.1 Sharing legends from 600 years ago

For the Chinese, remembering the history of a family by tracing it through the generations is not only the “duty” of the younger generations to pay respects to their ancestors, but it also means a dignified existence. This is consistent with Schermerhorn's statement that "Without the myth of lineage, it is difficult for ethnic groups to survive for a long time.(Schermerhorn 1970, Chapter 1) This sense of ‘where did we come from’ is very important for defining ‘who we are’.

legends

"When my father took me to see this Shaolong ceremony when I was a child, I thought it was very magical. How could the people below be okay while the dragon was burning? I just thought it was very charming and mysterious... Later I

asked the elders Why is there this event? They said it is to commemorate the victory against 'Jiu Jun' and to commemorate the bravery of our Qiaolin people."⁹¹

"The first time I saw a dragon was when I pressed the button about 20 years ago. I also heard from the older generation that the bandit invaded our Qiaolin at that time, and then there was a kid named Xiaolong, and he shot a flaming arrow. , and then set the flags of the bandits on fire, and they were afraid and retreated. In order to commemorate the man named Xiaolong, so Youlong and Wulong were celebrated on the first lunar month, which later evolved into Shaolong."⁹²

"Our Qiaolin Huolong Firework began in the Ming Dynasty and has a history of more than 600 years. It was the former bandit leader Liu Guohua who invaded our Qiaolin Township. The clan leader sent people to Jieyang County Government to report the emergency. After the clan members fought hard to resist, they were about to persevere. When he could not live there, a child named Lin Xiaolong shot an arrow at the Huanglong flag of the bandit leader. At this time, reinforcements sent by the county government arrived, and the bandits fled in a hurry. This is how this story evolved. It happened to be that year When there was a good harvest, the tribesmen used this method to tie up the dragon, and it eventually evolved into this folk custom."⁹³But later, Lin Yuekai re-edited it into text and sent it to me. The content was about the story of the fight against the enemy "Jiu Jun", and he re-explained the previous mistakes. This is the legendary story of the Huolong Firework Ceremony.

In this content, we found that the people of Qiao Lin, especially the younger generation, have different memories of the legends and stories of the Huolong Firework ceremony in Qiao Lin. The legend of Qiao Lin's Huolong Firework Ceremony recorded in "Jieyang Historical Records" should be from the Hongwu period of the Ming Dynasty. It is the story of Lin Xiaolong, a tribesman who hit the Yellow Dragon Flag with an arrow and burned the bandit leader Liu Guohua's Yellow Dragon Flag more than 600 years ago. The "Gu Qiao Xiang Zhi" compiled by the editing committee composed of the people of surname Lin quoted the records in "Jieyang Historical Records", indicating that it was recognized by the people of surname Lin's power center. This is consistent with what Mr. Lin Jiannan (1949), president of Qiaolin Public Welfare Association, stated to me, and it is also the same as reported by local and external media. Among the three people with the surname Lin randomly interviewed above, only Qiaoxi's Lin Siyi's statement was correct. The source of their information came from the dissemination of the surname Lin's elders. However, it is common in field interviews for different versions of legends to emerge. The reason for this situation is not that the elders of the surname Lin deliberately spread wrong news, but that the recent time of the fight against "Jiu Jun" in the early years of the Qing Dynasty has a stronger memory in the hearts of the people. Compared with the story of more than 600 years ago, the "Jiu Jun" incident that was honored and witnessed better reflects the connection with the present and is another new "choice" of the legendary story. At the same time, it shows that the memory of the war against "Jiu Jun" was tragic, and the people of surname Lin chose to

⁹¹ Interview, Lin Kuncheng (1983), who is responsible for the coordination of the Qiaodong Village Fire Dragon Ceremony, 2023-09-27

⁹² Interview, Lin Siyi (1993) responsible for the implementation of Qiaoxi Village ritual activities, 2023-10-17

⁹³ Interview, Lin Yuekai (1988) who was responsible for weaving the dragon head during the fireworks and fire dragon ceremony in Qiaonan Village, 2023-10-17

remember the hard-won victory more vividly. The scene of the most intense fighting in this war can still be found. The people of surname Lin built the Desheng Temple on the spot as a "Pudu war dead" as evidence. This war was also the reason why Emperor Yongzheng of the Qing Dynasty awarded the honorary plaque of "Panlin Ancient Qiao", which is still embedded on the gate of Qiaolin Village today.

Through interviews with different versions of legends, we found that due to the confusion in the memory of the legends circulated within the Lin clan among the younger generation, people surname Lin would have a "sudden realization" after the author's in-depth research. This shows that this confusion is not intentional, but the result of confusion in the communication process due to the connection of the memories of the elders. It is natural to connect the legendary story with the story of the fight against "Jiu Jun". In the process of searching for the reasons, we can find commonalities, which are the key words in the common memory of the Lin people between these two stories: bravely resisting the enemy, defending their homeland, and celebrating the harvest. According to a scholar of classical civilization, the function of myth was "to make the past intelligible and meaningful by selection, by focusing on a few bits of the past which thereby acquired permanence, universal significance" (Finley 1965:283). Therefore, we can think that they care more about obtaining the authority to hold the Huolong Firework ceremony than the accuracy of their memory, but this does not affect their continued claims to the history of the Huolong Firework ceremony, which has a history of more than 600 years.

Final consensus spread by word of mouth

In addition, as can be seen from the interview records above, not everyone among the people of surname Lin today can clearly tell this legend, and it may even be confused with other war stories. In addition, there are many people surname Lin who only remember the general plot or are not aware of the legend.

Lin Jiayuan (1995)⁹⁴ provided me with a general answer: "Our Huolong Firework in Qiaodong has a history of hundreds of years. It began in the Ming Dynasty as a way for Qiaolin Township to expel outside forces, and later evolved into a festival to celebrate the coming year's harvest during the Chinese New Year." Lin Kunming (1983)⁹⁵, he follows his father Lin Daoxin (1943) to help Qiaoxi Village and Qiaonan Village paint dragons every year, but he said he has never heard of the origin of Huolong Firework. Lin Haoxin (1995)⁹⁶ from Qiaonan Village is responsible for the No. 2 dragon dance task in Qiaonan Village this year. He does not know the legend of the fireworks and dragon ceremony, but he told me that it is recorded in the Lin family tree. Lin Haojia (1995)⁹⁷ from the same village is responsible for the work arrangements for the girls in the dragon team this year. He could not tell the content of the legend, so he recommended Mr. Lin Jiannan, the intangible cultural heritage inheritor in the village, to answer this question for me.

It can be seen that the people of surname Lin learned the legends through oral transmission from their elders. The content of oral transmission is limited: some elders tell their children, and the children remember it; some elders do not tell it or even know it clearly themselves, and the younger generations have no way of

⁹⁴ Interview, villager of Qiaodong Village, January 20, 2023

⁹⁵ Interview, one of the dragon painters in Qiao Xi Village, January 2, 2023

⁹⁶ Interview, villager of Qiaonan Village, October 17, 2023

⁹⁷ Interview, villager of Qiaonan Village, October 17, 2023

knowing. Some make mistakes or add their own understanding during the oral communication process. As shown above, there are many versions of the legends that have been passed down to this day, and they cannot form a unified understanding or unified memory. Therefore, the legend was created by the Lin tribe as a festival, a festival that all Lin tribe members can participate in - the Huolong Firework Ceremony, and it is held at a fixed time every year.

3.3.2 The inheritance of dragon-making skills

The dragon-making skills passed down by the Lin clan to this day have been well passed down in Qiaodong Village, Qiaoxi Village and Qiaonan Village. Words and deeds are their main way of inheritance. The technique of tying dragons is mainly reflected in the grasp of the structure and shape of the dragon, the control of the shape and firmness of the structural arrangement during braiding, and the details of the paper-pasting and painting decoration of the dragon's various parts. These are the keys to giving the dragon a majestic form and spiritual vigor when dancing.



Figure 12 Make and tie the dragon head and the dragon tail, paste paper, paint eight treasures, install fireworks.

source: Filmed from Lyu Zhanhua (2023.01)



Figure 13 Assembly Long (1)

Source: Filmed from Lyu Zhanhua (2023.01)



Figure 14 Assembly Long (2)

source: Filmed from Lyu Zhanhua (2023.01)

The three villages of the Lin clan all follow the clan's dragon-making process. According to the information provided by Lin Jiannan of Qiaolin Charity Association, it can be summarized as follows: three aspects: material, structure and visual display. Material: The main material of Zhalong is thick bamboo strips tied into a skeleton. After the skeleton is braided, it is covered with translucent cotton paper. Then draw scales and clouds on the dragon's body, Tai Chi diagrams under the dragon's neck, and eight treasures (eight treasures of the "Eight Immortals" such as gourds and banana leaves) on each section of the dragon. Structurally: The overall

dragon is divided into three parts: head, body and tail. The dragon's head is high, with two horns, twelve temples, and two large tentacles. The mouth is open and the teeth are exposed, the tongue can move, there is a beard under the jaw, about five feet long, it has eyes and a nose, it is equipped with four legs in front and back, the front right foot seems to be stroking its beard, and the other three legs are like walking on clouds. Visual display: Depending on the size of the dragon, the dragon is divided into nine, seven and five stages. Each section is one and a half meters long and has a hollow structure, about 30 centimeters in diameter. Three candles can be placed in each section to make them glow in the dark. Soft cloth (cotton silk paper rolled into corresponding cylinders) is placed between the segments to allow it to rotate, and then scales, treasures and clouds are painted on it. The dragon's tail is high, about one foot long, with a phoenix tail pattern and two feet.⁹⁸

Lin Dongming (1981)⁹⁹ of Qiaoxi Village said that Qiaoxi was the first to restore the Huolong Firework in the 1980s, with Qiaoxi's village office brigade taking the lead. In 2002, I tried to make a small Huolong Firework (3 or 4 meters shorter than the big dragon and a little thinner in diameter). Since then, I have consciously cultivated juniors to learn how to make and pass on the firework. In the 1990s, Qiaoxi Village was divided into four units. Units 1, 2, and 3 were produced. Unit 4 had not been produced (due to lack of staff), but one was produced. But private production is not allowed, and private production is often for the purpose of making money. Lin Siyi (1993) also said that he remembered three dragons in 2002.

Lin Yuekai (1990)¹⁰⁰ from Qiaonan Village said that it has been 7 years since he learned how to make dragon heads, and he has been responsible for the production of dragon heads in Qiaonan Village for 5 years. He believes that the mouth, dragon horns, teeth, and other places that require curvature are more difficult to prick.

Lin Zhenwei (1997)¹⁰¹, he has participated in dragon and phoenix making since 2017. After 2019, he made a small dragon at home, which is a complete dragon. The proportions of dragon and phoenix are difficult to grasp, and it is also difficult to shape bamboo joints.

Lin Zhaobin (1979)¹⁰²: Qiao Lin had no street lights until the 1980s. At night, torch lighting will be arranged in the front, middle and back of the dragon parade. There are two kinds of mixtures: wooden torches and bamboo slices rolled into twists. When he was 7 years old (1986), the dragon head he saw had a lit candle inside as a source of light, but it had a unique design that prevented the dragon from being burned during Youlong and Wulong. He heard from his uncle that this was also the case before. . The lighting torch is changed to a green bamboo tube, which is 60-80cm long. Cotton and kerosene are placed in the bamboo tube as fuel. After the emergence of industrial flashlights in the 1990s, flashlights were put into the eyes, segments and tail of the dragon head as a light source, making the dragon look very dazzling at night. In recent years, lighting equipment that can store electricity has been further used to further extend the lighting time.

⁹⁸ Lin Jiannan. Dragon Dance·Qiao Lin Fireworks and Fire Dragon[M]. Jieyang: Qiaolin Public Welfare Association, internal information. 2013.

⁹⁹ Interview, Lin Dongming, villager of Qiaoxi Village, 2023-01-02

¹⁰⁰ Interview, Lin Yuekai, villager of Qiaonan Village, 2023-01-01

¹⁰¹ Interview, Lin Zhenwei, villager of Qiaonan Village, 2023-01-01

¹⁰² Interview, Lin Zhaobin, villager of Qiaonan Village, 2023-04-17

3.3.3 Common ceremony norms and taboos

ceremony norms

Lin Shunjiang (1948)¹⁰³, who presided over the ceremony in Qiaodong Village, told me: “The fire dragon ceremony activities in the 1980s were relatively rigorous. After the dragon is made, the first thing to do is to select a good day and hour for the Dianjing ceremony by the elders. In the Dianjing ceremony, the first step is to place the sacrifices. Prepare five cups of tea and five cups of wine, incense, red candles, paper money, three animals (chicken, fish and pork), 80 large bags, 8 bunches of long noodles, 5 kinds of fruits, and 24 large oranges. The second step is to add incense. First, the clan chief, house chief and village elders will kneel down and offer incense. The third step is to serve tea. The elders take turns to kneel down, hold up the tea cup, and then scatter the tea on the ground from left to right. The newcomers will add more tea and repeat the kneeling action. The fourth step is to ask for the holy post (please ask the Lord Long). Write the word "Daji" on the big red paper, fold it up (it's okay if there is no writing on it), and then kneel down and worship the altar. The basin for the altar must be made of ceramic, not plastic. In the fifth step, each of the descendants of the surname Lin in the village holds three incense sticks or one incense stick and kneels down, and then prays three times. One of them collects the incense from all the descendants who kneel down and offers incense in unison. The fifth step is to invite the grandpa back to Luan. The ceremony emphasizes a beginning and an end. At the beginning there is the dianjing ceremony to invite the grandpa. At the end of the dragon burning ceremony, the grandpa is thanked and invited back to the temple. The sixth step is the Hualong ceremony. Hualong means asking the dragon to return to the water. That is, after the Shaolong ceremony, Hualong will be performed the next day, and the skeleton will be burned to ashes and then sent to the water.”

In addition, Lin Shunjiang also mentioned that when Shaolong went to Shuangzhong Temple to invite his grandfather that day, he needed to enter through the Longmen and exit through the Humen, that is, enter from the left side of the direction where Shuangzhong Temple is located and exit from the right. During the Shaolong ceremony in the evening, the Shaolong team will patrol the dragon-burning field in a counterclockwise direction, and then kowtow to the grandfather before lighting the fire and burning the dragon.

¹⁰³ Interview, Lin Shunjiang, person in charge of Qiaodong Village Ceremony, 2023-04-25



Figure 15 Qiaodong Dianjing Ceremony, Inviting the Holy Tie (Inviting the Dragon God)

source: Filmed from Lyu Zhanhua (2023.01.18)



Figure 16 Qingshen Ceremony in Qiaodong Village

Source: Filmed from Lyu Zhanhua (2023.01.31)

Taboo

Interviews at the scene revealed that in the Chinese zodiac, in every year of the dog year, fireworks and fire dragon ceremonies cannot be held because they believe that the dog and dragon are "in conflict" in the zodiac. Those who worked on the dragons on site, regardless of age, knew this taboo. Secondly, during the entire

process from the production to the Huolong Firework ceremony, immediate family members who have experienced a funeral within four months cannot participate. Also, newlyweds within four months of marriage and families with newborn babies are not allowed to participate. Third, there are restrictions on women. During the making of the dragon, both men and women can watch, but women cannot touch or participate. Once the dragon is completed, women will be banned from the venue. After the Dianjing ceremony, women are no longer allowed to approach or pass under the dragon. Lin Xue (1990) said, "Before marrying to Qiaoxi Village, I participated in carrying escort flags, which was arranged by my grandparents. However, women cannot participate in Shaolong. Don't touch the things passed down by the older generation, and don't talk nonsense."¹⁰⁴ As mentioned above, people in the Ming Dynasty have formed a basic understanding of "dragon sex". The restrictions on women in modern rituals should follow the practices of the Ming Dynasty. From another perspective, it can also be thought of as protecting women from harm.

Lin Shunjiang from Qiaodong Village said that previous ceremonies allowed no women to participate. We confirmed this statement from the 2002 video recording. In addition, on the day of dragon burning, the man responsible for burning the dragon cannot touch women after bathing and changing clothes, nor can they hug women, let alone have sex. It can't be done until the dragon burning ceremony is over in the evening. At the Shaolong site, no one is allowed to speak obscenely and bluntly, including jokes and other words. The reason is that Huolong is made of divine power, and people who talk nonsense are easily shot by fireworks.

"Before liberation in 1949, there were three places where dragons were burned and phoenixes were burned in Qiaolin Township. The top enclosure is located in Xinhui Chengwei (now Xinzhai, Qiaoxi Village), the lower enclosure is located in Xincuo Cheng (now the three-wall couplet in Qiaodong Village), and Er Fang, San Fang, and Si Fang are located in front of the Ancestral Temple (Qiaolin Square in Qiaonan Village). . On the tenth night of the first lunar month, people come from all over to watch. According to ethnic rules, men and women stand on separate sides. If a man mixes with the women's realm, regardless of his status, he will be thrown into the stream and given a cold bath as punishment. Due to the strict rules of the clan, the dragon burning was in order."¹⁰⁵ The above is the record of the dragon burning site in the Huolong Firework ceremony before the founding of the People's Republic of China recorded in the "Ancient Qiao Township Chronicles".

3.3.4 Consistent ritual process

A ceremony team of nearly a hundred people composed of various formations, through 6 ritual processes, together constitute the entire process of the Huolong Firework ceremony. This is a process in which villagers from three villages surnamed Lin work together to create a collective ritual through a common goal, and it is also a process of shaping their own identity.

Components of the Huolong Firework Ceremony Procession:

1. Community banner
2. Huotou card: Made of bamboo, with cotton paper on the outside, and then write the name of the dragon team.

¹⁰⁴ Interview, Lin Xue, villager of Qiaonan Village, 2023-03-15

¹⁰⁵ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 205.

3. Hengjing Pingan Banner
4. Bunting Team and Carp Team
5. A pair of phoenixes
6. Longzhu: Bamboo is woven into the shape of beads, which plays a commanding role in dragon dancing and dragon burning.
7. Long team: The dragon is divided into 9 sections, including 1 section for the dragon head, 7 sections for the dragon body, and 1 section for the dragon tail. It is woven from bamboo strips, covered with cotton silk paper, and painted with dragon scales and "eight treasures" ink paintings on the dragon's body.
8. Chaozhou gongs and drums and Chaozhou music: A gong and drum team composed of more than 50 people plays a role in enhancing the atmosphere and boosting morale during the fireworks display.
9. Fireworks: Fireworks are inserted into the dragon's eyes, dragon's mouth, and dragon's whiskers. Two fire pipes (composed of a variety of unique fireworks, cone-shaped fireworks clusters with a diameter of about 35 cm and shrinking to 20 cm) are installed on the faucet. Each section of the dragon body has a fire bucket, surrounded by fireworks. The dragon's tail is composed of a fire pipe, fireworks and bright drops. Then the whole dragon is also decorated with "car dragon flowers" to make the dragon more vivid and vivid. There are also: big arrows, small arrows, loud arrows, big arrows, weeping willows, bright tubes and other fireworks.
10. Chaozhou gongs and drums and Chaozhou music: A gong and drum team composed of more than 50 people plays a role in enhancing the atmosphere and boosting morale during the setting off of the Huolong Firework.

Six ceremony processes

The reproduction of cultural practices here means that the three villages hold annual celebrations and have a distinct identity of their own. There are 6 important steps. In the past, touring areas were smaller and it took a total of 3-4 days. The following will briefly introduce the activity of the five main branches: Qinglong – Youlong – Wulong – Shaolong – Songlong.

(1) Qinglong. In the 12th month of the lunar calendar, when the Cailong is finished, the elders of the clan in the village will be responsible for choosing an auspicious day and Qinglong tour the whole township. First of all, Qinglong will hold a grand consecration. The consecration is the Dianjing ceremony, which is a ceremony to make the dragon tied with bamboo become "alive". The Dianjing ceremony is mainly performed by the elders in the village. After the ceremony is completed, the dragon will be carried around the village boundary, which means to tell the villagers that there is a "dragon" this year, and they can prepare firecrackers or set up a table for blessings during the New Year (please bring good luck home).



Figure 17 Dianjing Ceremony in Qiaodong Village

Source: Filmed from Lyu Zhanhua (2023.01)

(2) Youlong. The first time of Youlong is at the end of the year to bid farewell and welcome the New year, while then Youlong on the first day of the first lunar month is to greet the Spring Festival. Youlong team is led by Longzhu, and the young athletes are all in high spirits, followed by the Chaoshan big gongs and drums band, and there are respected old people and children in the villages. When the team arrives at a house of the village, the Youlong team stops to play music to celebrate the spring. The houses and shops along the road already know that there will be ritual activities this year through the Dianjing ceremony before the Spring Festival. They will prepare firecrackers early and place them on the roadside, waiting for the ceremony procession to light when they pass by. As the procession passes by, the sound of firecrackers fills the streets, attracting surrounding villagers to come to pray for blessings. Elders, men, women, and children all hear the sound and gather together happily. As the population gradually increased, more and more new houses were built. Youlong often takes several days to complete, because the route of the day will be announced the day before and the residents along the road will be informed in advance so that people can welcome Long's arrival. Youlong's route will be arranged for people to inspect and set it in advance. Especially if there are new houses in the area, you need to arrange a reasonable route. Walk around the village in a non-returning way, from one location to another.



Figure 18 Youlong Ceremony in Qiao Nan Village

Source: Filmed from Lyu Zhanhua (2023.01)

(3) Wulong. Wulong is performed when Youlong reaches some open areas. Wulong is a dance art with perfect performance, and superb skills with the sense of mythological color. It happened during the day on the second day of the Lunar New year, in the small square of each village of Qiaolin. Wulong has ten main points of action, such as Longyouchun, Longxizhu, Panlongzhu, Chuanlongdeng, Longqiwu, Longmenzhen, Longfangun, longpanzhuang, Longchuanyue, Longtengfei and so on. Each has its own symbolic significance. For example, Longyouchun expresses that the time of the year is in the spring, which is the beginning of the year. I wish the country and the people a safe and prosperous New Year. Another example is Longmenzhen, Longmen is an auspicious gate, passing through Longmenzhen indicates that talents will come forth in large numbers. Longtengfei, which ends the formation, means to soar high into the sky, look at the world and create greater glories. The places where you choose Wulong are generally open, such as road intersections, a corner, or a small open space or square. The crowd following Youlong's team can now appreciate Wulong's heroic appearance. They will also cheer in unison according to the difficulty of Wulong's movements. If you reach an intersection in the middle of the road, vehicles from all directions will stop and people will watch the performance with joy. It's a good time for the audience to officially rejoice. In addition, when the Youlong team walks to the doorsteps of villagers who have donated more or who have made requests for Wulong in advance, the team will stay there longer or shout out congratulations.



Figure 19 Wulong Ceremony in Qiaodong Village

Source: Filmed from Lyu Zhanhua (2023.01)

(4) Shaolong. The 10th day of the first lunar month is the sacred day for Shaolong, and it is also the most exciting part of the Spring Festival activities at Qiaolin. On the morning of the 10th day of the lunar month, Youlong people from Qiaodong Village, Qiaoxi Village and Qiaonan Village, led by the elders of each village, will carry small sedans with incense burners to Shuangzhong Temple to offer incense. Inviting incense means inviting the two gods from Shuangzhong Temple to watch the Shaolong ceremony and pray for the safety and success of the Shaolong ceremony. At about three o'clock in the afternoon that day, the male athletes in charge of burning the dragon began to bathe and change clothes with fairy grass. After bathing, the men were not allowed to touch women until the dragon burning ceremony was over. Each village has a Shaolong (burning the Long) square, of which Shaolong Square of Qiaodong Village is located in the big square in front of Haizu Hall (the oldest clan ancestral hall in Qiaolin Township). The Shaolong Square in Qiaoxi Village is located in Qiaoxi Square, while Qiao Nan changes the location every year according to the situation. Long (the dragon) used in burning, is called Caolong which was made of straw hundreds of years ago. Now it has been improved to insert all kinds of fireworks on the Long's body with bamboo strips in order to enhance its ornamental and visual shock. Before the start of the Shaolong ceremony, the senior elders and village chief in the village will give speeches to express their New Year blessings to the villagers and the unity and prosperity of the family. Then the "Shaolong" ceremony is announced. The Shaolong ceremony is not just about burning Huolog, but also includes all the items with fireworks installed. The order of setting off includes fireworks waterfall, firework tree, centipede fireworks, ground

fireworks, a pair of carp, a pair of phoenix fireworks, and finally the Huolong. Starting from the appearance of the "Carp", the parade will first walk in a counter-clockwise direction along the circle route drawn on the square. This process will be accompanied by parade banners, fire-head party and gong and drum team accompaniment, etc. After the carp fireworks ended, a pair of phoenixes followed the same ritual process. When it's the dragon's turn to appear, a single dragon will come out first. After the first Shaolong is completed, it is the second Shaolong's turn to perform the same ceremony to guide the final Shaolong to end. When the fireworks are all gone, the elders will invite the deity who blessed the Shaolong ceremony from Shuangzhong Temple in the morning and invite it back to Shuangzhong Temple again, called "Laoye Huiluan". The elders in the village believe that only this can be considered complete.



Figure 20 The scene of the ritual activity of “Shaolong ”in Qiaonan Village(1)
Source: Filmed from Lyu Zhanhua (2016.02)



Figure 21 The scene of the ritual activity of “Shaolong ”in Qiaonan Village(2)
Source: Filmed from Lyu Zhanhua (2016.02)



Figure 22 Qiao Nan Dingjing ceremony site
From left to right: Mr. Lin Jiannan, national inheritor, Mr. Lin Xueming, secretary of Qiaonan Village, Dr. Zheng Cheng

Source: Filmed from Lyu Zhanhua (2023.01.15)



Figure 23 The scene of the ceremony held in Qiaodong Village
Source: Filmed from Lyu Zhanhua (2023.01.31)

(5) Songlong. After the activity of Shaolong (burning the dragon), Long's (the dragon's) 'keels' will be sent back to the large ancestral halls. The elders in the village say that only when they come and return, is it complete. After the dragon bones were returned to the ancestral hall, people will rush to grab the Long's whiskers and take them home in order to pray for the blessing of the Dragon God. Now, in order to maintain order and avoid accidents, the person in charge will first remove the beard from the Long's head, and after the activity is over, put the Long's beard on the small red envelopes, and villagers in need can go to the ancestral hall to collect it.

(6) Hualong. On the day after the Shaolong ceremony, the three villages will put the "keel bones" after the Shaolong ceremony together for the final incineration. When the huge skeleton is burned to ashes, they will collect the ashes and pour them into the river connecting the village with the big river. When they want, the dragon will be sent back to nature and back to the vast river.



Figure 24 Hualong scene in Qiaoxi Village

Source: Filmed from Lyu Zhanhua (2023.02)

Revolving around six common ritual processes, the three villages in the surname Lin told the stories of six hundred years ago to their clan members through the Huolong Firework ceremony. Before applying for intangible cultural heritage in 2007, the six ceremony processes were referred to as "Shaolong". Lin Zixin (1953) of Qiaodong Village said: "'Yinglong' and 'Shaolong' are the oldest names. 'Yinglong' means Youlong, and if youlong means Wulong. It is usually simply called 'Shaolong'". After more than six hundred years of ceremony evolution, the Lin clan still refers to the ceremony as the most crowded and lively part of the ceremony. This is proof that they continue to carry on the original appearance of the ceremony six hundred years ago. The original ceremony only included the collective "Shaolong" part, which was to take the banner of victory in the war and the purpose was to pray for a good harvest in the coming year. In modern society, the purpose is still to pray for a good harvest in the coming year, but the "good harvest" here refers to smooth work, abundant family income, good health, etc. in modern society. It also exactly corresponds to the people of the Lin clan's expectations for a better life.

Because the time of Shaolong ceremony has been set on the evening of the tenth day of the first lunar month since ancient times. Therefore, as long as nearby villagers or people surnamed Lin who have married out of town know that "Shaolong" will be held that year, they will arrive at the scene in advance to wait. Lin Jiannan from Qiaonan Village said that the ban on fireworks began in the 1990s, and the police would also limit the number of people at the dragon burning ceremony to 1,000 people. However, the number of people at the scene often exceeds ten times, which shows that the Shaolong ceremony has become a very famous local ritual

activity and is favored by people in surrounding areas. They continue to tell the story of their new Huolong Firework on this land left by their ancestors.

The consistent process of the Qiaolin Huolong Firework ceremony presented above is also the process of people with the surname Qiaolinlin constructing their own identity. Anthony Giddens believes that self-shaping has both a psychological process and psychological needs, both of which provide parameters for self-shaping. What an individual becomes, however, depends on the attempts at self-reconstruction in which people engage. These are far from being limited to better "understanding oneself"; rather, self-understanding is subordinated to the broader and more fundamental goal of constructing or reconstructing a coherent and beneficial sense of identity. The ritual space they created is also the "ancestral place" for people named Qiao Linlin to live their lives, and it has also become a place for people named Lin to realize their self-identity.

3.3.5 Shared sacrificial places

Tianhou Temple (Mazu Temple), Shuangzhong Temple, Song Dafeng Patriarch Temple, Guandi Ancient Temple, Lin Family Temple

Paul Connerton (Connerton, 1989) referred to ceremonies as the area where social memory is most visible and powerful. Like the Huolong Ceremony at Qiao Lin. Qiaolin is a township located in Jieyang City, Guangdong Province, west of the west gate of Rongcheng District, Pandong Town, on the bank of the North River of the Rongjiang River. People surnamed Lin came here from Hantou, Putian, Fujian Province to create their hometown during the Southern Song Dynasty. Every year on the Youlong and Wulong routes, they will pass through five important locations: Tianhou Temple (Mazu Temple), Shuangzhong Temple, Song Dafeng Patriarch Temple, Guandi Ancient Temple, and Lin Family Temple, thus marking the "space ownership" of the Lin family "The constant awakening.

The original name of Saint Aunt Tianhou is Lin Mo, and her ancestral home is Xianlianggang, Putian County, Xinghua Prefecture, Fujian Province. He was born on March 23, the first year of Jianlong, the first year of Emperor Taizu of the Song Dynasty (AD 960). She is a sea goddess who defends against disasters and protects the country and people. Incense is flourishing in Tin Hau Temple, and there is an endless stream of good men and women worshipping devoutly. It's even more lively on Mazu's birthday. Married women, tribesmen living in distant places and overseas Chinese all returned to their hometown to worship gods, watch plays and talk about family friendships.

The Shuangzhong Saint Kings are Zhang Xun and Xu Yuan. Zhang Xun (709-757), a native of Nanyang (now part of Henan) in Dengzhou in the Tang Dynasty, was a Jinshi in Kaiyuan. During the Anshi Rebellion, Yi Zhenyuan ordered troops to guard Yongqiu (now Qixian County, Henan) to resist the Anlushan rebels. In the second year of Zhide (757 AD), he moved to Suiyang (today's Shangqiu area in Henan Province) and fought together with the prefect Xu Yuan. With no food and grass inside and no reinforcements outside, he relied on the people to hold on for several months without surrender. Finally, he was captured and killed in Suiyang. Xu Yuan (709-757) was born in Yanguan, Hangzhou (now southwest of Haining, Zhejiang) in the Tang Dynasty. His courtesy name was Lingwei. During the Anshi Rebellion, he was appointed as the prefect of Suiyang by Emperor Xuanzong of the

Tang Dynasty. In the second year of Zhide, he was besieged by Yun Ziqi, an Anlushan general. He and Zhang Xun, the commander of Zhen Yuan, joined forces to defend Suiyang. After holding on for several months, the city was captured after all the troops and supplies were exhausted. He was sent back to Luoyang and was killed when An Qingxu was defeated. The two generals Zhang Xun and Xu Yuan defended Suiyang for ten months with their righteousness and loyalty, protecting the land of fish and rice in the south of the Yangtze River from being trampled on, and laying the foundation for the subsequent victory in countering the rebellion.



Figure 25 Shuangzhong Temple Complex

Source: Filmed from Lyu Zhanhua (2023.01)

During the reign of Emperor Dezong of the Tang Dynasty, Zhang Xun was posthumously named King Dongping, Xu Yuan was named King Zhunnan, Lei Wanchun was named Weilie Marquis, and Nan Jiyun was named Marquis Zhangyi. The imperial edict built the Shuangzhong Temple of Zhang and Xu Ergong to offer sacrifices in the Spring and Autumn Period, and the Second General Lei Nan accompanied the sacrifices, and the decree was issued to the world. The Lin clan built Shuangzhong Temple during the Zhengtong period of the Ming Dynasty.

Guandi Temple, also known as Guan Yu Temple, is one of the important beliefs among Chinese people. It enshrines Guan Yu, the general of the Shu Han Dynasty during the Three Kingdoms period. Guandi Temple has become an important part of traditional Chinese culture and is closely related to people's lives. It is as famous as Confucius, the "literary saint" honored by later generations, and Guan Gong, the "martial saint" by people. The 13th day of the fifth lunar month is the birthday of Emperor Guan Sheng. In the past, tribesmen would worship gods and perform dramas (commonly known as Puhang Opera) in industrial and commercial units starting from April.

According to legend, the famous eminent monk during the Northern Song Dynasty was named Song Dafeng. Master Dafeng traveled from Fujian to the present-day Chaoshan area. Song Dafeng's charitable behavior was highly praised by the local people. The construction of charity halls in various parts of Chaoshan to help the weak and orphans has influenced the charitable deeds of many local people, forming a unique scene of charity halls that can be seen everywhere. According to incomplete statistics, there are now more than 300 charity halls of various types in Chaoshan, most of which are called by Patriarch Song Dafeng. It can be said that Patriarch Song Dafeng is the originator of Chaoshan Shantang. The 29th day of the 10th month of the lunar calendar is the birthday of Patriarch Dafeng. On this day, there is a performance to celebrate, and the Lin family members pay homage devoutly.

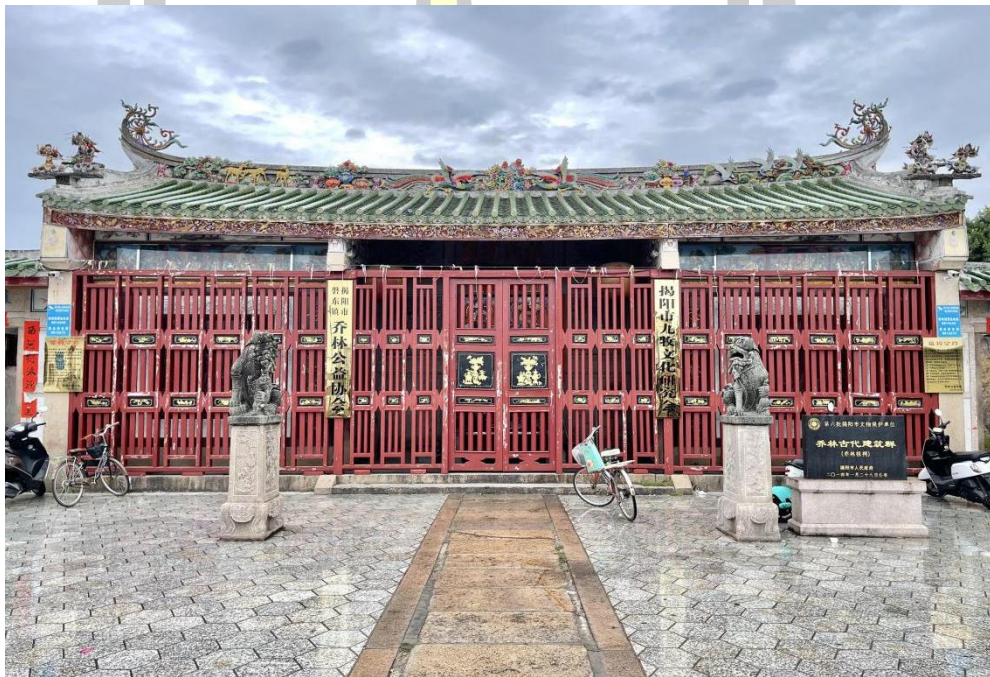


Figure 26 The Lin Family Temple in Qiao Lin

Source: Filmed from Lyu Zhanhua (2022.10)

In an influential essay, French historian Pierre Nora (1989) calls *lieux de mémoire* (sites of memory or, perhaps better, mnemonic sites) those “sites”—monuments and buildings, but also institutions, books, and anthems—that function as catalysts for the collective act of remembrance. These mnemonic sites are all the more important in modern society because, Nora argues, they compensate for the disappearance of “environments of memory” (*milieux de mémoire*), where history and tradition were part of the everyday experience. According to Nora, *lieux de mémoire* allow for the past to be recalled in an emotional, spontaneous fashion, which is antithetical to the avowedly objective, detached stance of historical writings. “A general critical history would no doubt preserve some museums, some medallions and monuments ... but it would empty them of what, to us, would make them *lieux de mémoire*”(Nora 1989.9).

The five temples that Youlong and Wulong passed together in the ceremony were all built in the Ming and Qing Dynasties. Among them, the one closely related to the Lin family is the Tianhou Temple (Mazu Temple). They and Mazu belong to the same branch of the "Jiu Mu Lin Family", so they call Mazu in the Tianhou Temple aunt, which is a very close title. Mazu is revered by people for her charity and deeds of protecting fishermen with her life. The gods enshrined in Shuangzhong Temple and Guandi Temple represent loyalty and loyalty to the imperial power. Song Dafeng Temple represents the spirit of relieving human suffering. The above four temples not only enshrine gods, but also represent the loyalty, kindness and helping others that the Lin family admires, and warn the clan members to use this as their spiritual standard. The Lin family temple represents respect for the ancestors of the Lin family, and warns the descendants of the Lin family to learn to trace their origins, and to continue the development of the Lin clan with the brave pioneering spirit of their ancestors and their sense of responsibility for the development of the family.

To sum up, although the Lin clan in Qiaolin is divided into three administrative villages, people with the surname Lin share common legends, shared dragon-making skills, commonly observed ritual norms, consistent ritual procedures, and the Lin clan's sacrificial places. The lively scene of the Huolong Firework ceremony is once again presented through Sancun. From the above ritual process, we can discover some phenomena. First of all, people surnamed Lin worship the gods through a ritual process, with the purpose of praying for good weather for the Lin clan. The routes of the Youlong and Wulong ceremonies in the three villages all pass through the common "ancestral land" of the Lin family, which means that this area is passed down by the ancestors, thereby deepening the common memory. It seems to tell the villagers invisibly, "Who are you, where are you from, and whose place is this?" In addition, the Zhalong, Qinglong ceremony, Youlong ceremony, Wulong ceremony and dragon-burning ceremony have huge absorption energy and can attract surrounding villagers. The ceremony site has become a place for villagers to connect emotionally and strengthen social relationships. It is also a communication space that flows with the ceremony, thus constructing a ceremony space with a broad area and a common family culture.

Self-shaping is a psychological process. In this space, everyone abides by common ritual norms, ethnic rules, taboos, etc., and also shares the historical glory left by their ancestors. The villagers in this ritual space share "common values", which are the values of the Lin clan culture.

3.4 Expression of identity within the tribe and surrounding areas before becoming intangible cultural heritage

The three Lin villages in Qiaolin build the cultural identity of the Lin family through the Huolong Firework ceremony, and at the same time realize the recognition of self-identity construction. During the continuous ceremony, the three villages began to gradually form their own ritual characteristics, and they displayed different information through the ceremony.

3.4.1 Internal expression through rituals

Gathering the Lin clan through rituals and building a collective identity for the Lin clan were the most significant features of the ritual before it became intangible cultural heritage. Qiaolin Sancun's internal expression through rituals was the most important representation method in this period.

1) Qiaodong Village: Restoring Orthodoxy and Order

Qiaodong Village belongs to the descendants of Zhang Fang and has a population of about 5,000. They pay attention to the ranking of seniority, and the clan leader of the entire Qiao Lin clan is also in Qiaodong Village. Regarding the image design of the dragon in the ceremony, the dragon's mouth and ears continue to be designed with the previous structure. They are also the only ones in the three villages that can move with the dance. This design is consistent with the dragon-making skills passed down to this day. In the dragon parade procession, Lin Xuran (1952)¹⁰⁶, as a member of the elderly group, walked at the front of the procession. He said that in the past, only men could participate in the ceremony procession, but women were not allowed to participate, especially in the key positions of lifting the dragon and carrying the dragon flag. Lin Nianhui (1949)¹⁰⁷ stated that there was Youlong before liberation, but on the first day of the first lunar month in 1978, only Qiaodong Village had Youlong. He was one of the first batch of Wulong practitioners after the reform and opening up, and the older generation were all in charge of making dragons. In 1979, Qiao Nan also started to have one, and two years later, Qiao Xi also had one. Therefore, Qiao Dongcun has always emphasized the importance of seniority. During the Huolong Fireworks ceremony, their orthodox status was constantly emphasized.



Figure 27 Lin Longquan, the leader of the Lin clan (second from the right)

Source: Filmed from Lyu Zhanhua (2023.01)

Lin Kuncheng (1984)¹⁰⁸, who organized the Qiaodong Village ceremony, emphasized: “Regarding the Huolong Firework ceremony, Qiaodong Village is the

¹⁰⁶ Interview, Lin Xuran, member of Qiaolin East Village Elderly Group, 2023-03-15

¹⁰⁷ Interview, Lin Nianhui, Qiaolin East Village Ceremony Manager, 2023-03-15

¹⁰⁸ Interview, Lin Kuncheng, Qiao Lin East Village Ceremony Coordinator, 2023-01-17

best preserved and the most orthodox among the three villages. Our village also has a juvenile dragon dance team. We attach great importance to inheritance and let children participate in the ceremony from an early age. The most important thing is to do a good job in inheritance.”

Highlighting seniority, orthodox rituals and orderly inheritance are the reasons why villagers named Lin in Qiaodong Village feel that they are the best representatives of ceremony.

2) Qiaoxi Village: Modernity and Technology

Qiaoxi Village, like Qiaodong Village, is the descendant of the long family, with a population of about 7,000. As the inheritor of Jieyang municipal intangible cultural heritage, Lin Yuxin(1979) showed me his unique understanding of Zhalong craftsmanship. "The proportions of the dragon, the mechanics of the structure, and the skills of detail processing are all very particular. Otherwise, the dragon will not look impressive, and Qiao Nancun will ask me to help guide it." In 2002, Qiaoxi Village hired someone to record the entire Huolong Firework ceremony. In those years before digital photography became commonplace, hiring a professional to shoot and edit video was very expensive. From this action, we can see that Qiaoxi Village attaches great importance to the ceremony. There was also a small dragon participating at that time. It is very rare for three dragons to participate in this ceremony at the same time. Because this is a dragon of different proportions, making a dragon suitable for a boy to wield requires better technology. In the young Wulong part, it can also be seen that Qiao Xi is also very skilled in Wulong technology. The Wulong movements for adults are richer, making the dragons take on various shapes when waving, making them full of energy.

From the video, we can still see the way the southern Han people dressed in turbans from the Qing Dynasty to the Republic of China. This is also a manifestation of the elders' earliest memories of them and their recognition. Through the Youlong and Wulong ceremonies that travel around the boundaries of Qiaoxi Village, they pass on the culture of the Lin clan and the restoration of history to the tribesmen.

Qiao Xicun emphasizes that the dragon tying technology is top-notch. In the Lin clan of Qiao Lin, they are the same as Qiao Dongcun, they are the highest generation. They highlight their cultural inheritance through photography and recording methods, and also show their economic strength.

3) Qiaonan village and contemporary: greatness, open, and flexibility

The people living in the Qiaonan Village area are Er Fang, San Fang and Si Fang. The current total population is approximately 13,000 people. But Si Fang has the largest number of people, accounting for 80% of the population of Qiaonan Village.

Lin Yuekai (1988)¹⁰⁹, who is responsible for tying dragon heads, said that the Qiaonan Village ceremony has always been the largest in terms of scale, the ceremony procession is the longest and very spectacular, and the geographical scope of Youlong is the largest. From the above interview with Lin Zhaobin, we have learned that Qiaonan Village is further subdivided into seven "Wei" according to the kinship relationships in the genealogy. Every Wei has held a Huolong Firework ceremony, and there were at most 7 dragons in Qiaonan Village. But it won't be held

¹⁰⁹ Interview, Lin Yuekai, Qiao Nancun is responsible for tying the leader, 2023-12-01

every year. Depending on the economic situation of each "Wei", some are held frequently, while others are only held once. From here we can see that Qiaonan Village does not force the ceremony to be held collectively. Instead, it can be organized voluntarily by the tribesmen of the "Wei" according to the situation of each "Wei". It is a very flexible and freely chosen attitude.

Lin Hongzhang (1947) told in an interview that women had always participated in the dragon-walking ceremony in Qiaonan Village in the early days. The position of carrying the colorful flag is divided equally with the boys, and it is also a high position in the ranking of the entire team. There are also a large number of girls participating in the gong and drum team, and the girls' performances are also very professional and exciting. In addition, he said, "Qiaonan Village has a larger territory and has more social resources than Qiaodong Village and Qiaoxi Village. Therefore, Qiaonan Village basically holds the Huolong Firework ceremony every year, and it is adjusted every year according to the situation of the year. The scale of the ceremony."

Qiaonan Village relied on its geographical and economic advantages to enlarge the scale of the ceremony. It can be seen from the teams participating in the ceremony that they are more tolerant of women than the other two villages. Their friendly scope is not limited to Qiaolin Township, but also extends to other areas and people outside the Lin clan. They actively invite people from other areas to come and watch.

4) Expression of "Little Long"

In addition to the expressions expressed by the three village pairs surnamed Lin in Qiao Lin to each other within the clan, it is also necessary to mention the expressions expressed by "Little Long" to the Lin family mentioned in the above interview. The "little dragon" mentioned above spontaneously imitated the dragon swimming and dancing practices of adults when no formal ceremony was held in the village, which became the expression of the Lin family culture for the young generation. They perform Youlong and Wulong in an "alternative" way when there are no ceremonies in the village. This entertainment method expresses the growth of the new generation of the Lin clan. Their interactive behavior of asking for "firecrackers" promotes connections among community members and enhances community cohesion. As children, people with the surname Lin have begun to express their cultural identity to the Lin family.

It can be seen from the above that the respective representations of the three villages and Xiaolong's participation are based on the self-identity of people surnamed Lin. Qiaodong Village emphasizes its seniority, orthodox rituals and orderly inheritance, while Qiaoxi Village emphasizes the dragon-making technique to show the vividness of the dragon, and also strives to follow traditional rituals to represent seniority. Qiaonan Village emphasizes openness, ceremonial scale and inclusiveness to highlight its identity. The three villages have focused on their respective advantages to represent the cultural identity of the Lin family to the people of the Lin clan. The purpose is to enhance the villagers' recognition and confidence in the identity of the Lin family and strengthen cohesion.

3.4.2 External expression of ceremony

Expressions of surrounding villages and towns

Lin Hongzhang (1947)¹¹⁰ from Qiaonan Village said in an interview: “In the past, we didn’t perform outside, we always performed in our own village. Our event is very famous. We didn’t invite people, but people nearby came to watch. I have invited the mayor of the town before, but I have not invited the leaders of Jieyang City.” Regarding whether he had been invited to go to other places to swim dragons before 2007, he said: “After applying in 2007 and the country recognized it, we only went out to Youlong and Wulong, but before that we mainly carried out ritual activities in the village. Some nearby villages also invited us to Youlong, but they were always on the fourth or fifth day of the lunar month. Because from the first to the third day of junior high school, we have to Youlong and Wulong in our own village first. After all the places in the village are over, we will be invited to Youlong in nearby villages to let them celebrate the joy. But the prerequisite is that some elders must receive the invitation and they will go only if they think they can go.” From the interview, we learned that the way Qiaonan Village expressed itself to the outside world at that time was in the form of “being invited.” In order to establish friendly relations with the surrounding villages, I was invited to the surrounding villages of Youlong and Wulong to express my congratulations.

From the video recording of the ceremony in Qiaoxi Village in 2002, we can feel the grandeur of the ceremony at that time, especially when Youlong reached the main road bordering the surrounding villages. From the video, we observed bicycles and motorcycles parked on both sides of the road as the dragon parade passed by, and people in the surrounding villages stopped to watch. Many interviewers have said that women surnamed Lin who have married into other surrounding villages will spread the memories of the Huolong Firework ceremony they watched as children. Therefore, whenever you see Youlong and Wulong on the first day of the first lunar month, people around you know that there is “Shaolong” in Qiaolin on the tenth day of the lunar calendar. Qiao Dong’s Lin Kuncheng¹¹¹ said, “When he was a child, many relatives would ride bicycles to Qiaolin from other places on the afternoon of the 10th day of the lunar month. After dinner, they would go to see Shaolong together. In the past, there were no street lights on the roads. It was very dark at night, so relatives would stay at home overnight and go home the next day.”

Expression of Jieyang City

After the reform and opening up (1978), the country began to shift from a collective economy to an individual contract system, and people’s lives gradually improved. After 1983, the Lin family resumed the traditional cultural and entertainment activities of Youlong, Wulong and Shaolong. In 1985, on the third day of the first lunar month, eight dragons from Qiaolin Township performed in Jieyang City. At that time, there were three dragon-burning venues, and the Shaolong Huafeng event was held at 8 pm on the 10th day of the first lunar month. Leaders at all levels of the city and county, compatriots from Hong Kong and Macao, overseas Chinese, neighboring counties and urban and rural audiences in this county reached hundreds of thousands of people.¹¹²

This is the largest external performance of the Qiaolin Fireworks and Fire Dragon Ceremony in the 1980s. Qiaolin Township burned a total of 8 large Longs, 6

¹¹⁰ Interview, Lin Yuekai, Qiao Nancun is responsible for tying the leader, 2023-12-01

¹¹¹ Interview, Lin Yuekai, Qiao Nancun is responsible for tying the leader, 2023-12-01

¹¹² Lin Daoyuan and Lin Deshan: “Ancient Qiao Township Chronicles”, internal information, 2003, pp. 231-232.

small Longs, and 3 pairs of phoenixes this time. This scale has never been seen before, and it also makes Qiaolin Huolong Firework a well-known folk event in Jieyang city. Jieyang Civilization Network has compiled a record of this, "On March 1 (the tenth day of the first lunar month), large-scale dragon-burning folk activities were held in Qiaodong, Qiaoxi and Qiaonan villages in Pandong District, Jieyang County, with an audience of about 140,000 people. Pearl River Film Studio and Shantou City and Jieyang County TV Stations will conduct on-site filming."¹¹³

This is a move by the local government that needs to use local culture to express local culture, and the Lin clan was passively invited to express it externally. Their active external expression is reflected in actively enlarging the scale of Shaolong's ceremony and strengthening the effect of the ceremony. Therefore, they created a scale of burning 8 large Longs, 6 small Longs and 3 pairs of phoenixes on the tenth day of the lunar month. They used this opportunity to showcase their unique culture to the Jieyang County Government, which has the greatest power in the area.

Expressions to other cities

According to the Records of Ancient Qiao Township, the country began land reform in 1950. To celebrate the liberation of the people, the Qiaolin Wulong Team was invited to perform in Shantou. During this time the country went through various reforms and movements. This is the only event held by the people of surnamed Lin in the nearly 30 years since the founding of New China to the reform and opening up, and it is a cross-city performance that represents local culture.

From the birth of the Qiao Lin Huolong Firework Ceremony to the founding of China in 1949, the Qiao Lin clan changed from an internal management method based on "autonomy" to a model of unified government management. As described in Chapter 2, until the early stages of reform and opening up, people's private wealth gradually began to accumulate. At that time, various cities across the country focused on finding and developing their own characteristic economies, but they were still in the basic stage. Urban infrastructure has not yet been perfected, and population mobility between cities is not large. Mass media mainly consists of television and newspapers. Therefore, the Lin clan mentioned above went to Jieyang County at that time to perform a celebration during the Spring Festival in 1985, attracting Zhujiang Film Studio and Shantou TV Station from Guangzhou to the scene for filming. After filming on site, they disseminated the content of the Qiaolin Huolong Firework Ceremony to their respective locations through television footage. This was the main way for the public to obtain foreign culture at that time. This has become a way for the Lin clan culture to express to the outside world, although it is also a passive expression.

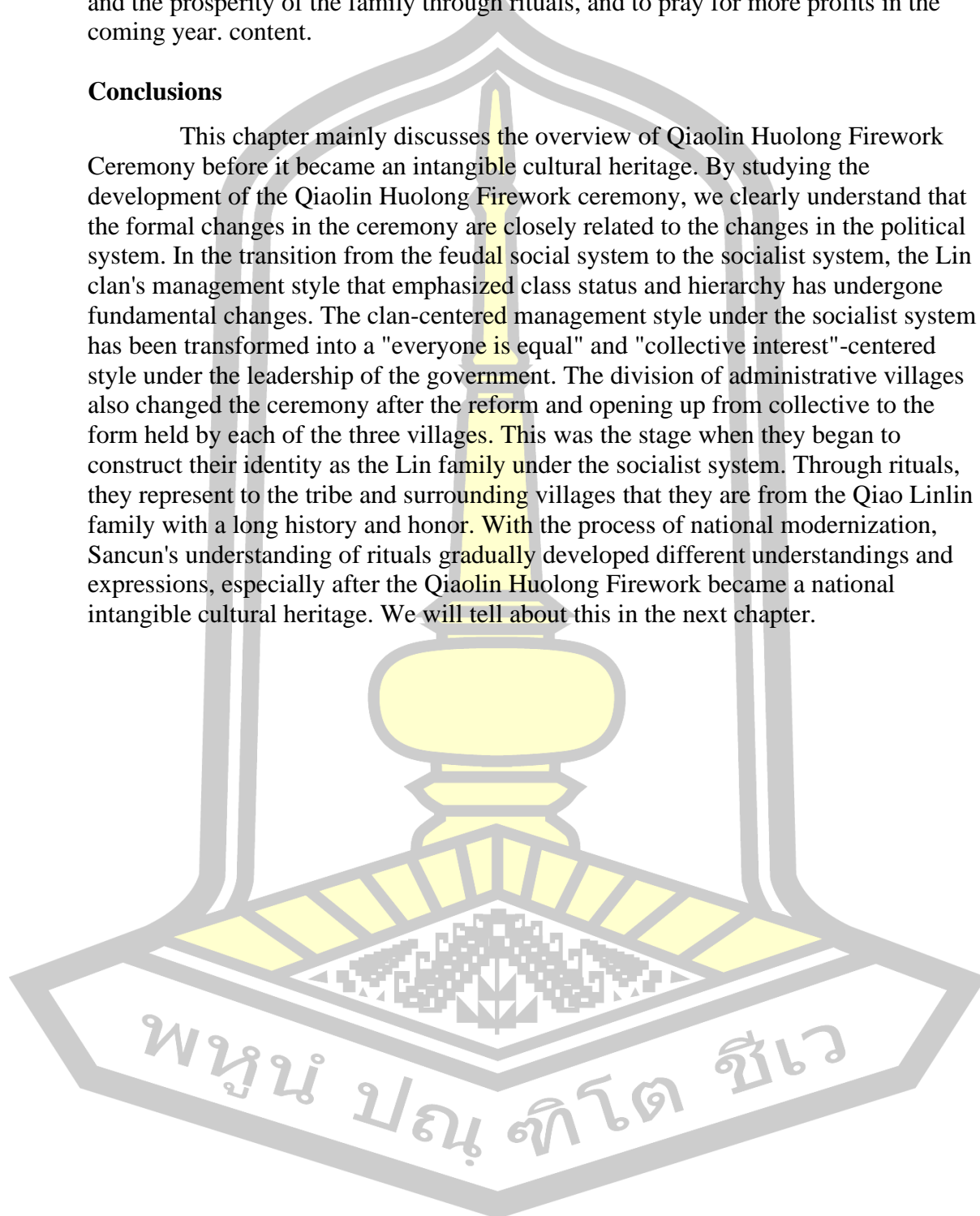
From the above content, we can understand that before the Huolong Firework ceremony became a national intangible cultural heritage, the ceremony was mainly held in the three villages with the surname Lin in Qiaolin. The targets of their active expression are mainly the Lin family members in Qiaolin Township, and this pattern has been maintained since ancient times. The way of external expression at this stage is mainly in the form of "invitation", or directly arranged by superiors for external expression. The above situation of active expression is also based on this

¹¹³ Cai Jian, Red Annual Rings·1985, http://www.jywenming.cn/news_detail.asp?id=17729, Source: Jieyang Daily Network, 2021-04-27

basis. Therefore, we can clearly understand that for the Lin clan, the Huolong Firework ceremony is their main expression in the new era to celebrate the good life and the prosperity of the family through rituals, and to pray for more profits in the coming year. content.

Conclusions

This chapter mainly discusses the overview of Qiaolin Huolong Firework Ceremony before it became an intangible cultural heritage. By studying the development of the Qiaolin Huolong Firework ceremony, we clearly understand that the formal changes in the ceremony are closely related to the changes in the political system. In the transition from the feudal social system to the socialist system, the Lin clan's management style that emphasized class status and hierarchy has undergone fundamental changes. The clan-centered management style under the socialist system has been transformed into a "everyone is equal" and "collective interest"-centered style under the leadership of the government. The division of administrative villages also changed the ceremony after the reform and opening up from collective to the form held by each of the three villages. This was the stage when they began to construct their identity as the Lin family under the socialist system. Through rituals, they represent to the tribe and surrounding villages that they are from the Qiao Linlin family with a long history and honor. With the process of national modernization, Sancun's understanding of rituals gradually developed different understandings and expressions, especially after the Qiaolin Huolong Firework became a national intangible cultural heritage. We will tell about this in the next chapter.



CHAPTER IV

Huolong Firework Ceremony under the Dimension of National Intangible Cultural Heritage

Introduction

This chapter focuses on the concept of “politics of cultural”. Becoming a national intangible cultural heritage means that relevant projects and regions have the obligation to protect the cultural heritage and promote the protection and utilization of the cultural heritage. The three Lin villages in Qiao Lin used the Huolong Firework ceremony to demonstrate their respective capabilities in protecting cultural heritage and enhance the cultural image of the Lin clan in the region and the country. This chapter is mainly divided into two or three parts. The first part starts with the Lin clan’s understanding of “intangible cultural heritage” and introduces its attitudes and choices towards national policies. The second part introduces the application process of Qiaolin Huolong Firework Ceremony to reveal its cultural value. The third part analyzes the new phenomenon of Qiaolin Huolong Firework in the context of national intangible cultural heritage. This article uses the Huolong Firework ritual in the dimension of national intangible cultural heritage to reveal how the Lin clan constructs self-identity and external representation through ritual.

4.1 The concept of cultural politics

The book "The Politics of Ruins and the Business of Nostalgia" by Maurizio Peleggi (2002), published in Bangkok in 2002 by White Lotus Co., Ltd. The book describes the concept of "Politics of cultural" to describe the relationship between the institutionalization of national heritage and political and social change. The book mentions that national heritage symbolizes the source and symbol of collective identity and serves as evidence of the presence of a population in a certain territory. Archaeological sites and Anthony Smith (1991: 14) define the fundamental components of national identity: historical territory, common myths, historical memoirs and popular culture. Although this article takes the material cultural heritage represented by historical sites as the research object, it has common meanings with the national cultural identity represented by the national intangible cultural heritage. National-level intangible cultural heritage emphasizes the concept of the country. The biggest difference between intangible culture and material culture is that the former is culture based on human carriers. National-level intangible culture is the "living" culture that represents the wisdom of the domestic people. It represents the symbols, myths, and historical continuation of the country's historical culture, and it also represents the popular culture of the people within the national territory. It symbolizes the cultural identity of the country.

Heritage culture as a national cultural identity is closely linked to politics or political strategy. Illustrating various instances of nationalist, colonialist, and imperialist uses of archaeology, Trigger (1984:356) argues that “the nature of archaeological research is shaped to a significant degree by the roles that the particular nation-states play, economically, politically, and culturally, as

interdependent parts of the modern world-system.” Fowler (1987) points to cases of political appropriation of archaeological findings with opposite motivations: on the one hand, the assertion of a historical and/or cultural continuity with the past, and consequently the connection to the ultimate sources of political legitimacy; on the other, the casting of the past in a negative light so as to emphasize improvements in the method of government. As summed up by Kristiansen (1989:24), “the question, then, is not whether archaeology and political ideology can be separated—they cannot—but, rather, how we can cope with the situation in a responsible way.”

Maurizio Peleggi went on to point out that the interrelation between a national mythology and its tangible signifiers, subsumed under the notion of cultural heritage. The linkage between political myth and a particular social group is also posited by French historian Raoul Girardet, for whom the origins of political myth lie in the crisis of legitimacy that arises when justification for the exercise of power by an individual or elite ceases to be self-evident, and the spontaneous acceptance or the political status quo by other social groups vanishes. According to Girardet, a crisis of legitimacy is inseparable from a “collective shock” caused by one such group’s realization of its distinct identity, and its will to assert this identity in the political arena. Political myth thus constitutes the instrument for the conquest of a coveted, or the re-conquest of a compromised, social identity (Girardet 1986:86-89; 179-80).

4.2 The Lin clan’s understanding and attitude towards intangible cultural heritage

The first part of this chapter mainly analyzes the understanding process of the intangible cultural heritage policy by the Lin clan and the changes in attitudes during this process. The focus is on discussing the correlation between the Huolong Firework ceremony, which represents the identity of people with the surname Lin, and the national intangible cultural heritage policy. The following will explain the positive effect of the intangible cultural heritage policy on identity change and the application cases around Jieyang City.

4.2.1 China’s policies related to intangible cultural heritage

Two documents from 2005

The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted at the 32nd General Conference of UNESCO in October 2003. It aims to protect intangible cultural heritage represented by traditions, oral expressions, festival etiquette, handicraft skills, music, dance, etc. China joined the Convention for the Protection of Intangible Cultural Heritage in 2004 and has gradually promoted intangible cultural heritage.

On March 26, 2005, the General Office of the State Council issued the “Opinions on Strengthening the Protection of Intangible Cultural Heritage in my country” (Guobanfa [2005] No. 18)¹¹⁴, which was issued to the people’s governments of all provinces, autonomous regions, and municipalities directly under the Central Government, all ministries and commissions of the State Council, and Directly affiliated organizations. The document emphasizes the fulfillment of my country’s

¹¹⁴ Central People’s Government of the People’s Republic of China, https://www.gov.cn/gongbao/content/2005/content_63227.htm, 2005-03-26.

obligations to join the UNESCO Convention for the Protection of Intangible Cultural Heritage. Opinions were put forward to further strengthen the protection of my country's intangible cultural heritage, which can be roughly summarized as follows: fully understand the importance and urgency of the protection of my country's intangible cultural heritage; implement the goals and guidelines of protection; establish a directory system and gradually form a system with Chinese characteristics The intangible cultural heritage protection system; the last step is to strengthen the implementation of effective mechanisms. The attachment to this notice provides the "Interim Measures for the Application and Assessment of National Intangible Cultural Heritage Representative Works"¹¹⁵ to provide methods for the protection of intangible cultural heritage in various regions across the country. Below, the author summarizes and interprets the important parts of the document.

The definition of intangible cultural heritage is established in Article 2 of the document. Intangible cultural heritage refers to various traditional cultural expressions that are passed down from generation to generation by people of all ethnic groups and are closely related to people's lives (such as folk activities, performing arts, traditional knowledge and skills, and related utensils, objects, handicrafts, etc.), and cultural space. The classification of intangible cultural heritage is confirmed in Article 3: (1) Traditional cultural expressions, such as folk activities, performing arts, traditional knowledge and skills, etc. (2) Cultural space, that is, a place where traditional cultural activities are held regularly or where traditional cultural expressions are concentratedly displayed. It has both spatial and temporal characteristics. Among the six proposed scopes, the scope of intangible cultural heritage includes: (1) Oral tradition, including language as a cultural carrier. (2) Traditional performing arts. (3) Folk activities, etiquette, and festivals. (4) Traditional folk knowledge and practices about nature and the universe. (5) Traditional handicraft skills. (6) Cultural space related to the above-mentioned forms of expression.

The specific evaluation criteria are pointed out in Article 6: (1) Having outstanding value in showing the cultural creativity of the Chinese nation. (2) Cultural traditions rooted in relevant communities, passed down from generation to generation, and with distinctive local characteristics. (3) It plays the role of promoting the cultural identity of the Chinese nation, enhancing social cohesion, enhancing national unity and social stability, and is an important link for cultural exchanges. (4) Excellent use of traditional crafts and skills, reflecting a superb level. (5) It has the unique value of witnessing the living cultural traditions of the Chinese nation. (6) It is of great significance to maintaining the cultural heritage of the Chinese nation, and at the same time is in danger of disappearing due to social changes or lack of protection measures.

Article 7 points out that the applied project must propose a feasible ten-year protection plan and commit to taking corresponding specific measures for effective protection. Article 8 explains the application units: citizens, enterprises, institutions, social organizations, etc., can submit applications for intangible cultural heritage masterpiece projects to the cultural administrative departments in their administrative regions, and the cultural administrative departments that accept the applications will report them step by step. If the applicant is not the inheritor (group) of the applied project, the applicant should obtain the authorization from the inheritor (group) of the applied project.

¹¹⁵ Same as above

The country's interim measures for the declaration and assessment of intangible cultural heritage provide feasible methods for the protection of intangible cultural heritage in various regions. The "interim document" became the beginning of China's first nationwide protection work specifically for intangible cultural items. Then, on December 22, 2005, the State Council issued the "Notice of the State Council on Strengthening the Protection of Cultural Heritage" (Guofa [2005] No. 42).¹¹⁶ This document strengthens the implementation of the previous document. The document includes both tangible and intangible cultural heritage, such as emphasizing the importance and urgency of protecting cultural heritage and strengthening the guiding ideology, basic principles and overall goals of cultural heritage protection. The third point points out that efforts should be made to solve the outstanding problems faced by the protection of material culture, and the fourth point points out that we should actively promote the protection of intangible cultural heritage. The fifth point emphasizes leadership responsibility for heritage protection. The "Notice" also pointed out that in order to further strengthen the protection of our country's cultural heritage, inherit and carry forward the excellent traditional culture of the Chinese nation, and promote the construction of advanced socialist culture, the State Council decided that starting from 2006, the second Saturday of June every year will be my country's "Cultural Heritage Day".

Since the formal document on the protection of intangible cultural heritage was issued in early 2005, various provinces across the country have begun implementation work. At the end of the year, after another document on strengthening the protection of intangible cultural heritage was released, in 2006 all provinces officially appeared with the title "In accordance with the 'Notice of the State Council on Strengthening the Protection of Cultural Heritage' (Guofa [2005] No. 42) and Relevant provisions of the 'Opinions of the General Office of the State Council on Strengthening the Protection of my country's Intangible Cultural Heritage' (Guobanfa [2005] No. 18)....." are the notices that begin. The first batch of provincial intangible cultural heritage lists in each province were announced. From this we can see that the country is very firm in protecting intangible cultural heritage, and it also illustrates the urgency of intangible cultural heritage protection.

4.2.2 Cases of successful declaration of intangible cultural heritage in Jieyang City and surrounding areas

Announcement of the first batch of national intangible cultural heritage lists (2006)

On March 30, 2006, the Intangible Cultural Heritage Department issued the "Notice of the Ministry of Culture on Applying for the First Batch of National Intangible Cultural Heritage Masterpieces."¹¹⁷ On May 10, 2006, the People's Government of Guangdong Province, where Jieyang is located, announced the first batch of provincial intangible cultural heritage masterpieces in Guangdong Province¹¹⁸, 78 items in total. Immediately afterwards, on May 20, 2006, the State

¹¹⁶ Central People's Government of the People's Republic of China, https://www.gov.cn/zhengce/content/2008-03/28/content_5926.htm, 2005-12-22.

¹¹⁷ Department of Intangible Cultural Heritage, 2006-03-30, https://zwgk.mct.gov.cn/zfxxgkml/fwzwhyc/202012/t20201206_916787.html

¹¹⁸ General Office of the People's Government of Guangdong Province, http://www.gd.gov.cn/gkmlpt/content/0/136/post_136306.html#8, 2006-05-10.

Council announced the first batch of national intangible cultural heritage lists, with a total of 518 items.¹¹⁹ Among them, 33 projects from Guangdong Province were selected for the list.¹²⁰

In the first batch of national-level intangible cultural heritage lists announced by the state, Chaozhou, Shantou and Jieyang cities, which are all in the Chaoshan region, all have intangible cultural heritage items selected. Among them, a total of 6 projects from Chaozhou City were selected: Chaozhou music, Chaozhou opera, Chaozhou iron branch puppet show, Chaozhou paper-cutting, Chaozhou embroidery, and Chaozhou wood carving. There are 4 in Shantou City: Chaozhou Music, Chaozhou Opera, Chaoyang Yingge, and Chaoyang Paper-cutting. There is only one "Yingge" project in Jieyang City, jointly applied by Jieyang City and Shantou City, namely Shantou Chaoyang Yingge and Jieyang Puning Yingge.

Among the first batch of national intangible cultural heritage, only 11 intangible cultural heritage items from the three cities in the Chaoshan region were included, and the number of declarations was small. From a public perspective, this is the first time that the country has officially promoted the protection of intangible cultural heritage, but the concept of intangible cultural heritage has not yet been standardized and disseminated locally. The general public who grasp the intangible cultural heritage culture are not highly educated, and their main mode of thinking is to obey the work arrangements of their superiors. Therefore, it is difficult for the general public to interpret early policies. They don't even know that the skills they master or the ritual activities they hold are "intangible cultural heritage".

Reactions from surrounding areas to intangible cultural heritage

After the national and local governments announced the first batch of intangible cultural heritage lists, in 2006 Shantou, Chaozhou and Jieyang cities, all in the Chaoshan region, had more successfully declared national-level intangible cultural heritage projects. The Shantou Municipal People's Government issued the "Notice on Publishing the First Batch of Municipal Intangible Cultural Heritage List of Shantou City" on January 8, 2007. Approved to include 14 projects including "Chaoyang Folk Paper-cut" in the city's first batch of municipal intangible cultural heritage lists. On April 13, 2007, the Chaozhou Municipal Government also issued an announcement agreeing to include eight projects including "Chaozhou Opera" in the first batch of municipal intangible cultural heritage masterpieces. After the country announced the first batch of national-level intangible cultural heritage, major cities in the Chaoshan region successively announced local municipal-level intangible cultural heritage lists in the second year, which shows their positive response to the national intangible cultural heritage protection work.

After Jieyang Puning Yingge applied for national intangible cultural heritage, people in Jieyang area's recognition of intangible cultural heritage has been greatly improved. Also in the second year after the announcement of national-level intangible cultural heritage, in April 2007, the Jieyang Municipal People's Government announced the first batch of Jieyang City's intangible cultural heritage list. A total of 38 items were listed as Jieyang municipal-level intangible cultural

¹¹⁹ State Council, Notice of the State Council on publishing the first batch of national intangible cultural heritage lists, 2006-05-20, https://www.gov.cn/zhengce/content/2008-03/28/content_5917.htm

¹²⁰ Finance Department, Intangible Cultural Heritage List Status, 2008-09-01, https://zwgk.mct.gov.cn/zfxgkml/tjxx/202012/t20201204_906390.html

heritage. It includes ten project categories including folk literature, folk music, folk dance, traditional drama, folk art, acrobatics and athletics, folk art, traditional handicrafts, traditional medicine, and folk customs. In 2007, Guangdong Province also announced the second batch of provincial intangible cultural heritage lists in Guangdong Province, with a total of 104 items. This time there are 26 more items than the first batch.

4.2.3 The Lin clan's attitude towards intangible cultural heritage policy

From Chapter 2 we learned that the Lin clan was extremely influential in the Jieyang area. From the Ming Dynasty to the founding of the People's Republic of China, they had an important local identity and status in terms of political power, economic and cultural importance. After the reform and opening up, the Lin clan continued to highlight its profound family cultural heritage and used its superior geographical location to vigorously develop its economy. Driven by favorable national policies, the Lin family began to create a cultural space for family history in the 1990s. Qiaolin Township has renovated and protected more than 36 cultural monuments, and has successively declared them as Jieyang Municipal Cultural Relics Protection Units in order to obtain the recognition of the Lin clan from the modern government. It can be seen that the Lin clan has a certain understanding of the concept of cultural heritage.

Regarding intangible cultural heritage, Lin Hongzhang¹²¹ (1947), as the vice president of Qiaolin Public Welfare Association, expressed to me, "When the country announced the declaration of intangible cultural heritage, no one knew what it was. The fireworks and fire dragon ceremony had always been a festival within the Lin family, and no one had any idea of declaring it. But in 2006, after seeing that Yingge in Puning area, which is also located in Jieyang City, had successfully applied, I felt that we could also apply." Therefore, after other areas in Jieyang had successful applications, they had different ideas. "The history of Puning Yingge is only more than 300 years, while the history of Fireworks and Fire Dragon is more than 600 years, which is longer and more powerful. Therefore, the Qiaolin Charity Association joined hands with the elders of the three villages to start the application process."

This is the Lin family's first understanding of intangible cultural heritage. They gained knowledge of intangible cultural heritage through the surrounding areas that successfully applied for it. Their motivation for filing is based on the "competition" comparison between surrounding historical cultures. Anthony Giddens (1991) stated that in the context of peak modernity, various factors directly affect the relationship between self-identity and modern institutions. Modernity has introduced a basic dynamic mechanism into human activities, and along with this mechanism are changes in trust mechanisms and risk environments.

From the release of the policy to the Lin family's recognition of the national cultural policy, the following two issues are reflected. First of all, the speed from the release of national policies to the response of local governments is rapid, but there are difficulties in "understanding" between the policies and the people. The name "intangible cultural heritage" is a new thing for local people, and even local governments may not have a good understanding of it. Therefore, the Lin clan has a

¹²¹ Interview, Lin Hongzhang, Qiao Nancun, 2023-11-30

wait-and-see attitude towards the country's first batch of national-level intangible cultural heritage applications, or the local government did not realize in the early stages which local "intangible cultural heritage" projects have "national-level" qualifications. As a result, local people do not know the policies and are unable to respond accordingly in a timely manner. Secondly, there was a project in Puning, Jieyang that won national honors for regional culture, which became a reference case for Qiao Lin and the Lin clan, so they quickly made a declaration. This reveals the Lin clan's endorsement of official policy.

4.3 Apply for national intangible cultural heritage

The second part of this chapter is about the process of Qiaolin Huolong Firework's declaration of intangible cultural heritage. The submission of the declaration means the Lin clan's recognition of the policy, and is also proof of approval by the local government. Their application process from the district level, city level, provincial level to the national level reflects the continuous improvement of the cultural identity of the Lin clan and the process of obtaining national recognition.

4.3.1 The process of rituals gradually moving from district level to provincial level intangible cultural heritage

Declaration of district-level and municipal-level intangible cultural heritage

According to the administrative levels of regions, China is divided into provinces (first-level administrative regions), prefecture-level cities (second-level administrative regions), larger cities have subdivisions, and finally townships or towns (basic units). To apply for a certain ritual activity to become an intangible cultural heritage, it must first become a district-level intangible cultural heritage. The following procedures are required: (1) The main unit to be declared submits a declaration application. (2) Review by the district cultural administrative department and district intangible cultural heritage experts. (3) After approval, submit it to the people's government of the region for review and approval. (4) After approval, it will be published as the district-level intangible cultural heritage list of the district.

To upgrade from district-level intangible cultural heritage to municipal-level intangible cultural heritage, the following process is required: (1) The district cultural administrative department makes a recommendation through the published district-level list. (2) Submit the application to the Municipal Intangible Cultural Heritage Protection Center. (3) Under the review of the municipal cultural administration department and municipal intangible cultural heritage experts. (4) After approval, it will be submitted to the Municipal People's Government for review and approval. (5) After approval, it will be published as the city's municipal intangible cultural heritage list. If it is a unit directly under the municipal government, you can apply directly to the Municipal Intangible Cultural Heritage Protection Center.

In 2006, Jieyang City established an inter-municipal joint conference system for the protection of intangible cultural heritage, established leadership agencies at all levels, established a three-level census work network at the city, county and town levels, and carried out a comprehensive census and registration of the city's intangible cultural heritage. An intangible cultural heritage protection center and an expert review team were established to review more than 200 registered projects

twice.¹²² This time the Qiao Linlin family is also included in the register. They used the location of "Qiaolin Township, Pandong Town, Dongshan District, Jieyang City" as the protection unit and began to submit declaration applications to Dongshan District, Jieyang City. Qiao Lin Public Welfare Association, as a unit representing the collective interests of the Lin clan, organized the application for this project. In March 2007, Qiaolin Fireworks and Fire Dragon successfully applied to become an intangible cultural heritage in Dongshan District, Jieyang City. Then, Dongshan District, where the Huolong Firework ceremony was held, recommended it to the municipal level as a municipal intangible cultural heritage. In April 2007, Jieyang City announced the first batch of intangible cultural heritage lists (38 items). Qiaolin Huolong Firework is also on the list and has successfully become Jieyang Municipal Intangible Cultural Heritage.



Figure 28 Jieyang Dongshan District Level Intangible Cultural Heritage Plaque
Source: Filmed from Lyu Zhanhua (2022.10.18)

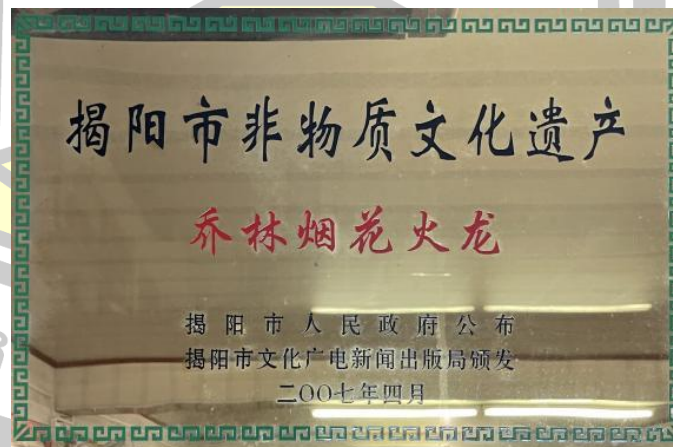


Figure 29 Jieyang Municipal Intangible Cultural Heritage Plaque
Source: Filmed from Lyu Zhanhua (2022.10.18)

¹²² Author: Wang Zengpeng, Source: Jieyang Municipal Bureau of Culture, Radio, Television, Press and Publication, Time: 2008-06-19 10:33 https://whly.gd.gov.cn/news_newdsxw/content/post_2825306.html

Apply for provincial intangible cultural heritage

The requirements for applying for provincial-level intangible cultural heritage are projects that have become municipal-level intangible cultural heritage and can be recommended to the provincial level by municipal units for declaration. There are four specific requirements: (1) The project implementation unit submits a written application to the cultural competent department at the same level. (2) The county-level cultural authorities will summarize and review the application materials, and recommend the best ones to the municipal culture, radio, television, tourism and sports bureaus at or above the prefecture level. (3) The Culture, Radio, Television, Tourism and Sports Bureau at or above the prefecture level summarizes and reviews the application materials and recommends the best ones to the Provincial Department of Culture and Tourism. Municipalities at or above the prefecture level need to separately compile application materials from counties directly under the provincial financial administration within their jurisdiction. (4) Units affiliated to provincial departments shall report to their competent departments in accordance with their affiliations, and the competent departments shall review, summarize and select the best candidates to the Provincial Department of Culture and Tourism.



Figure 30 Guangdong Province issues provincial intangible cultural heritage plaque in November

Source: Filmed from Lyu Zhanhua (2022.10.18)

On April 10, 2007, Jieyang City submitted an application form to Guangdong Province for the Qiaolin Huolong Firework, which has become a municipal intangible cultural heritage. Ni Yongdong from the Jieyang Cultural Center showed me the application form of the Lin clan at that time. The cover page states that the protection unit is Qiaolin Township, Pandong Town, Dongshan District, Jieyang City, and the responsible department is the Propaganda Department of the Dongshan District Committee of the Communist Party of China in Jieyang City. Secondly, the form needs to be filled in from six aspects: "Project Introduction", "Basic Information", "Project Description", "Project Demonstration", "Project Management" and "Protection Plan". The author will extract key information from the content filled in by the applicant and briefly explain it.

First of all, the "Project Introduction" shows the regional situation of the area where the project is located and the main value and impact of the project. The legal person shown in "Basic Information" is Lin Jiannan, whose address is Qiaolin Ersheng Academy, Pandong Town, Dongshan District, Jieyang City. The "Project Description" is mainly described from three aspects. The first is the legend of the Lin clan, which is the historical origin of the project. The second is the ritual process and team structure of the Huolong Firework ceremony. The third is the historical evolution and inheritance genealogy of the dragon-making process. "Project demonstration" refers to the main characteristics, value and current difficulties of the project. "Project Management" shows the daily management and funding sources of the current project. The "protection plan" is the description of the future inheritance plan of the submitted project.

We can obtain the following information from the form: Filling in the "legal person" information indicates that although it is the cultural heritage of the entire Lin family, if there are problems, individuals need to be held accountable. Secondly, the legends from 600 years ago have become an important historical source for the continuation of the Qiaolin Huolong Firework ceremony in modern society. The detailed ritual process and clear inheritance genealogy also provide strong evidence in the application. As a group ritual activity, it represents positive spiritual yearning, and at the same time enhances national cohesion and the natural direction of building a harmonious society. It is very consistent with the national policy of promoting excellent traditional culture and the public social values. The document also formulates a five-year plan for the protection of the project from two aspects: static content and dynamic protection. At the end of the document, the high cost budget required for the continued implementation of the project was also proposed, and an explanation of the application of funds was given. From this, we learned that the Lin clan attaches great importance to the Qiao Lin Huolong Firework ceremony, which is unique within the clan. Their clear inheritance pedigree reflects their clear plans for family continuation and cultural inheritance.

On June 18, two months after the application documents were submitted, the Guangdong Provincial People's Government announced the second batch of provincial intangible cultural heritage lists. "Qiaolin Fireworks and Fire Dragon" has been successfully upgraded from the municipal level to the Guangdong Provincial Intangible Cultural Heritage, ranking among the "Folk Dance" categories. This time, together with Qiaolin Huolong Firework, a total of 12 projects in Jieyang City were selected into the second batch of provincial intangible cultural heritage lists, ranking first among prefecture-level cities in the province in the number of selected projects.¹²³

4.3.2 Successfully applied for national intangible cultural heritage in June 2008 (second batch)

Interpretation of national documents

There are 104 items in the second batch of provincial-level intangible cultural heritage in Guangdong Province announced by the Guangdong Provincial People's Government. After the Qiaolin Huolong Firework became a provincial-level

¹²³ Author: Wang Zengpeng, Source: Jieyang Municipal Bureau of Culture, Radio, Television, Press and Publication, Time: 2008-06-19 10:33 https://whly.gd.gov.cn/news_newdsxw/content/post_2825306.html

intangible cultural heritage in Guangdong, the Guangdong Province selected and recommended to the country the qualified projects to become national intangible cultural heritage. Below I will analyze the relevant matters described in the "Notice of the Ministry of Culture on Matters Concerning the Application for the Second Batch of National Intangible Cultural Heritage List Projects".¹²⁴

The document first lists the conditions for application. Put forward requirements based on the cultural value of the project, its representativeness of Chinese national culture and its local influence. For example, intangible cultural heritage items that have been included in the provincial intangible cultural heritage list are listed as meeting 4 criteria: having outstanding historical, cultural and scientific value. It is typical and representative of the cultural creativity of the Chinese nation. It has the characteristics of being passed down from generation to generation and living in a certain group. It has distinctive characteristics and has a great influence in the local area.

Secondly, provide a detailed explanation of the application materials. The content includes an introduction to four aspects including the application report, project application form, auxiliary materials and documents that have officially announced the provincial intangible cultural heritage list, with a special explanation of "auxiliary materials". Among the names of materials listed in the document details, most of them are similar to the materials that were previously recommended by the municipal level to become provincial-level intangible cultural heritage. The difference is that this time it has moved up an administrative level, and the declaration is made from the provincial level to the national level. (1) If the application report contains a list of items for the national intangible cultural heritage list that the province, autonomous region, municipality or unit submitted to the Ministry of Culture by the provincial cultural administrative department or the unit directly under the central government. A brief explanation of the name of the applied project, protection unit, purpose and significance of the application shall be given, together with the opinions of the provincial people's government or the central competent authority. (2) The project application form includes project introduction, basic information, project description, project demonstration, project management, protection plan, demonstration opinions of the provincial expert committee, list of experts participating in the project demonstration, and review opinions of the provincial cultural administrative department. This is basically the same as when applying for provincial level. (3) Added a description of "auxiliary materials". The difference between applying for national-level intangible cultural heritage and provincial-level intangible cultural heritage is that you need to submit supporting documents. The application for the national level this time needs to include audio and video materials, representative pictures, certification materials, authorization letters, and other relevant auxiliary materials. Finally, points 4 and 5 are to provide a letter from the provincial people's government agreeing to the declaration and a document that has officially announced the provincial intangible cultural heritage list.

Third, the declaration process is clarified through two key points. (1) The provincial cultural administrative department shall organize experts to determine the application items for qualified national intangible cultural heritage in the provincial

¹²⁴ Issuing agency: Department of Intangible Cultural Heritage, index number: 357A08-13-2007-33198, document number: Wenshe Tufa [2007] No. 4, 2007-01-26, https://zwgk.mct.gov.cn/zfxgkml/fwzwhyc/202012/t20201206_916789.html

intangible cultural heritage list based on the wishes of the applying region or unit. It will also carry out screening, demonstration and review, and propose a recommendation list, which will be submitted to the Ministry of Culture after approval by the provincial people's government. (2) The second batch of national intangible cultural heritage list application projects recommended by units directly under the central government should be submitted directly to the Ministry of Culture after obtaining the consent of the region where the application project belongs, organizing experts to conduct demonstrations. Qiaolin Huolong firework belongs to the first point and was recommended to the Ministry of Culture by the provincial people's government.

The fourth is about the details of the job requirements. The third and fourth points respectively mentioned: According to the relevant provisions of the "Interim Measures for the Protection and Management of National Intangible Cultural Heritage", the protection units and representative inheritors who are specifically responsible for the protection and inheritance of the declared projects are specified. And it is necessary to formulate a detailed, specific and feasible five-year protection plan with local supporting funding budget. In addition, the fifth point puts forward requirements for the progress of application materials: the 10-minute video must clearly introduce the core, most important features and values, the most critical content and links of the project, and meet the technical requirements. Submit electronic texts of various materials and burn them into 2 CDs.

Compared with the application materials submitted by provincial-level intangible cultural heritage, the state has further put forward requirements for strengthening the qualification review of intangible cultural heritage projects recommended by provinces in various regions across the country. Special emphasis is placed on the selection of typical projects that can highlight the cultural creativity of the Chinese nation, and the collection and data backup of intangible cultural heritage materials.

Declaration successful

In June 2008, among the second batch of national intangible cultural heritage projects announced by the state, five projects in Jieyang City including Teochew opera, wood carvings, Puning inlaid porcelain, Yangmei jade carvings, and Qiaolin Huolong Firework were selected into the national intangible cultural heritage list.¹²⁵ This time, after the Qiaolin Huolong Firework became district-level, city-level and provincial-level intangible cultural heritage, it finally successfully became a national-level intangible cultural heritage with sufficient preparation of its own relevant materials and the recommendation of the Guangdong Provincial Cultural Administration Department.

¹²⁵ Author: Wang Zengpeng, Source: Jieyang Municipal Bureau of Culture, Radio, Television, Press and Publication, Time: 2008-06-19 10:33 https://whly.gd.gov.cn/news_newdswx/content/post_2825306.html



Figure 31 China's national intangible cultural heritage plaque
Source: Filmed from Lyu Zhanhua (2022.10.18)

On August 1, 2008, the State Council officially announced the second batch of national intangible cultural heritage lists and the first batch of national intangible cultural heritage expanded project lists. Guangdong Province was selected for 28 and 16 projects respectively, involving 57 project protection units, ranking among the top in the country.¹²⁶ Here "28 items and 16 items" refer to the types of quantity, and each item is a large type. For example, the "jade carving" project in the Guangdong provincial intangible cultural heritage folk art includes Guangzhou jade carving, Yangmei jade carving, Zhaoqing Guangning jade carving, and Zhaoqing Sihui jade carving. These are jade carving projects from four different regions with different characteristics, all classified under the "jade carving" project. Another example is the Qiaolin Huolong Firework, our research object. It was classified in the "Long Wu" project of folk dance in the second batch of provincial intangible cultural heritage in Guangdong Province. Guangdong's "Long Wu" project includes Xingtian Human Dragon, Longgang Dragon Dance, Lotus Pond Shalong, Garland Dragon, Dongguan Dragon Dance and Qiaolin Huolong Firework, 6 "Long Wu" related to Long from different regions.

Since becoming a provincial intangible cultural heritage in Guangdong, the name of Qiaolin Huolong Firework has officially appeared in the eyes of people outside Jieyang City, and the name has been prefixed with "Long Wu". This is the prefix that represents the memory of Chinese dragon culture. All intangible cultural heritage related to dragon culture will have this prefix added to their name. After becoming a national intangible cultural heritage, Qiaolin Fireworks and Fire Dragon changed from a "folk dance" project to a "traditional dance", that is, from representing "folk" to a "national" traditional cultural category.

4.3.3 The conditions and value for the Qiaolin Huolong Firework Ceremony to become an intangible cultural heritage

1) Meet the conditions

¹²⁶ 29 items in Guangdong were selected into the second batch of national intangible cultural heritage list, Guangdong Provincial Department of Culture and Tourism, 2008-08-01, https://whly.gd.gov.cn/news_newdsxw/content/post_2825473.html

Currently, there are 43 national intangible cultural heritage items with the main item "Long Wu", 6 items related to "fire", and only Qiaolin Huolong Firework and Fengshun Puzhai Fireworks related to "fireworks". Fengshun Puzhai Fire Dragon is a huge dragon. The fire dragon burning ceremony is held every Lantern Festival. The fire dragon is burned directly after the fire dragon parades in the venue. However, it does not have Youlong and Wulong links like Qiaolin Huolong Firework, and there are various Wulong modeling movements and ethnic rules in Shaolong ceremonies.

Qiaolin Huolong Firework has distinctive local characteristics. Being chosen to perform in Shantou on behalf of Jieyang since the early days of the founding of the People's Republic of China shows that it can represent the cultural traditions of a certain region. Qiaolin Huolong Firework has distinctive local characteristics. Being chosen to perform in Shantou on behalf of Jieyang since the early days of the founding of the People's Republic of China shows that it can represent the cultural traditions of a certain region. From the materials applied for intangible cultural heritage, we already know clearly that Qiaolin Huolong Firework has a history of more than 600 years and has a clear inheritance line. Its dragon-making technology and dragon dance methods are different from other cultural traditions and have obvious unique characteristics. In addition, in the face of high production costs in modern society, this ceremony is also facing a shortage of funds in the local area, and it urgently receives attention and support from all walks of life. Therefore, the Huolong Firework Ceremony of the Lin clan has the characteristics of representativeness, inheritance, uniqueness and endangeredness required by the country, and meets the identification standards of intangible cultural heritage.

From the perspective of the intangible cultural heritage identification process, Qiaolin Huolong Firework submitted an application to the local administrative department through the unit. After a series of reviews, it finally became a provincial-level intangible cultural heritage. It is worth noting that after obtaining the Guangdong Provincial Intangible Cultural Heritage, the protection unit of the Qiaolin Huolong Firework project changed from the original "Qiaolin Township, Pandong Town, Dongshan District, Jieyang City" to the "Pandong Town Qiaolin Public Welfare Association". As the protection unit of the Qiaolin Huolong Firework project, it was registered with the Civil Affairs Bureau on December 23, 2009 as Jieyang Pandong Qiaolin Public Welfare Association (referred to as Qiaolin Public Welfare Association in this article). And officially became a social organization recognized by government departments.

We have introduced in Chapter 2 that this organization was founded in 1998. At that time, it was established together with three villages of the Lin family in order to restore the properties shared by the Lin family, such as the Lin family temple and genealogy. It is the reporting unit behind the Huolong Firework Ceremony in Qiao Lin, and has also become a self-organized organization that reunites the people of surnamed Lin to face modern society. The main achievements include: serving as the central point connecting three villages, organizing the revision of genealogy and "Ancient Qiao Township Chronicles", and renovating the Lin family temple. This is also where Lin's highest-ranking elders gather to discuss development and funding. Secondly, contribute to Huolong Firework becoming a national intangible cultural heritage. Since 1998, the Qiaolin Charity Association has served as the representative of the three villages of the Lin family, replacing the status of the patriarch during the

feudal society and becoming the unit through which the Lin family expresses its collective interests to the outside world. It has provided financial and other support for the future protection and inheritance work of Qiaolin Huolong Firework. Therefore, the Lin clan chose Qiao Lin Charity Association, which is recognized by their clan, as the reporting unit. At the same time, the unit further obtained official administrative certification, which further proves that it has the qualifications to be an intangible cultural heritage project protection unit.

In September 2002, under the organization of Qiao Lin Public Welfare Association, the Lin family had initially established a written archive for Huolong Firework when publishing "Ancient Qiao Township Chronicles" about the Lin family genealogy and modern history. Then, the Qiaolin Huolong Firework Expert Data Room was established, which includes a database, training hall, exhibition hall, protection engineering expert group, etc., to provide multi-faceted support for the protection of intangible cultural heritage. In addition, by establishing demonstration sites in the three villages of Qiaodong, Qiaoxi and Qiaonan, we will focus on supporting, protecting and improving the technical capabilities of the main teams of the three different schools. In the name of Huolong Firework Association, we organize training and strengthen the team of inheritors, so that the team of inheritors will gradually change towards a younger generation. To this end, they developed a five-year protection plan for the development of Huolong Firework starting in 2006. In 2010, we strive to comprehensively increase the scale and professionalism of the inheritance team, as well as improve the cultivation environment and external cultural exchange environment of the entire Huolong Firework.

Therefore, Qiaolin Huolong Firework meets the standards and required conditions for national intangible cultural heritage recognition as a whole.

2) The value of Huolong Firework ceremony

As a unique cultural heritage of the Lin clan in Qiaolin, Jieyang, it evolved from celebrating war victory. It has continued to this day in the evolution of history and has obvious value in spiritual, social, artistic and research aspects. Spiritual value: It reflects the strong, brave and indomitable spiritual character of the local people in Qiaolin, embodies their heroic spirit and spiritual outlook of promoting good and suppressing evil, bravely fighting, and united to fight, and has a certain charisma. Social value: With the development of the times, Qiaolin Fireworks and Fire Dragons have become a part of social life. People use Qiaolin Fireworks and Fire Dragons to express their love and hate, express their fighting spirit, and show that the country is peaceful and the people are safe, and all industries are prosperous. Qiaolin Huolong Firework is also an important link that connects hometowns and kinship, unites the hearts of overseas Chinese and enhances the harmony and unity of neighbors, neighbors and overseas Chinese, and plays an important role in building a harmonious society. Artistic value: Qiao Lin Huolong Firework's style is unique, strong, mighty, rough and heroic, its action language is free and easy, concise, clean and neat, its group movement graphics are diverse, its composition is rich and perfect, and it has high artistic value. Research value: Qiao Lin Huolong Firework involves many disciplines such as dance, folklore, totem culture, Chaoshan music, martial arts, etc., and has important research value.

By describing the application process of the Qiaolin Huolong Firework Ceremony and its ritual value from the above, it shows that the country attaches great importance to local intangible cultural heritage projects and the rigor of its application policy. In particular, more stringent review and supervision conditions are proposed for intangible cultural heritage projects that can represent national cultural conditions. The Qiaolin Huolong Firework Ceremony, which successfully obtained national-level intangible cultural heritage status, showed us through its application process that it has the qualifications to represent the spiritual, social, artistic and research values of local people. The status of a national intangible cultural heritage also symbolizes that as a representative of the Chinese dragon culture, it is subject to state supervision and management.

4.4 Huolong Firework becomes a new phenomenon after becoming a national intangible cultural heritage

The last section of this chapter will focus on the new phenomenon of the Qiaolin Huolong Firework, which became a national intangible cultural heritage project. The following will discuss three aspects: the supervision of intangible cultural heritage projects and their representative inheritors by national policies, as well as the changes and representation of rituals under supervision.

4.4.1 Under the supervision and management of relevant official personnel Personnel certification

On December 1, 2009, Jieyang Municipal Bureau of Culture, Radio, Television, Press and Publication announced the list of the first batch of municipal representative inheritors of Jieyang City's intangible cultural heritage projects.¹²⁷ The list shows that there are three inheritors of the "Long Wu (Qiao Lin Huolong firework)" project, namely Mr. Lin Qinri (1936), Mr. Lin Yichang (1941) and Mr. Lin Jiannan (1947). They are intangible cultural heritage representatives from Qiaodong Village, Qiaoxi Village and Qiaonan Village respectively. Later, in 2008, Mr. Lin Qinri and Mr. Lin Yichang applied to become provincial inheritors. Mr. Lin Jiannan, the younger of the three, also submitted an application for the second batch of provincial intangible cultural inheritors in Guangdong Province in 2009. So far, these three inheritors have become provincial-level intangible cultural inheritors. In 2012, Lin Jiannan was awarded the title of "Excellent Inheritor of Representative Projects of Intangible Cultural Heritage of Guangdong Province" by the Guangdong Provincial Department of Culture.

Qiao Lin Huolong Firework became a national intangible cultural heritage in June 2008, so it also needs a corresponding national representative inheritor. According to Article 16 of the "Interim Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage Projects" issued on May 14, 2008,¹²⁸ "If the representative inheritor of a national

¹²⁷ Jieyang Municipal Culture, Radio, Television, Press and Publication Bureau announces the list of the first batch of municipal representative inheritors of Jieyang City's intangible cultural heritage projects, 2014-09-29, http://www.jieyang.gov.cn/wgl/zgk/tzgg/content/post_137048.html

¹²⁸ Order of the Ministry of Culture of the People's Republic of China (No. 45), "Interim Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage Projects", 2008-05-14, https://www.gov.cn/gongbao/content/2008/content_1157918.htm

intangible cultural heritage project fails to perform his inheritance obligations without legitimate reasons, after verification by the provincial cultural administrative department, he will be reported to the cultural administrative department of the State Council for approval, his representative inheritor qualification will be cancelled, and the representative of the project will be re-identified. sexual inheritor". From this we can understand that there can only be one national-level intangible cultural heritage inheritor. Mr. Lin Jiannan, the youngest of the three inheritors, finally submitted an application to the country from the Guangdong provincial cultural administrative department with everyone's approval. In December 2017, he was selected into the fifth batch of recommended inheritors of national intangible cultural heritage representative projects.¹²⁹ In May 2018, he was identified as the representative inheritor of the fifth batch of national intangible cultural heritage representative projects.¹³⁰

After becoming a national intangible cultural heritage, Qiaolin Huolong Firework needs to continue to identify its specific inheritors. From the inheritance method led by the clan chief during the feudal society period, to the collective inheritance and protection method of the Lin clan after the founding of New China, to the protection method of representative inheritors of national-level intangible cultural heritage projects. Completed the transformation of traditional rituals under the modern social system. Qiaolin Huolong Firework has risen from a local folk ritual to a representative of the national cultural will, and is subject to cultural supervision from the national level.

Ceremonies under the Intangible Cultural Heritage Law

On February 25, 2011, the 19th Session of the Standing Committee of the Eleventh National People's Congress reviewed and approved the Intangible Cultural Heritage Law of the People's Republic of China (hereinafter referred to as the "Intangible Cultural Heritage Law"), and it was officially implemented on June 1 . This is an important law that is a milestone in China's cultural construction. Its introduction indicates that the principles and policies for the protection of cultural heritage will become the national will, the effective experience in the protection of intangible cultural heritage will become the legal system, and the responsibilities of government departments at all levels to protect intangible cultural heritage will become legal responsibilities.¹³¹ In order to speed up the protection of endangered cultures, the state has promulgated relevant intangible cultural heritage regulations with the main theme of encouraging and supporting local work. As a result, the phenomenon of "emphasizing declaration and neglecting protection" has emerged, and there has also been a phenomenon of inheritors not fulfilling their inheritance obligations.

Heritage Law states, "In the future review of national list projects, we will further strictly control the application process, cool down the application fever,

¹²⁹ Ministry of Culture, "Announcement of the General Office of the Ministry of Culture on the fifth batch of recommended list of representative inheritors of representative projects of national intangible cultural heritage", https://zwgk.mct.gov.cn/zfxgkml/fwzwhyc/202012/t20201206_918593.html

¹³⁰ Ministry of Culture and Tourism, "Notice of the Ministry of Culture and Tourism on the Announcement of the Fifth Batch of Representative Inheritors of Representative Projects of National Intangible Cultural Heritage", 2018-05-08, https://zwgk.mct.gov.cn/zfxgkml/fwzwhyc/202012/t20201206_916847.html

¹³¹ Reporter: Du Jiefang, source: China Culture News, January 13, 2012. <https://www.chinanews.com/cul/2012/01-13/3603756.shtml>

implement practical protection and organize regular evaluation and inspections, and establish an "exit system" for the national list of intangible cultural heritage. Those that no longer meet the national directory standards will be removed from the list and relevant responsibilities will be held. The 'Intangible Cultural Heritage Law' clearly proposes the role of identifying intangible cultural inheritors and introduces an exit mechanism for inheritors. The Intangible Cultural Heritage Law clearly stipulates the identification, protection and obligations of representative inheritors. It also stipulates that if the inheritors of intangible cultural heritage fail to conscientiously fulfill their obligations such as inheriting and cultivating successor talents, the cultural authorities can cancel their representative inheritor qualifications and re-identify the representative inheritors of the project. The "Intangible Cultural Heritage Law" implemented this time clarifies for the first time that 'people's governments at or above the county level should include the protection and preservation of intangible cultural heritage in the national economic and social development plan at the same level, and include the protection and preservation funds in the fiscal budget at the same level', this article is very important and provides a strong financial guarantee for carrying out intangible cultural heritage census, declaration and inheritance activities."¹³²

This is China's second important law in the cultural field since the first cultural relics protection law in 1982. It has improved the level and level of cultural legislation and is of great significance in cultural construction legislation. For local intangible cultural heritage, more emphasis is placed on the actual responsibility bundling and supervision relationship between inheritors, local cultural departments and relevant provincial departments. At this point, the Qiaolin Huolong Firework Ceremony is no longer a spontaneous civil celebration. It will become a ritual event that is protected and supported by various government departments under the law.

Obligations and relationships between relevant government departments and intangible cultural heritage inheritors

According to the latest "Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage" implemented in March 2020,¹³³ the above-mentioned management measures for national inheritors issued since May 14, 2008 are abolished. This article proposes implementation measures for the identification and management of inheritors. It has been mentioned above that Qiao Lin Huolong Firework has become a national-level intangible cultural heritage and the inheritor Lin Jiannan has applied to become a national-level inheritor. The following will analyze the management methods of the documents.

The document respectively points out the responsibilities and obligations that relevant government departments and national-level intangible cultural inheritors need to bear. First of all, Article 17 states that in order to support the representative inheritors of national-level intangible cultural heritage in carrying out inheritance, dissemination and other activities, the culture and tourism authorities shall take the following measures as necessary: (1) Provide necessary inheritance venues. (2)

¹³² Reporter: Du Jiefang, source: China Culture News, January 13, 2012. <https://www.chinanews.com/cul/2012/01-13/3603756.shtml>

¹³³ Order of the Ministry of Culture and Tourism of the People's Republic of China (No. 3), "Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage", November 29, 2019, https://www.gov.cn/gongbao/content/2020/content_5480488.htm

Provide necessary funds to support activities such as teaching apprenticeships, passing on skills, and exchanges. (3) Guide and support them in carrying out activities such as recording, sorting, archiving, research, publishing, exhibitions and performances of intangible cultural heritage. (4) Support them to participate in learning and training. (5) Support their participation in social welfare activities. (6) Other measures to support its inheritance, dissemination and other activities. Special emphasis is placed on the representative inheritors of national intangible cultural heritage who have no source of economic income and have real difficulties in living. The local culture and tourism authorities should coordinate with relevant departments to actively create conditions and encourage social organizations and individuals to provide funding to ensure their basic living needs. Article 19 clarifies that provincial culture and tourism authorities have a supervisory role over national-level intangible cultural inheritors. For example, according to the actual situation, the obligations of the representative inheritors of national intangible cultural heritage should be listed, the inheritance plan and specific goals and tasks should be clarified, and reported to the Ministry of Culture and Tourism for filing.

Secondly, it clarifies the obligations that representative inheritors of national-level intangible cultural heritage need to bear and the basis for supervision by relevant departments. For example, Article 18 stipulates obligations for national-level intangible cultural inheritors: (1) Carry out inheritance activities and cultivate successor talents. (2) Properly preserve relevant physical objects and information. (3) Cooperate with the culture and tourism authorities and other relevant departments in conducting intangible cultural heritage investigations. (4) Participate in activities such as public welfare publicity of intangible cultural heritage. Article 19 points out on the basis of Article 18 that representative inheritors of national intangible cultural heritage should submit inheritance status reports to the provincial culture and tourism authorities every year. Regarding supervision, Article 20 clarifies the assessment time and the basis for future subsidies. That is, the provincial culture and tourism authorities shall, according to the transmission plan, evaluate the performance of the obligations of the representative inheritors of national intangible cultural heritage and the use of transmission subsidies in the previous year before June 30 of each year. An evaluation report will be formed based on extensive solicitation of opinions and submitted to the Ministry of Culture and Tourism for filing. The results of the evaluation will be used as the main basis for enjoying the qualification of a representative inheritor of national intangible cultural heritage and granting inheritance subsidies. Article 22 also lists the circumstances that will disqualify national-level intangible cultural inheritors. (1) Loss of the nationality of the People's Republic of China. (2) Obtaining qualifications through unfair means such as fraud. (3) Failure to perform obligations without justifiable reasons and failing two assessments in total. (4) Violating laws and regulations or violating social ethics, causing major negative social impact. (5) Voluntary abandonment or other circumstances that should disqualify the representative inheritor of national intangible cultural heritage. If he or she has any of the above circumstances, after verification by the provincial culture and tourism authorities, the Ministry of Culture and Tourism will disqualify him or her as a representative inheritor of national intangible cultural heritage and make it public.

In addition, the work of national-level intangible cultural inheritors should be rewarded and cared for. For example, Article 21 states that the Ministry of Culture and Tourism, in accordance with relevant regulations, will work with relevant departments to commend and reward representative inheritors of national intangible cultural heritage who have made outstanding contributions. Article 23 is based on the current situation of advanced age of national-level intangible cultural heritage inheritors: When a representative inheritor of national intangible cultural heritage dies, the provincial culture and tourism authorities can express condolences in appropriate ways, organize publicity and reporting on the inheritance of the inheritor, and report relevant information to the Ministry of Culture and Tourism in a timely manner.

Annual review of intangible heritage activities and inheritors

According to Article 6 of the above-mentioned management measures, "the Ministry of Culture and Tourism generally carries out the identification of a group of representative inheritors of national intangible cultural heritage every five years." Mr. Lin Jiannan was selected as a national-level intangible cultural heritage inheritor in 2017. Five years later, in June 2022, he will need to be recognized as an inheritor again. After review, the evaluation result of Mr. Lin Jiannan's inheritance activities for the representative inheritors of national intangible cultural heritage in Guangdong Province in 2021 was qualified (announced). This is a review of the inheritor's qualifications.

In addition, the Guangdong Provincial Department of Culture and Tourism evaluates the inheritance activities of national-level intangible cultural heritage and provincial-level representative inheritors of intangible cultural heritage every year. For example, the 2019-2020 inheritance activity evaluation work was announced on November 5, 2021.¹³⁴ The basis is based on self-examination and self-evaluation by national-level representative inheritors of intangible cultural heritage, and preliminary assessment by municipal culture and tourism administrative departments at or above the prefecture level. The Provincial Department of Culture and Tourism organizes intangible cultural heritage experts to review, evaluate and review the representative inheritors of national-level intangible cultural heritage in the province.

According to the "Measures for the Identification and Management of Representative Inheritors of Provincial Intangible Cultural Heritage in Guangdong Province". In the 2021 inheritance activity evaluation of representative inheritors of provincial-level intangible cultural heritage announced on December 26, 2022, a total of 586 representative inheritors of provincial-level intangible cultural heritage (excluding national-level inheritors) were included in the assessment.¹³⁵ The evaluation results are planned to be: 48 people are outstanding, 501 people are qualified, 11 people are unqualified, 13 people have lost their inheritance ability, and 13 people have been disqualified.

¹³⁴Intangible Cultural Heritage Division of the Guangdong Provincial Department of Culture and Tourism, "Announcement of Assessment Results of Inheritance Activities of Representative Inheritors of National Intangible Cultural Heritage in Guangdong Province", 2021-11-05, https://whly.gd.gov.cn/open_newgggl/content/post_3627177.html

¹³⁵ Intangible Cultural Heritage Division of the Guangdong Provincial Department of Culture and Tourism, "Announcement of the Evaluation Results of the 2021 Inheritance Activities of Representative Inheritors of Provincial Intangible Cultural Heritage in Guangdong Province", 2022-12-12, https://whly.gd.gov.cn/open_newgggl/content/post_4061308.html

The Guangdong Provincial Department of Culture and Tourism announced on December 18, 2023, the evaluation results of the inheritance activities of representative inheritors of provincial intangible cultural heritage in 2022¹³⁶: 52 people are outstanding, 483 people are qualified, 6 people are unqualified, and 5 people have lost their ability to inherit. . And the list of inheritors whose evaluation results are excellent and unqualified will be announced.

In the three annual reviews in 2020, 2021 and 2022, Qiaolin Huolong Firework was all qualified. Among them, it can be seen from the list of 2021 evaluation results that Zuilong, which also belongs to the "Dragon Long Wu" category, received excellent, while Foshan Renlong Wu and Shanwei Gundi Jinlong were rated as unqualified, Zhanjiang Renlong Wu lost its inheritance ability, and Shaoguan Xianghuo Long was disqualified from inheritance. It can be seen from this that inheritors are not tenured for life and may be stripped off. Intangible cultural heritage items may also disappear because there is no one to inherit them. As mentioned above, the "Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage" formulated in 2019. The public announcement of the assessment results in the above three years shows that the relevant departments of the Guangdong Provincial Government have a rigorous attitude towards its implementation and management of provincial intangible cultural heritage inheritors and inheritance projects.

Review of intangible cultural heritage protection units

In addition, the protection unit of Qiaolin Huolong Firework also needs to be inspected. According to the "Interim Measures for the Protection and Management of National Intangible Cultural Heritage" and other relevant regulations. From the "Notice of the General Office of the Ministry of Culture and Tourism on Carrying out Inspection and Adjustment of National Intangible Cultural Heritage Representative Project Protection Units" issued by the Ministry of Culture and Tourism in April 2019. Organized and carried out the inspection and adjustment of national-level intangible cultural heritage representative project protection units.¹³⁷ In 2019, the Ministry of Culture and Tourism announced and adjusted and re-identified 793 protected units involving name changes, cancellations, and functional adjustments. 14 protection units that failed the inspection were given a time limit for rectification, and 38 protection units that failed the inspection were deprived of their protection unit qualifications.

Likewise, a new round of inspections was announced in November 2023. This time, 2,981 conservation units passed the assessment. One protection unit failed the assessment, and its qualifications to apply for national intangible cultural heritage protection funds were suspended, and rectifications were made within a time limit. Three protection units failed to perform their duties well, so their qualifications as protection units were revoked and they were re-identified as protection units. 619 protected units had major changes in their nature, organization, etc., and did not meet

¹³⁶ Intangible Cultural Heritage Division of the Guangdong Provincial Department of Culture and Tourism, "Announcement of the Guangdong Provincial Department of Culture and Tourism on the Evaluation Results of the Inheritance Activities of Representative Inheritors of Provincial Intangible Cultural Heritage in 2022", 2023-12-08, https://whly.gd.gov.cn/open_newjgk/content/post_4297560.html

¹³⁷ Department of Intangible Cultural Heritage, "Notice of the General Office of the Ministry of Culture and Tourism on the Publication of the List of National-Level Intangible Cultural Heritage Representative Project Protection Units", 2019-11-22, https://zwgk.mct.gov.cn/zfxgkml/fwzwhyc/202012/t20201206_916888.html

the basic conditions for protected units, and were re-identified as protected units. Three previously vacant conservation units were identified. The 12 declared areas or units will not be recognized as protected units.¹³⁸

In Chapter 2, we have introduced the establishment of Qiaolin Public Welfare Association. As an internal organization representing the interests of Qiaolin Three Villages, it was registered with the Civil Affairs Bureau as Jieyang Pandong Qiaolin Public Welfare Association in December 2009, and became an organizational unit registered and recognized by the government. Therefore, in the above two rounds of inspections of protection units, Qiaolin Public Welfare Association successfully passed the review and continued to contribute to the sustainable development of Qiaolin Huolong Firework Ceremony.

As can be seen from the above, for the Qiaolin Huolong Firework project that has become a national intangible cultural heritage, whether it is the project itself, its representative inheritors, or the protection unit, it is necessary to complete relevant activities and assume necessary obligations every year. It also needs to undergo regular inspections, assessments or certifications from various government departments, and relevant requirements are strengthened year by year. The country has also made it clear that provincial government departments and relevant local departments provide comprehensive support to national intangible cultural heritage projects and inheritors to enable their sustainable development and inheritance. Under the guidance of relevant intangible cultural heritage policies and laws, it shows that national-level intangible cultural heritage projects have transformed from local collective independent folk activities into projects that represent the country's traditional culture. And need to assume necessary obligations and inheritance responsibilities, and be subject to all-round supervision by the state. On the other hand, it also shows that China has changed its attitude towards culture from policy emphasis to responsibility implementation, demonstrating its determination to become a cultural power.

4.4.2 Ceremony after becoming a national intangible cultural heritage

Cultural heritage is the cultural product that already exists in a particular group or society. Some of this legacy has lost its function and meaning as society and culture have changed. But some things are still relevant and meaningful. The importance of cultural heritage is It also has meaning in communication because it is perceived as belonging to the common people in society. (Srisak Valliphodom, 2016)

1) Changes in the name of the ceremony

According to the interviewer Lin Zixin (1953) in Chapter 3, it is known that the Qiaolin Fireworks and Fire Dragon Ceremony, which represents the culture of the Lin family, was not called "Huolong Firework" before it became an intangible cultural heritage, but was called "Shaolong". "Yinglong" stands for Youlong and Wulong, and is usually simply referred to as "Shaolong" to represent the entire ceremony. Lin Hongzhang (1947) of Qiaonan Village also said that "Qiaolin Huolong Firework" was the name after it became an intangible cultural heritage. Since it was

¹³⁸ Announcement of the Department of Intangible Cultural Heritage and the Ministry of Culture and Tourism on the announcement of the list of protection units for representative projects of national intangible cultural heritage, 2023-11-01, https://zwgk.mct.gov.cn/zfxgkml/fwzwhyc/202311/t20231101_949474.html

declared as an intangible cultural heritage in 2007, the name "Qiao Lin Huolong Firework" has been officially opened to the Lin clan and the public.

"Shaolong" is the common name for the ceremony used by the Lin clan in Qiaolin for more than 600 years. The name refers to the scene in the ceremony and is a local name. For what reason do they need to choose a new name to declare as intangible cultural heritage? Perhaps we can find the answer from the "first batch of national intangible cultural heritage lists"¹³⁹ announced by the state. We found the "Long Wu" project under the list of "Folk Dance" (adjusted to traditional dance in the second batch of national intangible cultural heritage). The "Long Wu" project includes Tongliang Longwu, Zhanjiang Renlong Wu, Shanwei Gundi Jinlong, and Pujiang Bandeng Long, Changxing Baiye Long, Fenghua Bulong, Luzhou Yuntan Cailong. It is not difficult for us to find that the prefixes of all names are the names of the places where the projects are located. For example, the first one is "Tongliang Longwu". Tongliang refers to Tongliang District, Chongqing City. Another example is "Changxing Baiye Long". Changxing refers to Changxing County, Huzhou, Zhejiang Province. Therefore, the Qiaolin in "Qiaolin Huolong Firework" naturally refers to Qiaolin Township, Jieyang City, Guangdong Province, where Huolong Firework is located, and refers to a specific region. "Fireworks" refers to the fireworks and gunpowder used in Shaolong ceremonies, which is a characteristic of the material. "Huolong" refers to the visual effect of sparks shooting into the sky after lighting the fireworks placed on the bamboo dragon. Therefore, the name of "Shaolong Firework" is renamed according to the characteristics of the most exciting "Shaolong" ceremony in the ceremony. The most significant feature of this intangible cultural heritage project can be known from its name. The naming of the name needs to be confirmed by the evaluation experts during the application. The experts' evaluation of the name is based on the classification of "Long" culture in the categories developed by the country.

The change in naming from "Shaolong" to "Qiaolin Huolong Firework" after 2007 is a new phenomenon that facilitates the classification of traditional culture in national statistics under the intangible cultural heritage system.

2) Reappearance of collective ritual form

As introduced in Chapter 3, the Huolong Firework ceremony was held collectively by the Lin clan before the reform and opening up. After the founding of the People's Republic of China and before the reform and opening up, there was a ceremonial display. It was a local representative who went to Shantou to perform Wulong performances under the leadership of the newly established Qiaolin Village Administrative People's Government. It was just a Wulong performance. After 1978, the Lin clan, which had been divided into three administrative villages, began to resume the Qiao Lin Huolong Firework ceremony in Qiaodong, Qiaoxi and Qiaonan villages according to the conditions of their respective administrative villages, which lasted until 2007.

In June 2008, Qiaolin Huolong Firework successfully applied to become a national intangible cultural heritage. With Qiaolin Public Welfare Association as the project protection unit, Qiaolin Huolong Firework, representing the Lin clan, once

¹³⁹ State Council, Notice of the State Council on publishing the first batch of national intangible cultural heritage lists, 2006-05-20, https://www.gov.cn/zhengce/content/2008-03/28/content_5917.htm

again organized and participated in various external activities as a collective. For example, in 2008, he participated in the Guangdong Satellite TV Entertainment Shengping Spring Festival Gala and the closing ceremony of the Guangdong International Tourism and Culture Festival Group's large-scale cultural evening party. In 2009, he participated in the opening ceremony performance of the first Jieyang Characteristic Culture Festival. In 2010, he participated in the Shanghai World Expo and Guangdong Event Week. In 2011, he participated in the opening ceremony performance of Guangdong International Tourism and Culture Festival. The launching ceremony of the 2012 "Chinese Cultural Heritage Day" event in Guangdong Province. The closing ceremony of the 2012 Guangdong Dragon Dance Online Performance and the opening ceremony of the second "Chinese Dragon Folk Culture Festival" in Shilong Town. On the ninth day of the first lunar month and the eve of the National Day in 2012, I was invited twice to participate in large-scale cultural activities held at Jieyang Building in the center of Jieyang.¹⁴⁰



Figure 32 Participated in Guangdong Event Week of Shanghai World Expo in 2010
Source: Filmed from the book "Longwu·Qiaolin Huolong Firework" 2013.
(2023.12.14)

¹⁴⁰ Edited by Lin Jiannan; edited by Qiao Lin Public Welfare Association. Long Wu·Qiaolin Huolong Firework[M]. Qiaolin Public Welfare Association, 2013.07. Pages 67-77



Figure 33 2013 "Exploring Inheritance" Qiao Lin Huolong Firework Documentary
Source: Filmed from the book "Longwu·Qiaolin Huolong Firework" 2013.
(2023.12.14)

Qiao Lin Huolong Firework's collective performances mainly appear when performing abroad or when there are filming requirements. They have a uniform dressing arrangement, as shown in Figure-5 and Figure-6. As you can see from the picture, there are two types of clothing, short-sleeved and long-sleeved, corresponding to hot season and cold season respectively. In addition, the collective form of expression mainly uses dragon dance as the main performance form. In addition to the special requirements of relevant government departments for activities or filming, and with sufficient financial support, Shaolong ceremonies will be added. For example, the Shaolong ceremony was held at the opening ceremony of Jieyang City's first characteristic cultural festival (2009), the opening ceremony performance of the Guangdong International Tourism Culture Festival (2011), and the launch ceremony of the "Chinese Cultural Heritage Day" event in Guangdong Province (2012). . But there are no complete other fireworks products in the dragon burning ceremony. The flower waterfall, firework tree, centipede fireworks, ground fireworks and firework phoenix, etc. did not appear, only the part where Huolong was burned.

Therefore, after becoming a national intangible cultural heritage, the Huolong Firework Ceremony regained the authority to hold it again in the collective name of the Lin clan. However, this collective form only selects the highlights of the ceremony for external display. The members of this ceremony team representing the entire Qiaolin are all representatives from Qiaodong Village, Qiaoxi Village and Qiaonan Village who voluntarily participated.

3) Changes in the Huolong Firework Ceremony of the Three Lin Villages in Qiaolin

As people's living conditions gradually improved, the population of the three villages also gradually increased. After becoming a national-level intangible cultural heritage, the Huolong Firework has gained a higher social and cultural status.

It is the only ceremony around Qiaolin to receive the honor of a national-level intangible cultural heritage. Therefore, the Qiao Lin Huolong Firework Ceremony, which represents the identity of the Lin clan, attracted the attention of young people named Lin in the village. They changed from "only knowing that this ceremony has always existed" to actively expressing their willingness to understand this ceremony, and finally actively asking to participate in it. The number of young people attracted is still increasing year by year, so the size of the dragon dragon team has more than doubled before it became an intangible cultural heritage. Based on the relevant information collected so far, the author tells the changes in the Huolong Firework ceremony in Qiaodong Village, Qiaoxi Village and Qiaonan Village in chronological order.

Qiaodong Village

From Chapter 2, we learned that the population of Qiaodong Village is the smallest among the three villages with the surname Lin in Qiaolin. Its geographical division is in the northeast corner of the entire Qiaolin. At present, the local economic center is concentrated in the jade market in the southwest (Qiaoxi Village and Qiaonan Village) and the hardware market in the southeast (Qiaonan Village). Therefore, the economy is certainly relatively weaker than Qiaoxi Village and Qiaonan Village. Financial support is the most important factor in whether the Qiaolin Huolong Firework Ceremony can continue to be held. Even so, it does not affect the continued inheritance of the Huolong Firework ceremony by the villagers of Qiaodong.

Lin Jiayuan¹⁴¹ (1995) of Qiaodong Village provided me with pictures and information of when he participated in the fireworks and fire dragon ceremony of Qiaodong Village in 2010. He said, "In 2007, little dragons were made to play with the children in the village, but the village did not hold a formal fireworks and fire dragon ceremony for adults, and it was not held in 2008 or 2009." It was mentioned in Chapter 3 that Lin Jiayuan has participated in the Huolong Firework Ceremony since elementary school. At that time, he was too young to be Wulong, so he started learning by joining the gong and drum team. When there was no event in the village, the children in the village would get together to play with the dragon. . He enjoys the process of making dragons and playing together almost every year. Therefore, he clearly remembers the 2008 fireworks and fire dragon becoming a national intangible cultural heritage. "What the township means is that each village is not allowed to hold it and can only hold it in a unified way. Although it was inclined to hold it in a unified way, there was no way to unify it later, so it was not held in 2008 and 2009. By 2010, we in Qiaodong Village held it ourselves. ." At that time, the "meaning of the countryside" referred to the meaning represented by Qiaolin Charity Association. In the previous article, we have introduced that Qiaolin Public Welfare Association has officially become the protection unit of Qiaolin Huolong Firework, subject to official supervision and management. The Qiaolin Charity Association preferred that the national-level Qiaolin Huolong Firework Ceremony be unified and organized by the three villages in the future, but it failed to gain support. However, this does not affect their sharing of this honor from the country.

¹⁴¹ Interview, Lin Jiayuan, Qiaodongcun, 2023-12-15

A short video of Qiao Dongcun's 2015 ceremony provided to me by Lin Leichuan¹⁴² (1988). From this we learn that there were two dragons, wearing red clothes and black trousers, with golden sheaths on their ankles. By 2017, their costumes changed to green with black limbs, red ropes around their waists, and red sheaths on their ankles. The formation starts with the "order flag", followed by the pennant embroidered with "National Intangible Cultural Heritage - Jieyang Qiaolin - Qiaodong Wulong Team", followed by the Huotou Pai (Congratulations on the New Year). There are 4 carp teams, a pair of phoenixes, two small dragons, two large dragons, and finally the gong and drum team. Two of the dragons are in charge of children between the ages of 6 and 9. They also have a special small pennant - the Qiaodong Junior Wulong Team. They walked in front of the dragon and followed the team to perform the Youlong ceremony. While Youlong needs to walk about 6 kilometers, so their father or mother will accompany them to take care of them.



Figure 34 The situation of Xiaolong and Dalong in Qiaodong Village in Youlong in 2017

Source: The picture is a screenshot of the video provided by Lin Leichuan (2023.12)

¹⁴² Interview, Lin Leichuan, Qiao Dongcun, 2023-12-16

Through Lin Leichuan's interview, we learned that the banner with the words "National Intangible Cultural Heritage" embroidered at the front of the team was first used in 2015. That is, seven years after the ceremony received national recognition, Qiaodong Village recognized the honor from the country and served as an expression to promote its social level. From the ceremony, we can see that the costumes of the Youlong team in Qiaodong Village have been different in the past two years. As Lin Jiayuan mentioned, "In the past, there were no unified costumes for dragon swimming and dragon dancing. Later, private manufacturers sponsored the uniform costumes." Therefore, we can know that whenever there is a Huolong Firework ceremony, it is necessary to find a sponsor, and then decide on the style of clothing, and even the manufacturer's advertisements will appear. This also shows that people in Qiaodong Village have a demand for uniform clothing, but through sponsorship, there is no fixed clothing. In addition, we also observed several girls wearing pink clothes who participated in the gongs and drums team behind the ceremony procession. This is a major change for Qiaodong Village as a traditional model representing the Lin clan.

In the 2017 Shaolong Ceremony, the Shaolong location of Qiao Dong Village was set at "San Bilian". The dragon-burning farm in Qiaodong Village mentioned in Chapter 3 before 1949 was called "Xin Cuo Cheng", which refers to the same place as "San Bilian". The original high platform was used as the stage and seats were arranged. A banner was hung behind the high platform with the title "Qiaodong Community Huolong Firework Party". Through Lin Leichuan, we learned that Qiaodong Village invited district government cadres, town government cadres, cadres and entrepreneurs from outside the village, as well as relatives of the Lin clan outside the village to the scene. Under the command of commander Lin Jianhui (1962), Qiaodong Village burned two dragons that year.

From the above, we can understand the changes in people's attitudes towards the Qiaolin Huolong Firework Ceremony after it became a national-level intangible cultural heritage. Although the Qiaolin Huolong Firework became a national intangible cultural heritage in 2008, they only started using this honor from the country in 2015. It can be clearly seen from the ceremonial procession in 2010 that except for the elderly group following behind, which is composed of older elders, the rest of the procession is mainly composed of young people, and the two small dragons are composed of children. In certain sections of the team, they wore the school uniform of the time as a uniform. Their attire during the ceremony varies depending on the sponsor each year. As the location of choice for the Shaolong ceremony, which is the climax of the Huolong Firework ceremony, Qiaodong Village still chooses to conduct the Shaolong ceremony in the oldest place "San Bilian". No new attempt will be made until 2023.

Qiaoxi Village

First up is the pennant displaying "Where We Come From" at the front of the ceremonial procession. From the video of Qiaoxi Village recording the ceremony in 2002, it can be found that the flag at the front of the dragon parade has the words "Yongxing She" representing the eldest house of the Lin family, and the full name is "Yongxing She Wulong Team". From 2022 onwards, it will be changed to "National Intangible Cultural Heritage - Qiaoxi Village - Youth Wulong Team". So far, the

three villages surnamed Lin have all replaced their new banners. The addition of the words "National Intangible Cultural Heritage" means that the three villages have recognized the improvement of the ritual status and begun to display it to the outside world. The change from "Yongxing She Wulong Team" to "Qiao Xi Village Youth Wulong Team" shows that the ceremony of the Lin clan's identity has turned into a ceremony of regional administrative identity. Whether it is Qiaodong Village or Qiaonan Village, they have made the above text adjustments to the banners.



Figure 35 2002 Qiaoxi Village Youlong video screenshot

Source: Video information provided by Lin Xiaobin (2023.01.02)



Figure 36 Youlong scene in Qiaoxi Village in 2011

Source: Jieyang News Network (2023.12.16)

In addition to the changes in the ceremonial procession, including the pennants seen in Figure-34, we can see comprehensive changes in costumes from Figure-35. In 2011, the ceremonial team in Qiaoxi Village changed from the ceremonial attire of the Republic of China period and changed into modern clothing

of red clothes and black trousers, as long as the previous red rope straps were still tied around the waist and calves. Following behind is a pure color flag team, mostly led by young people around 15 years old. Lin Siyi (1993) from Qiaoxi Village said, “The dragon team in 2011 was relatively simple, but by 2015 we had a carp team and a Wufang flag team embroidered with Long.”¹⁴³ The most obvious contrast with 2002 is that the parade team was mainly composed of villagers in their forties, and no women participated. However, after the Huolong Firework Ceremony became a national intangible cultural heritage in 2008, the members who joined the ceremony began to become younger, and women participated. In particular, the gongs and drums team has transformed from middle-aged and elderly people as the main performers to all young men and women, and professional teachers have been hired to train the team members. They are so professional that they can be performed as a stand-alone performance on a daily basis. During the Huolong Firework Ceremony in Qiaolin, they performed live music throughout Youlong, Wulong and Shalong for several days.



Figure 37 Qiaoxi Village Youth Gong and Drum Team's external exchange activities
Source: Photo courtesy of Lin Siyi of Qiao Xi Village (2023.10)

¹⁴³ Interview, Lin Siyi, Qiao Xicun, 2023-12-16



Figure 38 Dianjing ceremony scene in Qiaoxi Village

Source: Filmed from Lyu Zhanhua (2023.01)

Chapter 3 mentioned that the dragon burning venue in Qiaoxi Village in 1949 was in Xinhui Chengwei (now Xinzhai, Qiaoxi Village). But as the village's population grew, so did the number of people attending the ceremony. In 2002, it was moved to Qiao Xi Square for the Shaolong ceremony. That is, the dragon burning site shown in the 2002 recorded video (Figure-38) is Qiao Xi Square. As shown in the picture (Figure-14) is the scene of the Shaolong Ceremony in Qiaoxi Village in 2023. It can be seen that great changes have taken place in Qiaoxi Square. The square is more open and flat than before, and the stage is equipped with the conditions for large-scale evening parties, which can accommodate thousands of people at the same time.



Figure 39 2002 Shaolong scene in Qiaoxi Village (video screenshot)

Source: Filmed from Lin Xiaobin (2023.01.02)



Figure 40 2023 Qiao Xi Village Shaolong Live
Source: Filmed from Lin Siyi (2023.02.26)

Qiaonan Village

The most obvious change in the rituals of Qiaonan Village is from the scattered "seven" to the collective "one". In Chapter 2, we introduced the history of the Lin clan's three "house divisions" based on patrilineal blood lines in order to better develop and expand the clan. The pattern after it was divided into "four quarters" for the third time in 1606 continues to this day. Living in Qiaonan Village are Er Fang, San Fang and Si Fang. Later, seven "Wei" were formed in Qiaonan Village based on blood relationships. In Chapter 3, we introduced that these seven "circles" had previously held their own ceremonies. After the ceremony became a national intangible cultural heritage, in 2015 they held the first large-scale Huolong Firework ceremony in the name of the Qiaonan Village community. For this ceremonial event, "Qiaonan Village Luyuan Dragon Dance Troupe's 2015 Spring Festival Huolong Firework Performance", a performing arts company was specially invited to record the entire ceremony in detail. This time Qiao Nan had a total of 4 dragons, 4 phoenixes, 24 carp, 10 dragon flags and 10 phoenix flags. The procession was so majestic on the road that the end of the procession could not be seen.





Figure 41 Qiaonan Village Flag Guard Team

Source: Filmed from Lyu Zhanhua (2023.01)

Comparing the video materials recorded in Qiaoxi Village in 2002, there were no women participating in Qiaoxi Village at that time. Several elders interviewed in Qiaodong Village also said that women could not participate in the past. After the ceremony became a national intangible cultural heritage, in order to show the public the spirit of gender equality in the new era, Qiaodong Village also included women on the gong and drum team. In the ceremonial procession of Qiaoxi Village, the banners and big signboards at the front were all held by women, and there were more women than those in Qiaodong.

The total population of Qiaonan Village is close to 13,000, so the number of people attending the ceremony will naturally be larger than that of the other two villages. But judging from the number of girls present, Qiaonan Village welcomes female participation to the highest extent. From the five-party flag team (Figure-12), we can see that Qiaonan Village has set up dragon flags and phoenix flags. There are 10 men and women standing on both sides of the team. The ratio of personnel is half and half between men and women. As for Qiaodong Village and Qiaoxi Village, men are in charge of it as before, and there are no phoenix flags embroidered with phoenixes. Secondly, there are also female musicians in the gong and drum corps, responsible for the pipa, ruan and guzheng players.



Figure 42 Qiaonan Village Youlong's team (1)

Source: Filmed from Lyu Zhanhua (2023.01)



Figure 43 Qiaonan Village Youlong's team (2)

Source: Filmed from Lyu Zhanhua (2023.01)

Lin Hongzhang provided me with the recorded video of the Wulong team in Qiaonan Village Luyuan in 2015. This event was organized and produced by the Qiaonan Village Luyuan Wulong Team Council. It is the largest "Spring Festival Orlong Firework Literary and Art Activity" in Qiaonan Village in decades. The video tracked and recorded the entire process from Zhalong to Shaolong ceremony in Qiaonan Village in 2015. At the Shaolong site, a modern performance stage was set up. Lin Xueming, secretary of Qiaonan Village, spoke first as a representative. From the content of his speech, we can learn about the people from all walks of life who were watching the Fire Dragon Ceremony at the scene. For example, Secretary of the Nancheng Neighborhood Committee, Member of the Standing Committee of the Jieyang Municipal People's Congress, Member of the Standing Committee of the Jieyang Municipal Commission for Discipline Inspection, Member of the Nancheng

Neighborhood Committee, Director of the Public Security Bureau, Member of the Jiedong District Neighborhood Committee of Jieyang City, Director of the Public Security Bureau, Deputy Prosecutor General of the Rongcheng District Procuratorate, and Secretary of the Neighborhood Committee of Pandong Street, Nancheng District, Pandong Street leadership team, and the secretaries and directors of Pandong Street communities. There are also special guests, such as leaders of the National Photography Association, Chongqing Photography Association, and Guangdong Photography Association. Local media include Jieyang TV, Jieyang Daily and other media and reporters. Finally, I mentioned the elders of the community and fellow villagers, as well as the elders of the Luyuan Dragon Dance Team.

Especially on the day after Shaolong, a performing arts and etiquette company was specially invited to plan the event and held the "2015 Spring Festival Firework Literary Gala". From the host's opening remarks, we learned that this party was a party representing the Qiaonan community. There were various performances at the party, such as band performances, dancing, singing, sketches, acrobatics and other performances. More than 400 people attended. This was a part of the continuous strengthening of interaction with the villagers after the Shaolong ceremony, and it did not appear again in the following years of ceremonies.

For Qiaonan Village, 2015 was an important year. The amount of donations for the activities that year was also the largest in history, with a total of 1,012,470 yuan in donations. We can see the huge team from the Huolong Firework ceremony held in Qiaonan Community (Qiaonan Village) in 2015. For the first time after the founding of the People's Republic of China, they jointly organized the seven "Wei" scattered in the village to form a collective ritual activity for the entire Qiaonan Village. Through collectiveness, we can enhance the villagers' sense of identity with the Qiaonan Village collective. Therefore, the size of the usually two dragons and one pair of phoenixes doubled in 2015, with four dragons, two pairs of phoenixes, 24 fish, etc., all highlighting the specialness of that year. Through Lin Haoxin, the donation information of Qiaonan Village in 2017 and 2019 was obtained, which showed that 157 households donated 337,820 yuan and 167 households donated 460,488 yuan respectively, which also illustrates this point. The above information shows that the pattern of the Huolong Firework ceremony in Qiaonan Village has undergone tremendous changes. They also took advantage of the opportunity of receiving national honors to promote the integration and unity of the villagers in Qiaonan Village by holding the Huolong Firework ceremony. In the following year, 2016, Lin Xudong took the lead in establishing the Qiaonan Youth Wulong Team. Since then, Qiaonan Village has officially held the Huolong Firework ceremony with the entire Qiaonan collective.

The changes in rituals from the three villages of Qiaolin suggest that members of the same culture must share a set of concepts, images, and ideas that enable them to think and feel about the world, thereby interpreting their family heritage culture in broadly similar ways. As Stuart Hall said, they must share, broadly speaking, the same 'cultural codes'. In this sense, thinking and feeling are themselves 'systems of representation', in which our concepts, images and emotions 'stand for' or represent, in our mental life, things which are or may be 'out there' in the world. Similarly, in order to communicate these meanings to other people, the participants to

any meaningful exchange must also be able to use the same linguistic codes- they must, in a very broad sense , 'speak the same language'.

4.4.3 Expressions that become intangible cultural heritage

1) Expression within the clan

Internal expressions of the three villages in Qiaolin

From the interview with Lin Jiayuan above, we learned that in 2008, the Qiao Lin Huolong Firework became a national intangible cultural heritage. The Qiao Lin Public Welfare Association, which represents the collective interests of the Lin clan in Qiao Lin, proposed that the three villages jointly hold the ceremony in the future. However, due to a lack of consensus, it was finally decided that the three villages would continue to hold the ceremony separately. This information shows that the Qiaolin Huolong Firework Ceremony, which has just been upgraded to a national intangible cultural heritage, does not have much recognition in the hearts of the elders of the three villages named Lin in Qiaolin. They feel more that a ceremony is a ceremony and an honor is an honor. Holding the ceremony in a unified manner cannot well express their feelings for the tribesmen in their respective villages. From this, we can see the attitude of the three Lin villages in Qiaolin towards the ceremony. They attach more importance to the direct expression of the emotions of the Lin people through the Huolong Firework ceremony.

As time goes by, the three villages surnamed Lin in Qiaolin gradually change their understanding of national intangible cultural heritage from not caring to fully accepting it. This can be demonstrated by the fact that Qiaodong Village, Qiaoxi Village and Qiaonan Village each made their own "national intangible cultural heritage" banners. This change in attitude has gradually become their expression within the clan. They began to express within the Lin clan the connection between the Huolong Firework ceremony and national honor. Through the size and standard of the ceremonial team, they began to spread this honor to the villagers and the younger generation of the Lin clan. It is especially expressed during the Shaolong ceremony.

As mentioned in the previous chapter, "before liberation in 1949, there were three dragon burning locations in Qiaolin Township: Dingwei was located in Xinhui Chengwei (now Xinzhai, Qiaoxi Village). Xiawei was located in Xin Cuocheng (now San Bilian, Qiaodong Village). Er Fang, San Fang and Si Fang are located in front of the Ancestral Temple (Qiaolin Square, Qiaonan Village)".¹⁴⁴ Starting in 2023, Qiaodong Village changed the dragon burning venue for the first time, moving to the larger open space in front of Qiaodong School, and set up a stage and lights. For Qiao Dongcun, it is a breakthrough in a new attempt. Qiaoxi Village has continuously improved the basic equipment of Qiaoxi Square, also set up on-site lighting in the wide Qiaoxi Square to enhance the atmosphere, and invited relevant media. Qiaonan Village directly set up the dragon burning venue in the center of the jade market, occupying one of the intersections, setting up a stage and setting up the Shaolong route, and even invited leaders from Jiayang municipal level and above to the scene. In order to express it better, the three villages used different methods to create a modern dragon burning site for the Shaolong ceremony that is more in line with the development of the times. Whether it is Qiaodong Village, Qiaoxi Village

¹⁴⁴ Lin Daoyuan and Lin Deshan: "Ancient Qiao Township Chronicles", internal information, 2003, page 205.

and Qiaonan Village, they continue to enlarge the "stage" of Shaolong rituals to show the tribesmen that they have the power to express themselves to the higher center. In addition, as mentioned above, in 2015 Qiaonan Village "dispersed" the Lin clan's ceremony in Qiaonan Village, and organized a unified organization for external expression as an administrative village collective. Through the list of invited guests at the Shaolong ceremony, it can be seen that Qiao Nancun has changed its expression strategy for the Qiaolin Huolong Firework ceremony. They ended the decentralized ritual expression and used the Qiaolin Huolong Firework ceremony to demonstrate the image of a unified and united Qiaonan community. For the Lin clan, it strengthens the centripetal force of clan identity. After Qiaonan Village established the Qiaonan Village Youth Wulong Team in 2016, it ended the previous separate hosting format of Qiaonan Village and began to present a unified image to the outside world.

Xiaolong's internal expression

From the information interviewed above, it can be seen that "little dragons" appeared in the three villages of Qiaolin before the ceremony became a national intangible cultural heritage. Corresponding to the big dragon that adults are responsible for, a dragon dance group composed of children is responsible for one or two smaller dragons and follows the team to perform Youlong. However, the Huolong Firework ceremony is not held every year, so children will spontaneously organize to make dragons together, and then have a long party by themselves in the village, which is more of an entertainment form. But for the children themselves, they take the whole process very seriously.

In 2009, 14 children in Qiaonan Village spontaneously formed a small organization called "Children Wulong Team". It can be seen from the video that they have an adult instructing them on Youlong precautions and some Wulong movements. There are two people at the front of the team holding a bucket of fairy water, imitating the action of the senior elder who is responsible for "sprinkling the water". Others are responsible for Youlong and Wulong. When they walked to some alleys, they took out the small banners they had prepared in advance and hung them up. It says "Warmly welcome the Children's Wulong Team". From the childish handwriting on the banner, it can be seen that it was written by them themselves. Then, they raised their dragon heads and nodded to the banner in worship. These children also have their own routes. They walk through the streets and alleys and onto the main road in the village. After arriving at the door of a store with the words "Wulong Youth League Committee—Welcome Fuqiao Dalong and Xiaolong Wulong Team" written in chalk, Xiaolong began to turn back to another place. The children brought their own firecrackers with them, set off the firecrackers themselves to create smoke, and then began to perform dragon dances such as "Pan longzhu" and "Long Chuanyue". Some of the surrounding villagers would also come out to watch, their faces full of smiles.



Figure 44 Youlong Ceremony of Xiaolong in Qiaonan Village

Source: Screenshot from online video (2023.12)

A few days later, after dinner, they had attached lights to the dragon and started moving down the alley. After dinner, the neighbors would all be at home, and then an interesting scene happened. The children went to each house formally to pay New Year greetings. When the male owner of each household knows that Xiaolong is coming to pay New Year's greetings, he prepares firecrackers and puts them at the door. When they arrive, they light firecrackers, and the whole alley suddenly bursts into flames, making it very lively. Followed by the "gong and drum team" composed of four children to cheer up the team. The musical instruments are all hung on the bicycles. Four people are responsible for the gongs, drums, and cymbals respectively, and one person is responsible for pushing the bicycle. In this way, they all walked around in their own areas. When dancing the little dragon on the street, the dragon dancing children will meet other primary school students in their village, and they will be very happy to let them dance, so more and more children gather. After Xiaolong greeted the residents from house to house, he walked three times in front of the Shuangzhong Temple, the most sacred temple in Qiaolin Township, and paid homage. During the process of Wulong, the villagers who were worshiping at Shuangzhong Temple stopped to watch and smiled with joy.

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Figure 45 Qiaonan Village Children's Wulong Team Youlong(1)
Source: Screenshot from online video (2023.12)



Figure 46 Qiaonan Village Children's Wulong Team Youlong (2)
Source: Screenshot from online video (2023.12)

Next comes the Shaolong ceremony. With the help of adults, simple fireworks were put on Xiaolong, so Xiaolong's weight also increased a lot. They decided to burn the dragon in a field where the rice had just been harvested. At about six o'clock in the evening, the street lights were on. The children began to walk toward the fields carrying Xiaolongs filled with fireworks. In the process, nearby villagers were attracted to follow Xiaolong's team. There were nearly 50 people including elders, women, children, etc., and they followed the team. During this process, an elder walked at the front of the team, carrying a bucket of fairy water, and sprinkled the path for the little dragon. Because the dragon body with fireworks was too heavy, the children could not carry it for a long time. At this time, there were elder brothers who were in high school and adults passing by to help the children take the dragon sections and help them send the little dragon to the fields of Shaolong. When

Xiaolong arrived at the designated dragon burning site, the children supported Xiaolong in the field through bamboo poles. It was already dark, and the adults held flashlights to help Xiaolong check the fireworks fuses in each section of the dragon. After the final confirmation, the Shaolong ceremony of Xiaolong begins.

First, the children held small torches and lit a string of firecrackers hanging on the rack and several upward-spraying fireworks on the ground. This scene is modeled after the fireworks waterfall and ground fireworks of the Huolong Firework ceremony for adults. After the burning was completed, an elder shouted the command "Shaolong starts". At this time, every part of Xiaolong's body was ignited with the cooperation of the children, and flames suddenly burst out. Several ground fireworks centered around it were also lit at the same time. The children who were watching all this cheered. When the dragon-body fireworks go out, adults take the children to check again and relight some unconnected fireworks until they are completely burned. When the children were still playing at the scene, the video showed adults calling the children, "Be safe and go home." The ceremony was completed and over.

The emergence of the Qiaonan Village Children's Wulong Team was a spontaneous act by the children. It is also a phenomenon that after the Qiaolin Huolong Firework ceremony became a national intangible cultural heritage, children entertained themselves through the ceremony. This phenomenon has appeared in the three villages of Qiaolin named Lin. The interactive relationships that the children formed with local villagers through swimming dragons showed that, as the youngest generation of Lin family members, they expressed their identification with the fireworks and fire dragon rituals and hence the practice of imitating the adults' rituals. Secondly, when Xiaolong visited each house to send blessings, the local villagers' attitude towards the children Youlong and Wulong was approving. They burned firecrackers to express their support and recognition for the children's Wulong team. Finally, before becoming an intangible cultural heritage, there is no Shaolong ceremony for children's dragons. From the 2009 video, we can see that the children's version also has the part of burning the dragon, and it is carried out with the help and guidance of adults. When the dragon-burning ceremony is being prepared, the elders even sprinkle fairy water on the children's team heading to the dragon-burning site. This is exactly the same as the adult dragon-burning ceremony. It shows the attitude change process of the elders from initially considering it as children's play to recognizing it and then treating it as a formal ceremony. Therefore, the emergence of the children's Wulong team reflects the interactive process of expressing recognition to family rituals as the youngest generation of the Lin clan, and expressing recognition to future generations as the elders of the Lin clan. At the same time, the elders of the Lin clan once again expressed their recognition of the Qiao Lin Huolong Firework Ceremony through the children's Shaolong Ceremony. Whether it is the Shaolong ceremony for adults or the Shaolong ceremony for children, they express the consistency of their attitude towards the ceremony, which is an identification with the family culture.

2) Expression to the external world

By no means exclusive to the cultural order of pre-modern societies, myths of origins underpin the fabric of modern politics too, in the form of narratives of foundation that account for the political status quo. Just like the myths of pre-

modern societies, political myth asserts itself as an indisputable narrative, most typically concerned with “a political society that existed or was created in the past and which must now be restored or preserved” (Tudor 1972:138). Most importantly, political myth is never shared by a society as a whole, but is “always the myth of particular group” (Tudor 1972:139).

External expression through collective forms

We have mentioned above the relationship between relevant government departments, national intangible cultural heritage projects and representative inheritors of the projects. Since the Qiaolin Huolong Firework Ceremony became a national intangible cultural heritage in 2008, the Qiaolin Public Welfare Association, as a protection unit, has proposed to the three villages named Lin in Qiaolin that the three villages should jointly hold the ceremony in the future, but they have not received unanimous opinions. In the end, the three villages eliminated the representative members and established a ceremony team representing the entire Qiaolin, mainly responsible for external performances and other aspects. However, Qiaodong Village, Qiaoxi Village and Qiaonan Village are still organized in the same way as the previous villages. In the following seven years, they have not reflected the "national intangible cultural heritage" elements in their respective villages.

The "Qiaolin Wulong Team" was formed by representative members of the three villages in Qiaolin. They shoulder the obligations and responsibilities of inheriting the national intangible cultural heritage. And it needs to complete the corresponding policy tasks every year in order to enjoy the honor of "National Intangible Cultural Heritage". At the same time, local and provincial governments have also received supervision from the state, making it clear that relevant departments must provide corresponding economic support and assistance for national intangible cultural heritage projects. Because it is under the two relationships of mutual supervision and support that Qiaolin Huolong Firework's external expression behavior is created. As mentioned above, just after it was selected as a national intangible cultural heritage in June 2008, it was invited to participate in large-scale performances in Guangzhou and Zhongshan in December of the same year. From 2009 to 2012, he was invited as an important local cultural representative to participate in events and performances in the center of Jieyang many times. In 2010, he went to Shanghai to participate in the Shanghai World Expo for a performance. In 2012, it was awarded the plaque of “Guangdong Province Intangible Cultural Heritage Inheritance Base” by the Guangdong Provincial Department of Culture. These are enough to show that after Qiaolin Huolong Firework became a national-level intangible cultural heritage, it actively expressed to the outside world with the support and support of various government departments. If the above examples are just to express the expression of a certain moment, I will introduce a more representative case below.

In 2013, the "Exploration·Inheritance" project was jointly planned by the Guangdong Provincial Department of Culture and Southern Television, and jointly produced by the Guangdong Provincial Culture and Art Information Center and Guangzhou Pinrui Culture Communication Co., Ltd., which was launched in April 2012. This project plans to select 96 projects from the 446 intangible cultural heritage projects at or above the provincial level in Guangdong Province and shoot them in

episodes. It is the first large-scale production in Guangdong Province to systematically organize and record the intangible cultural heritage projects at or above the provincial level. On the morning of June 20, 2013, the Guangdong Provincial Department of Culture held a press conference for the launch of "Exploration·Inheritance". The program will be broadcast every Saturday from June 22 of the same year, with rebroadcasts on Sundays. "Exploration·Inheritance" Qiaolin Huolong Firework is one of the episodes in the documentary, which lasts for 20 minutes. It specifically talks about the entire process of Qiaolin Huolong Firework from production to Shaolong.

From the program video, we can see that the banner at the front of the team reads "National Intangible Cultural Heritage, Qiao Lin Wulong Team". The characteristics of the Wulong team's costumes are yellow headscarves, red long-sleeved upper body, yellow vests and trousers, red ropes tied around the waist, and ankle boots. Secondly, the video specifically introduces the modeling characteristics of Wulong, the key points of Zhalong skills and the installation of fireworks. For example, a Long requires about 7,000 fireworks. They are arranged in an orderly manner and each firework is connected through leads. Then the leads of each section of the dragon body will eventually converge into a main lead line, and Shaolong starts from the main lead line of each section. A stage was set up at the Shaolong site. The stage background poster read "Qiao Lin Huolong Firework and New Year Gala", and the banner fireworks lit up with "Congratulations to the people of the city on the New Year."

This project was initiated under the guidance of the Guangdong Provincial Department of Culture, and a press conference was held, which fully reflects its importance and influence. The documentary details the history of the Lin clan and the entire process of the Qiao Lin Huolong Firework Ceremony. As a municipal inheritor, Lin Yuxin also participated in it at that time. He said, "This video recording was not recorded during the Spring Festival. It was organized by the Qiaolin Charity Association to help everyone cooperate in the recording of the documentary. Two Longs were produced at that time, and Qiaodong Village, Qiaoxi Village and Qiaonan Village all participated in the recording. The process lasted nearly a month."¹⁴⁵ As a collective external expression, as before, the ceremony team composed of representatives from the Qiaolin Charity Association and three villages fully cooperated with the filming work. The program showed scenes of teams carrying two dragons swimming in major places such as Shuangzhong Temple, Mazu Temple, villages, streets, etc. However, the flag escort team, carp team, phoenix and other ritual elements in the formal ceremony were not involved.

Therefore, after becoming a national intangible cultural heritage, in order to better cooperate with various government departments in the protection of intangible cultural heritage, the Qiaolin Huolong Firework team was established to cooperate with external expression matters. At the same time, it can also meet the needs of national-level intangible cultural heritage projects and their representative inheritors to complete corresponding performance related to the protection of intangible cultural heritage every year. This also well reflects the purpose of national legislation and related policy formulation for intangible cultural heritage. Secondly, the Qiaolin Huolong Firework ceremony has limitations in application scenarios, such

¹⁴⁵ Interview, Lin Yuxin, Jieyang Municipal Inheritor, December 13, 2023

as setting off fireworks. In Chapter 3, we mentioned the ban on setting off fireworks that began in 1993. If it leaves the national intangible cultural heritage list, the Qiaolin Huolong Firework ceremony will no longer be held due to the ban on fireworks. It can be seen from this that the Lin family easily obtained "privileges" in declaring the right to set off fireworks, so that they were able to preserve the most important features of the ceremony and the right to hold it.

Since then, Qiaolin Huolong Firework has continued to receive social honors and recognition. Including being selected for the "Beautiful China 2014 China Report Spring Festival Gala" program. At the same time, Shantou TV in Chaoshan area conducted a 7-minute exclusive interview report on Qiao Lin's Huolong Firework Ceremony in 2017. On February 24, 2019 in Shantou City, Qiaolin Junior High School launched the "Intangible Cultural Heritage into Campus" activity. Mr. Lin Jiannan, the inheritor of Qiaolin Huolong Firework project, led the dragon dance team to the school to tell students about the history, current situation and performance skills of fireworks and fire dragons. In 2021, a Huolong Firework model was donated to the Jieyang Municipal Museum for the display of "Light of Culture - Jieyang Cultural Heritage Exhibition" to promote Jieyang's excellent folk art, which was highly praised by many tourists and experts. These successive social concerns have also indirectly strengthened the Lin clan's sense of identification with the Qiao Lin Huolong Firework Ceremony, and promoted inter-village and inter-ethnic communication and understanding.

External expression of Qiaodong Village, Qiaoxi Village and Qiaonan Village

While the Qiaolin Charity Association organized the Qiaolin Wulong team representing the three villages, Qiaodong Village, Qiaoxi Village and Qiaonan Village still held the Qiaolin Huolong Firework ceremony in their respective villages according to the original method. What can reflect that they have begun to officially express their "national intangible cultural heritage" through the Qiaolin Huolong Firework Ceremony is the pennant at the front of the team. From the interview information obtained, it is known that Qiaodong Village, Qiaoxi Village and Qiaonan Village used banners embroidered with the words "National Intangible Cultural Heritage" in 2015, 2022 and 2017 respectively. According to Lin Leichuan, one of the ceremony leaders in Qiaodong Village. "In the past, the three villages collectively used the Qiaolin Charity Association's flag with "National Intangible Cultural Heritage - Jieyang Qiaolin Fireworks and Fire Dragon", but they were rarely used in their own villages. In 2015, Qiaodong Village was going to visit relatives of the Lin clan out of town, and after discussion, the Qiaodong people made a flag for their own village." Two years later, in 2017, Qiaonan Village also began to display flags representing national intangible cultural heritage honors. Qiaoxi Village will also come into use in 2022. From then on, the three villages surnamed Lin in Qiaolin began to express this national glory in their own way. This also created a situation where there was a collective expression organized by the Qiaolin Philanthropist Association, and there were also situations where the three villages each expressed through ceremonies that they had national honor and the right to hold ceremonies.

After the three villages in Qiaolin integrated national honor into their ceremonies, they found through field observations that they would place more

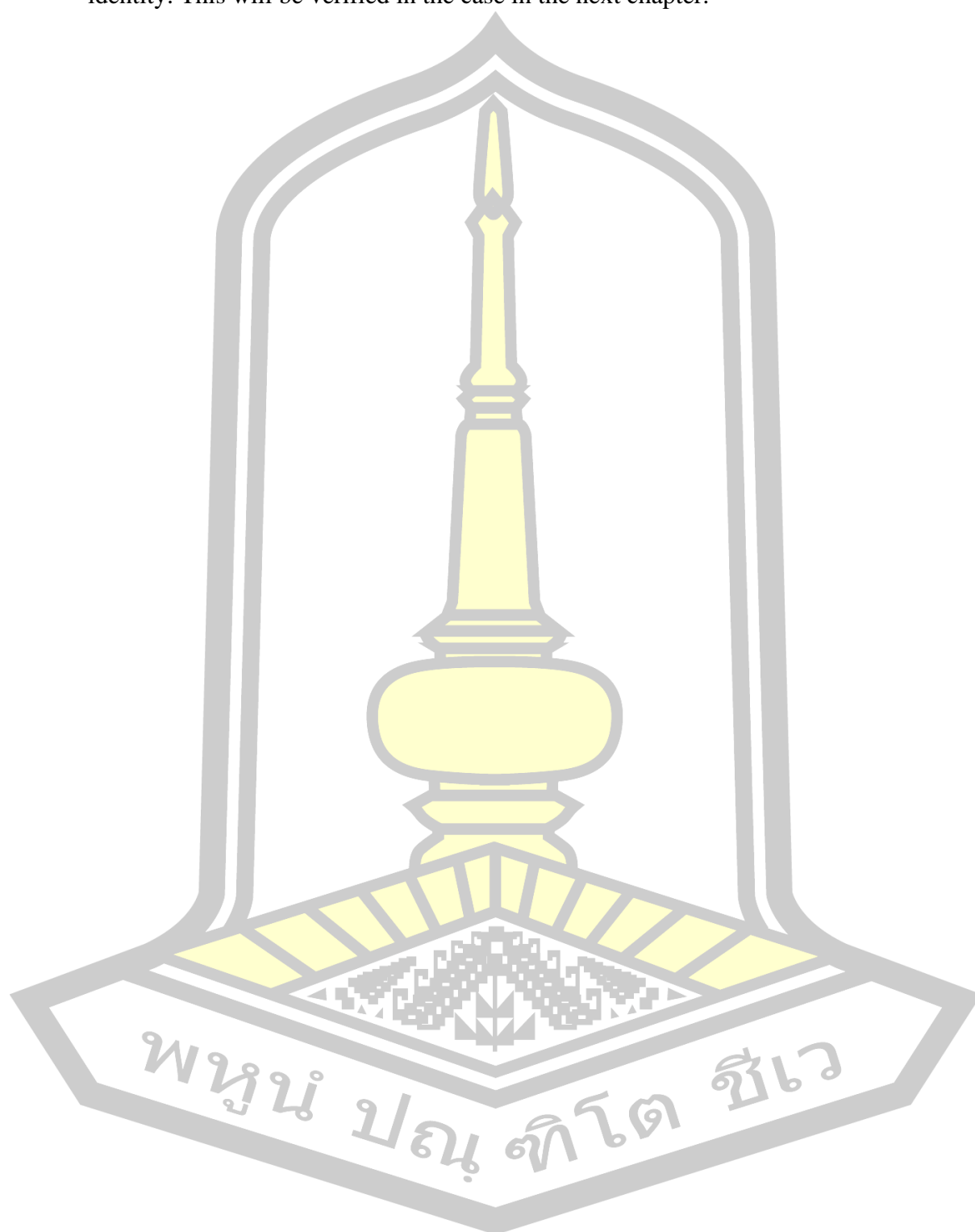
emphasis on the profoundness of their history. "600 years of history" or "it existed in the Ming Dynasty" were the most commonly used terms in interviews. Opening words. Qiaodong Village showed its influence by changing the dragon burning venue and expanding the scale and scope of the ceremony. And accept news interviews from various places to increase influence and attention. Qiaoxi Village contacted the media starting from Zhalong to interview and follow the process of making the dragon, and publicized the scale of the ceremony in advance to attract more people to visit. According to the interview, Qiaonan Village often changes the dragon burning venue. In 2023, they chose to hold it in a busy city, and invited leaders at the municipal level, district level and surrounding areas in advance to watch the Shaolong ceremony on site. Of course, the above is just one of the ways they express themselves externally. But it can already be seen from this their attitude towards this "national intangible cultural heritage". They gradually recognized this national honor, just like the plaques awarded by successive emperors hanging in the Lin family temple. In modern society, the Huolong Firework ceremony has become an effective business card for them to demonstrate the social identity and social status of the Lin family.

The above description of the changes in the Qiaolin Huolong Firework ceremony after it became a national intangible cultural heritage shows that the country attaches great importance to intangible cultural heritage. This is a special case of the combination of culture and politics. The status of national intangible cultural heritage adds the status of representing national culture to the cultural heritage that originally only represented family or locality. This "identity" is subject to the supervision and management of the state, both in terms of the ceremony itself and its representative inheritors. At the same time, it also makes the need for external representation of the ceremony urgent, in which the external representation of the cultural identity of Jieyang region or Guangdong Province symbolizes the results of "performance" within the scope of supervision. This feature was verified by comparing the process and display of the original Huolong Firework ceremony. At the same time, the Huolong Firework Ceremony is an opportunity for the villagers of the Lin clan to gain the honor of national cultural identity. Through rituals, they continue to tell the glorious history of the Lin clan, and at the same time express their achievements in modern times, which play a key role in building modern identity.

Conclusions

The above research on the Huolong Firework ceremony in the national intangible cultural heritage dimension shows that changes in the Huolong Firework ceremony are directly related to political and cultural policies. This is a clear adjustment from the Huolong Firework ceremony described in Chapter 3 before it became an intangible cultural heritage. During this period, the Huolong Firework ceremony reappeared in the cooperation of three villages, and its image as a representative of the Lin clan was externally represented through performances. It exists in two forms: collective and independent in the three villages. The collective organization mainly responds to the responsibilities and obligations required as a national intangible cultural heritage. While sharing the glory of national intangible cultural heritage, the hosting formats of the three villages also reflect the corresponding political and cultural policies, and the methods are different. This reveals that cultural politics has a direct impact on Huolong Firework rituals. It affects

the way people with the surname Qiao Linlin construct and represent their self-identity. This will be verified in the case in the next chapter.



CHAPTER V

Huolong Firework Ceremony 2023: Time and Space Compression of Self-Identity and Representation

Introduction

By studying the case of the Huolong Firework Ceremony in 2023, it shows us how the Qiao Lin Huolong Firework Ceremony combines the past and present ritual phenomena that occur within the boundaries of the Lin clan in Qiao Lin. This is a superimposed space and time, superimposed space and time, which preserves the memory of the present and the past. The three Lin villages all held Shaolong ceremonies at the same time and within the boundaries of the Lin clan. The Shaolong ceremony scene showed the ritual elements that people surnamed Lin added or adjusted to the ceremony in different historical periods. After the ceremony became a national intangible cultural heritage, ritual elements with national identity were also adjusted into it. At the same time, in this space that compresses history and people of different ages and identities, the construction and representation of the Lin clan's self-identity through the Huolong Firework ceremony is reflected.

5.1 Compressed representation of memory

In the three years from 2014 to 2016, the author has continued to pay attention to folklore activities in Chaoshan area and collected numerous on-site materials of folklore activities. The Chaoshan area here mainly includes the three cities of Chaozhou, Shantou and Jieyang. People in this area have their own unique language - Chaoshan dialect. Their folk activities are concentrated during the Chinese Spring Festival, which lasts until the third month of the lunar calendar. Almost every village or village with a family name has its own customs of welcoming and worshipping gods. Some villages will also have their own unique ritual activities, such as "big pig racing", "fire jumping", "Wandering Lantern", "Youzhe Lantern" and so on. On February 17, 2016 (the tenth day of the lunar calendar), the author arrived in Qiaolin, Jieyang City, and watched the Huolong Firework ceremony held in Qiaonan Village for the first time, and has been deeply impressed by it ever since.

Due to work arrangements, I did not visit Jieyang Qiaolin in 2017 and 2018. In subsequent interviews, I learned that in 2017, all three villages held Huolong Firework ceremonies. In 2018, the zodiac sign is the year of the dog. The dog and the dragon are not compatible, so it was not held. It will continue to be held during the Spring Festival in 2019. When I was preparing for another on-site inspection at the end of 2019, I encountered the outbreak of the COVID-19 epidemic, and all group activities were banned in China for three consecutive years.

5.1.1 The official expression of the ceremony in the interview

Until the epidemic gradually eased in 2022, the author got in touch with Mr. Lin Jiannan (1947), the representative inheritor of the Qiao Lin Huolong Firework Ceremony in advance. And visited Qiaolin Charity Association on February 10, 2022 (the tenth day of the lunar calendar) to conduct an informal interview with

him. Because it was a temporary appointment, I waited for Mr. Lin's reply in the afternoon, so I picked up my friend who speaks Chaoshan dialect and immediately went from Shantou to Jieyang, arriving at the agreed place - Qiaolin Square at 16:00 that afternoon. This was my first meeting with Mr. Lin Jiannan. He was pushing his bicycle and talking to me while walking. He took me to Shuangzhong Temple and told me the heroic stories of the gods in the temple. Then he told me that, "although it is the tenth day of the lunar month, you are unlucky today. We originally burned dragons on the night of the tenth day of the lunar month, but this year it was changed to the sixth day of the lunar month. Due to the epidemic, fireworks and firecrackers are prohibited in our hometown, making it difficult to hold events. After much deliberation, I went to the boss of Wangtian Lake Scenic Area to discuss using their platform to hold the event."¹⁴⁶ He showed me the performance at the scenic spot on February 6 through his mobile phone. "After the owner of Wangtian Lake Scenic Spot saw it once, he said he liked it very much and hoped to come to Shaolong every festival in the future." However, Mr. Lin Jiannan said that Shaolong cannot be frequented because tourists often see it and it is not novel. At the same time, he showed me a report on "CCTV's World Finance - Jieyang, Guangdong: Fireworks and fire dragons celebrate the Lantern Festival." Through the video display, he also introduced to us that Qiaolin Huolong Firework has become a national intangible cultural heritage project since 2008 and his identity as a national intangible cultural heritage inheritor. He also mentioned the current inheritance situation. As he talked, he led us to the nearby Mazu Temple. Speaking of this temple, it is in the shape of a ship, which is a shape that is not found in Mazu temples across the country. After going around in a circle, we returned to Qiaolin Square. He pointed to the ancient building opposite the stadium and introduced that it was the ancestral hall of the Lin family.

Finally, we came to the office of Qiaolin Charity Association next to the square. The honorary certificates of Qiaolin Huolong Firework and its inheritors are displayed in the association hall, including honorary plaques and ceremonial inheritance pedigrees of district-level, municipal-level, provincial-level and national-level intangible culture. The small rooms on the left and right sides of the hall contained complete dragons and phoenixes as well as various components used in the ceremony. He introduced to me their uses and methods of use one by one. After walking out of the room, he happily introduced a plaque hanging next to the door that read "Guangdong Province Intangible Cultural Heritage Inheritance Base-Training Center". Finally, he also mentioned the government's strict requirements for intangible cultural heritage projects, and they must do a good job every year. And invited me to participate in the Huolong Firework ceremony starting at the Spring Festival in 2023. In desperation, it was getting late, so Mr. Lin gave me a book introducing the content of fireworks and fire dragons produced in 2013 - "Dragon Dance·Qiao Lin Fireworks and Fire Dragons". And told me that there is also a legendary story about "evil does not suppress good". In this way, our first meeting ended in a relaxed conversation atmosphere.

The following information was obtained during the first contact with Mr. Lin Jiannan. First of all, I learned that the Lin clan's beliefs and important sacrificial sites include Shuangzhong Temple, Mazu Temple, and Lin Family Temple. The

¹⁴⁶ Interview, Lin Jiannan, villager of Qiaonan Village, president of Qiaolin Charity Association, 2022-02-10

distance between the three locations is about 100 meters. Secondly, in 2022, a Qiaolin Huolong Firework Ceremony was held in cooperation with the Tourism Bureau. Representatives from the Qiaolin Charity Association organized 4 dragons and 4 phoenixes, and performed the shaolong ceremony in advance on the sixth day of the lunar calendar. Third, the Qiaolin Charity Association, which represents the collective interests of the three villages, has won many honors by organizing Qiaolin Huolong Firework external performances, and has been recognized and awarded a plaque by the Guangdong Provincial Government for its inheritance work. Fourth, due to the epidemic, group activities cannot be held for three consecutive years. However, due to the very strict national review of the protection of intangible cultural heritage projects, Mr. Lin Jiannan, as a national inheritor, faces tremendous pressure to inherit. After sorting out the above details and reviewing relevant literature, I continued to keep in touch with Mr. Lin Jiannan and made an appointment for a second meeting.

5.1.2 Historical memories of the ceremony

On October 18, 2022, we met for the second time in the form of a formal interview. This interview is based on the content of the first interview, and provides a detailed understanding of Qiao Lin's historical summary of the Huolong Firework ceremony, the holding of the ceremony during the epidemic, the details of the ceremony process and inheritance, and his own growth related to the Huolong Firework ceremony. experience. The meeting place is scheduled to be held in the office of Qiaolin Charity Association. Below I will describe the outline of the interview.

Review of history

Mr. Lin Jiannan first introduced us to the history of "Jiumu Linjia" and how they moved from Putian, Fujian to Qiaolin, Jieyang. At the same time, the Mazu temple in the village is emphasized to express the kinship relationship between Qiao Lin, a person named Lin, and Lin Mo (the prototype of Mazu). The reason why he took the lead in organizing the event was because his ancestors, such as his uncles and grandfathers, were the main persons in charge of the Huolong Firework in the area. Therefore, he gained the support of the elders in the area and recommended him to take the lead in organizing the event. He said that during the People's Commune period, the commune organization took the lead in organizing the event, but it was discontinued during the Cultural Revolution. His memories of the Huolong Firework Ceremony mainly focus on after the reform and opening up, when the village offices of three villages took the lead in organizing it.

Special arrangements for intangible cultural heritage assessment during the epidemic period

Group activities were banned for three years during the pandemic. Mr. Lin Jiannan, who needs to accept the successor's performance appraisal every year, also expressed that he was very anxious. He said that every year, the Qiaolin Huolong Fireworks event needs to reach 10 performance points to meet the government's performance standards. Points can be earned for holding ceremonies, training, exchange activities, etc. related to Qiaolin Fireworks and Fire Dragons. If the performance is not achieved, it will affect the activity funds for the next year (corresponding to the government project funds). If the project is not held for many years, the project will be disqualified as an intangible cultural heritage.

Therefore, finally in the third year of the epidemic, when society had not fully allowed activities with high crowd concentration, they chose to cooperate with local tourist attractions and held a dragon burning performance in scenic spots that allowed crowds to gather. This is a ceremony that will be held at Wangtian Lake Ecological Tourism Resort on the sixth day of the lunar calendar in 2022, which was mentioned when I first met Mr. Lin. In this meeting, he introduced the situation of the scene to me in more detail. "The 'Happy New Year' fireworks banners and fireworks waterfalls were lit in sequence. After 10 boxes of ground fireworks were set off, 4 phoenixes were burned, and another 20 boxes of ground fireworks were set off. Then 2 dragons came out one after another to burn the dragons, and then Set off remaining ground fireworks." The scene at that time was also reported by CCTV Financial Channel. Mr. Lin went on to explain, "For example, interviews and broadcasts on Jieyang TV Station will receive 2 points, and interviews and broadcasts on the Central Financial Channel will receive 5 points. Those held in 2022 will be counted in the performance in 2021."

Although it is held in a tourist area, it has also attracted the attention of the public security department. The ceremony needs to be reported to the local public security bureau. The author mentioned in Chapter 3 that the policy of restricting fireworks and firecrackers was introduced in 1993, and the review of fireworks and firecrackers has become more and more strict. The three villages of Qiaolin used to be able to hold ceremonies freely, but now they all need to report. Mr. Lin said that it is difficult for a single village to apply successfully. Three villages need to combine their application opinions together, and then the Qiaolin Charity Association, a national-level intangible cultural heritage protection unit, can apply on behalf of it, making it easier to successfully apply. To purchase gunpowder, you must use the state-designated and qualified Chaozhou Gunpowder Factory. Later, due to the national restructuring, the Chaozhou Gunpowder Factory was merged, and the procurement of gunpowder was now transferred to the Liuyang Gunpowder Factory. At the Shaolong ceremony, technical personnel from the Gunpowder Factory need to be on site to obtain qualification recognition. Regarding the number of spectators participating in the event, "Relevant departments require that the number of on-site participants cannot exceed 1,000, and any excess number must be reported to the provincial level. However, the actual number of on-site participants every year exceeds the limit by more than 10 times." The above is the process and situation encountered during the Huolong Firework held in 2022. We can also see from this the gradual slowing down of epidemic policy restrictions. When national intangible cultural heritage projects with special manifestations also need to complete national performance, local departments understand and recognize the culture of the local people.

Group performance situation

In addition to the cooperation with tourist attractions under special circumstances mentioned above, Qiaolin Fireworks and Fire Dragon, as a national intangible cultural heritage, is no longer as easy to participate in invitation activities for large commercial or individual enterprises as before. "We are at the national level and we only need to serve the country, so others are generally rejected." He cited the example of participating in the International Tourism Festival in Zhongshan City in

2008 and the 2010 Shanghai World Expo. The Zhongshan Tourism Festival limits the number of people to more than 20 people because it requires arranging food, accommodation, round-trip travel expenses, and the production of fireworks, which are all very expensive. Another example is that the Shanghai World Expo is limited to 16 people. The longer the journey, the higher the cost. He made the following analogy, "Fireworks are expensive, but the excitement during the performance is short-lived." Considering that not everyone understands the production cost of Huolong Firework and its high cost, it is easy for those who do not understand to accept it. Therefore, he chose to directly reject many private or corporate invitations to perform, also to preserve a good impression on the other party and Qiao Lin.

From the first interview, we have learned that when we cooperated with the local tourist attraction, we made 4 dragons and 4 phoenixes, but on the night of the sixth day of the Lunar New Year, only 2 dragons and 4 phoenixes participated in the dragon burning in the tourist attraction. Ceremony is also expensive. Qiao Nishimura and Lin Siyi also participated at the time, and this was confirmed from his interview. Lin Siyi expressed to me the same meaning as Mr. Lin Jiannan. "External activities organized by the Qiaolin Charity Association are of a performance nature, so Shaolong will not be held after every performance. If there is Shaolong, the number of fireworks used will be less, in line with the principles of cost reduction and reusability. It is different from the situation where the three villages each run it. If the village runs it, it will need a new one every year."¹⁴⁷

About the ceremony and future plans

During the interview, Mr. Lin Jiannan introduced me to the ritual process of Qiaolin Huolong Firework. "From the first to the sixth day of the lunar month, there are Youshen, Youlong, Wulong (depending on the size of the venue), and carp (at least 8, the number can be increased according to the number of participants). From the seventh to the eighth day of the lunar month, put gunpowder on Youlong's Long, Phoenix, and Carp. Grandpa Jiu, we will perform Shaolong on the tenth day of the lunar month." Normal activities in the village are generally in two colors: Qinglong and Honglong. If there are special days, there will be Qinglong, Honglong, Huanglong and Bailong. He also introduced that the process and configuration of performances held in the village are different from those performed outside. If the Shaolong ceremony is held in the village, there will be a centipede tree, which contains 1 centipede, 1 dragon and 2 flower baskets. The dragon inside is a ready-made small dragon. But after the reform and opening up, it was gradually cancelled, and major fireworks factories stopped doing it. Then there will be Carp, Phoenix, and finally Shaolong. The scale of fireworks used will be much larger than that of outdoor performances, and it will be more lively. "If there are two dragons, the number of people responsible is about 80 to 90 people. One dragon is expected to cost 300,000, and two dragons will cost 600,000. The total cost is nearly 1 million."

In addition, Mr. Lin said that the previous event venue was in Qiaolin Square in front of our current door, but now the population of Qiaolin has increased from a few thousand to more than 20,000, and the streets were very crowded at first. They are preparing to move to the sports park in front of Qiaocun Middle School, covering an area of 30 acres. We are preparing to build a new fireworks and fire

¹⁴⁷ Interview, Lin Siyi, Qiao Xicun, participant in external collective performance, 2023-12-19

dragon pavilion, and currently plan to build a new 3,000-square-meter event venue. This year, there are national-level intangible cultural heritage project funds that can be applied for, and we hope to obtain government support through application. "The plan is to apply to the government for RMB 900,000. It is expected that if the government can approve RMB 500,000, the people will donate RMB 1.5 million, totaling RMB 2 million. The new square is larger and can display more content. The sizes of Rulong include three sections and five sections. , seven-section dragons and nine-section dragons. In daily life, nine-section dragons are mainly used, consisting of a dragon head and a dragon tail, plus a seven-section dragon body, which is a nine-section dragon, with a total length of more than 30 meters. "

In the second interview, which lasted for about three hours, the questions raised by the author were mainly based on the problems and doubts discovered during the first interview, and further exchanges were conducted. Mr. Lin Jiannan extended the continuity and uniqueness of their local culture in Jieyang from the blood relationship between Jieyang Qiaolin and the Lin clan in Putian. From the cooperation with tourist attractions during the epidemic, it reflects the choices and efforts made by national intangible cultural heritage projects and national inheritors for inheritance work in different periods. At the same time, it also shows the flexibility of Qiaolin Wulong Team organized by Qiaolin Charity Association in external cultural display, and expresses that Qiaolin Huolong Firework will continue to work hard in the direction of creating a better cultural inheritance environment and expanding cultural influence. . Different from the collective image displayed, the Qiaolin Huolong Firework ceremony held by each of the three villages within the Lin family is an internal expression of the Lin family. It conveys information about the long history of the clan, orderly inheritance, and national cultural identity internally to express the identity of the self-culture.

5.2 Fireworks and Fire Dragon Ceremony in 2023: Compression of Time-Space

The holding of the Huolong Firework ceremony every year requires approval from various departments. This is not only because the ceremony requires approval for fireworks, but also because the country's attitude and policy towards the new crown epidemic has not yet been finalized. Therefore, whether this year's ceremony will be held or not, in addition to the ban on fireworks and firecrackers we mentioned in Chapter 3, will also involve the impact of the epidemic. Released in the second interview with Mr. Lin Jiannan, the Huolong Firework ceremony may be held during the Spring Festival this year. The author once added contact information to Lin Haoxin (1995), a ritual member who met at the Shaolong Ceremony in Qiaonan Village in 2016, so he took the initiative to contact him and inquired whether there would be a ceremony in 2023. He told me there was no concrete confirmation yet, but they were already in Zalong. Therefore, I went to the Zhalong site in Qiaonan Village on January 1, 2023.

5.2.1 Zhalong starts (mid-December 2022)

Qiao Nan Village

The author arrived at the Zhalong site in Qiaonan Village at four o'clock in the afternoon on January 1, 2023. This location was the place where the Shaolong ceremony was held in 2016. The dirt floor at that time has now been paved with a

basketball court with a cement floor. The place where Zhalong is located is located on the east side of the stadium in an iron boron built with donations from villagers in 2018. Nearly thirty motorcycles have been parked in front of the iron gate. After meeting my contact person Lin Haoxin, he took me to see their current progress in Zhalong. At the scene, I saw that the weaving of the two dragon heads had been basically completed, and other people were busy weaving the two dragon tails and the phoenix. Although it has not yet been confirmed whether the ceremony can be held this year, the young people in Qiaonan Village "secretly" made the dragon in advance. According to the feedback given to me by Lin Haoxin, "We have started to treat dragons since mid-December. The Spring Festival has not been held for three years. No matter whether it can be done or not, everyone can't help but start to treat dragons first." From the scene at the scene Look, everyone is preparing for the ceremony that is about to take place this year, and there is no feeling of "I don't know if it can be held" at all.

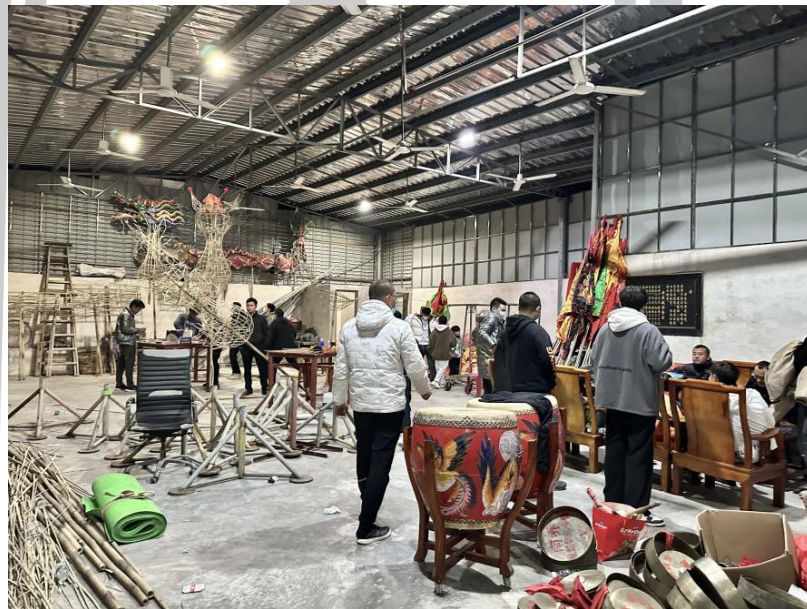


Figure 47 Qiaonan villagers pierce dragons in iron boron

Source: Filmed from Lyu Zhanhua (2023.01.01)

At about 8 o'clock in the evening, more villagers came one after another. Those who worked on the scene in the afternoon continued to return to the production site after going home and having dinner. At this time, many young or middle-aged "assistants" began to appear around them. They continued the progress of the afternoon, and one of the dragon tails had already been tied up and started to be "papered", that is, wrapping the outer layers of the woven dragon tail skeleton with layers of rice paper. Tonight, Lin Haoxin was also doing the paper-pasting process, and his "assistants" also started to help. Some learned while watching, while others started directly. When the other side is in a hurry and needs help cutting bamboo or registering information, they go to the other side to help. Therefore, the "assistants" referred to here refer to the villagers in Qiaonan Village who have participated before or just participated this year, and who appear temporarily in various aspects of the

ceremony that require manual help. Some "assistants" are very familiar with every link, and are even the person in charge of a certain ritual link. Although they have a clear division of labor, they will assist each other to complete each link on site. And they are known to only say that they are here to "help," so the author calls them all "assistants."

There were female primary and secondary school students who specially came together or those who came with their parents to sign up for the ceremony. There were also whole families who came to the scene to donate. Lin Yuekai, who was in charge of Zhalong, immediately arranged to register the name and issue a receipt for the donation. What was more interesting at the scene was that there were three or four-year-old children who needed to be held by their father. They all walked to the carp and, with the help of their father, lifted the carp to show their strength. In addition to the iron boron, there is also a gong and drum team composed of a group of fifteen-year-old teenagers who are training under the guidance of young coach Lin Haobo. It may be that the sound of gongs and drums training attracted the attention of nearby villagers. You can often see two or three groups of young people coming in groups of cars and motorcycles at the door. They stopped to watch for a while and then left, but after a while more motorcycle teams appeared in front of the iron boron to watch from a distance, and they went back and forth in this way until late at night.



Figure 48 Qiaonan villagers moved from the iron shed to Zhalong inside the Zhongxing Ancestral Temple

Source: Filmed from Lyu Zhanhua (2023.01.07)

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Figure 49 Qiao Nan Village is painting the color of the head dragon, dragon tail and phoenix

Source: Filmed from Lyu Zhanhua (2023.01.11)

Although there are still twenty days before the Fireworks and Fire Dragon Ceremony, from the above scenes we can understand that the villagers of Qiaonan pay a very high degree of attention to and recognition of the Fireworks and Fire Dragon. The mutual cooperation of the "assistants" at the scene reflected a familiarity and recognition of the collective ceremony of fireworks and fire dragons. The scene was bustling with people coming and going, and several interviewees expressed the same idea to me, "We feel that the possibility of holding a ceremony this year is very high. In fact, everyone has their own small business, but they are not interested in running it. Everyone closed the shop early every day to help make the dragon, and worked until two or three in the morning every night before going home." This expressed their uncontrollable excitement about holding the ceremony. Lin Haoxin told reporters that since the Secretary of Qiaonan Village decided to hold the ceremony this year on January 4, they have to do more. After confirming that the ceremony would be held this year, they stopped "quietly" holding the ceremony and moved directly back to the Zhongxing Ancestral Hall. And on January 12th, all the dragon parts were assembled in preparation for the Dianjing ceremony.

Qiaoxi Village

After watching the Zhalong scene in Qiaonan Village on the afternoon of January 1, at about 10:40 that evening, with the help of Lin Haoxin, he drove me to the Zhalong scene in Qiaoxi Village on his motorcycle. The location is located at Shao Mian Gong Temple near Qiao Xi Village Hall. That night there were more than a dozen young people at the scene who were making dragons. In terms of progress, the head and tail of one of their dragons have begun to be "pasted" and are almost completed. At the same time, some dragon sections have also begun. Lin Yuxin, who was in charge of the ceremony in Qiaoxi Village, happened to be at the scene. As mentioned in the previous article, he is the inheritor of Jieyang municipal intangible cultural heritage. He participated in the whole process of the external fireworks and fire dragon performances organized by the Qiaolin Charity Association. He

introduced to me the situation of Zhalong in Qiaoxi Village this year, and emphasized the key points of Zhalong technology, explaining his proficiency in mastering the Zhalong technology. He will also go to Qiaonan Village to help young people and guide Zhalong on technical precautions. In addition, he introduced to me that the dragon scales on all the dragon cloths on the dragon body are almost completed, and invited me to continue to visit tomorrow afternoon.



Figure 50 Qiaoxi villagers make Long inside the Shaomian ancestral hall
Source: Filmed from Lyu Zhanhua (2023.01.02)



Figure 51 Qiaoxi villagers make Long inside the Shaomian ancestral hall
Source: Filmed from Lyu Zhanhua (2023.01.02)

Therefore, the author went to Qiaoxi Village again the next afternoon and saw Mr. Lin Daoxin (1943) leading his eldest son Lin Mingchao (1979), second son Lin Kunming (1983) and son-in-law Lin Ganzhi to paint the dragon body on the spot. Some of them are responsible for the background color of the painting, some are responsible for the dragon scales or the "eight treasures" on the dragon's body, and sometimes they interchange and cooperate to speed up the painting. According to Lin Mingchao, after they finished painting Qiaoxi Village, they would also paint Qiaonan

Village, but Qiaodong Village did not invite them to paint this year. Mr. Lin Daoxin, who is 80 years old this year, said, "I started painting dragons when I was in my forties, almost after the reform and opening up." He is mainly responsible for the dragon heads, tails and key dragon shapes on the dragon's body. painting. In addition to being responsible for painting dragons in Qiao Xi Village whenever there are fireworks and fire dragon ceremonies, he also served as the general conductor of all wall murals during the renovation of Shuangzhong Temple this year. His two sons and son-in-law have other jobs in their daily lives, so they only take time out to help with the painting whenever there is a fireworks and fire dragon ceremony.



Figure 52 The square in front of Shaomian Ancestral Hall in Qiaoxi Village
Source: Filmed from Lyu Zhanhua (2023.01.12)

From this we can see that Qiao Ximura has a high degree of control over the completion progress of the production. Because all the people from the technical to the later stages of dragon painting are villagers from Qiaoxi Village. Lin Yuxin, a municipal inheritor, personally guides Zhalong technology, and Lin Daoxin, a highly experienced dragon painter. With such a complete set of talents, the production progress will naturally be relatively smooth and highly efficient. On the afternoon of January 12, Qiaoxi Village displayed everything that Dragon and Phoenix had prepared in the square in front of the Shaomian Gong Temple, and gathered young people in the village to start arranging the process of the Dianjing ceremony, as well as the ceremony Distribution of personnel to each link in the team.

Qiaodong Village

On the afternoon of January 4, with the help of Dr. Zheng Cheng, a native of Jieyang, the author contacted Mr. Lin Zhilong, one of the ceremony leaders in Qiaodong Village, and together we went to the scene of the ritual ceremony in Qiaodong Village. This year's Zhalong event in Qiaodong Village was held in the auditorium of Qiaodong School. The first thing that comes into view when entering the auditorium are two dragon heads that have been papered, with the flag of

"National Intangible Cultural Heritage - Jieyang Qiaolin-Qiaodong Dragon Dance Troupe" hanging in the middle. There is a small colorful dragon under the flag that contrasts with each other. The perimeter of the stage in the auditorium is the work area for their recent production. Lin Leichuan, another ceremony leader in Qiaodong Village at the scene, told me that now their two-headed dragons have been completed, and they will invite painters from Shantou to paint them next. He also said that he would make two more phoenixes and carps next. What is special about the scene is that in addition to the small dragon next to the flag before entering the door, there is also a small overall dragon that can be lifted by one person, but it is not painted. Lin Leichuan explained that it is used for daily external display. At 8 o'clock in the evening, they invited a master bamboo cutter to cut bamboo on site and start making the frame of the "carp". At the same time, a rehearsal of a gong and drum team composed of children also began outside the auditorium. Their overall age was relatively younger than the teenagers in Qiaonan Village. But they also showed a very hard-working attitude and continued to rehearse until 10:30 pm before going home one after another.



Figure 53 Qiaodong villagers make Long and rehearse the gong and drum troupe inside Qiaodong School

Source: Filmed from Lyu Zhanhua (2023.01.04/01.12)

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Figure 54 Qiaodong villagers make Long and rehearse the gong and drum troupe inside Qiaodong School

Source: Filmed from Lyu Zhanhua (2023.01.12)

A week later, on the afternoon of January 12, the author came to the auditorium of Qiaodong School again. It was discovered at the scene that in addition to the two dragon heads on display, several young villagers were pasting two new dragon heads and two phoenixes on the stage of the auditorium. These are the two new faucets they made within a week, and they have basically pasted the rice paper on them and are in the process of repairing the details. Other villagers are busy repairing the rice paper of the two phoenixes so that they can start color painting the next day. Lin Leichuan explained to me that the dragon on display is the dragon of 2019. The young man wants to make two new dragons, Youlong and Wulong, that are bigger and taller, so he has been rushing to make them every day recently. On the afternoon of January 17, Qiaodong Village held a rehearsal for the entire ceremony team, including the junior Wulong team with children in charge.



Figure 55 The Youth Wulong Team and Junior Wulong Team of Qiaodong Village (1)

Source: Filmed from Lyu Zhanhua (2023.01.17)



Figure 56 The Youth Wulong Team and Junior Wulong Team of Qiaodong Village
(2)

Source: Filmed from Lyu Zhanhua (2023.01.17)

The rehearsal included determining the order of the various components of the Youlong team and practicing the various forms that need to be made during Wulong. By training the cooperation and tacit understanding of Wulong players, Wulong's dragon form looks smooth and comfortable. Under the guidance of parents, the Junior Wulong Team also began to train several common movements such as "Pan Longzhu" and "Long Chuanyue" in order to perform in scenes that need to be shown. After the rehearsal, all participants gathered together to distribute costumes and inform the process arrangements for the Dianjing ceremony the next day. Including Mr. Lin Longquan (1941), an elder of Qiaodong Village and the head of the entire Qiaolin Lin clan, and Mr. Lin Senyu (1948), the head of Zhangfang, also arrived at the scene. They are also following the arrangements of the Dianjing ceremony by Lin Shunjiang (1948), the person in charge of the ceremony.

Through field observations on ritual preparations in three villages in Qiaolin, it was shown that the people of surname Lin in Qiaolin paid high attention to and attached great importance to the Huolong Firework ceremony. This is demonstrated through their continued attention, active participation, financial donations, active cooperation during production or training, and the physical presence of their elders. At the production site, villagers in the three villages expressed their excitement and strong expectations for the ceremony to be held this year.

5.2.2 Qinglong: Space of Dianjing Ceremony

Through field observation, according to the order of the Dianjing ceremony in the three villages of Qiaolin this year, the following will introduce the on-site Dianjing ceremony in the three villages.

- Shaomian Gong Temple (2023.1.14)

The Dianjing ceremony in Qiaoxi Village is located in the walled village in front of the Shao Mian Gong Temple. The weather was hazy at 7 o'clock in the morning on January 14, 2023, and young people wearing red long sleeves and black pants had already arrived on motorcycles one after another in the walled village. Their clothes have "China" printed on the back, left arm, and left chest, as well as the

sponsor's name "Runjiang Pavilion". On the right chest, there is a dragon shape surrounding the Qiaoxi Dragon Dance Team's logo. A long red cloth was wrapped around the waist and tied around the waist, and sheaths with cloud patterns were put on the feet and calves. The members of the gong and drum team have exclusive clothes. The men's clothing is a top with embroidered dragon patterns and black trousers with knee pads. The women's clothing is a bed skirt embroidered with plants, colorful clouds and dragons, and red trousers.

At this time, Lin Yuxin arranged for several people to carry the Eight Immortals table from Shaomian Gong Temple to set up the altar, and personally placed the incense burner, tea, wine, three animals (chicken, fish, pork), steamed buns, fruits, sugar, paper festivals and other necessary offerings. Taste. Before 7:30, all the main participants in the ceremony had basically arrived at the scene and began to kneel down in front of the incense burner and burn incense. Then return to your respective positions in the team and get ready. As the gongs and drums sounded, the team members carried out ritual elements such as the command flag, five-square flag, carp and phoenix one after another from the Shaomian Gong Temple and placed them in order against the wall. The two dragons are placed in the middle of the fortified village and spread out. The dragon heads and the ceremonial procession are all facing the direction of the gate of the fortified village to prepare in advance for the dragons to swim after the Dianjing ceremony is completed.



Figure 57 Team members from Qiaoxi Village burn incense and prepare before the Dianjing ceremony.

Source: Filmed from Lyu Zhanhua (2023.01.14)

Around 8 o'clock, the "elderly group" from Qiaoxi Village wearing light yellow Tang suits arrived at the scene one after another. This is an elderly group composed of the most senior elders in Qiaoxi Village. They will participate in and provide guidance in discussions and ritual activities on important matters in the village. The first thing they did after arriving at the scene was to face the two dragons and kneel down and offer incense to show their respect. At this time, a large number

of media with cameras, drones and interview equipment appeared on the scene. Upon inquiry, they were found to be from official or mass media groups such as Jieyang Daily, Jieyang TV Station, and online self-media, as well as tourists from other places. They had already stood around the Eight Immortals Table in advance, looking for the best angle to capture the most important moment. Surrounding the periphery of the media are groups mainly composed of villagers in the village. In the crowd, the author discovered that Mr. Lin Jiannan from Qiaonan Village was also present. He was kneeling and offering incense. From the previous interview, we know that he is the representative inheritor of the national intangible culture of Qiaolin Fireworks and Fire Dragon. He is also one of the people in the two dragon dianjing ceremony in Qiaoxi Village today. Another elder who is responsible for dotting the eyes is Mr. Lin Shuxian (1948) from Qiao Xi Village. He was the first person in charge of the dragon head dance in Qiaoxi Village after the reform and opening up.

As the gongs and drums sounded at the scene, Mr. Lin Shuxian was holding a red bucket in his left hand and pomegranate branches and leaves in his right hand, "purifying (dispelling evil)" by sprinkling fairy water. After he walked out of the Shaomian Temple, he sprinkled the water from the position of the dragon's head all the way around the dragon. When the sprinkling is completed, the sound of gongs and drums stops. At this time, Mr. Lin Jiannan stood on the table and began to read blessings as an opening. After the congratulatory speech, Lin Yuxin announced to everyone: "Now, I would like to invite Mr. Lin Jiannan, the president of Qiaolin Charity Association, to start!" Then Mr. Lin Jiannan opened the red paper of the dragon glasses sealed on one of the dragons and read the congratulatory message: "The fire dragon lights up the eyes and makes the eyes bright, and the parade takes off to suppress the epidemic. The country is peaceful and the people are safe, and all industries are prosperous, and the years are on the journey." While he was reciting the words, he used a brush dipped in cinnabar to make strokes on the dragon's eyes from left to right to indicate that the dragon had obtained the soul. After Dianjing was completed, the team members raised and shook the faucet to show their high spirits. Immediately afterwards, Lin Yuxin continued to announce to everyone that Dragon No. 2 would invite Mr. Lin Shuxian, the old man, to serve as Dianjing. Mr. Lin Jiannan recited a congratulatory message: "Chonggong started his business for 800 years, inherited the intangible cultural heritage of the fire dragon, the red beads become virtues and enlightens the spiritual eyes, and the ancestors carry on the past and open up the future." After Mr. Lin Shuxian came to the meeting, he shouted, "The family is in peace." Immediately the gongs and drums sounded, and the crowd shouted "Shun". The two dragons after the dotting shook up and down under the control of Qiao Xi's team members, and bowed three times to the altar. Firecrackers were everywhere, and the marchers who had been waiting in line for a long time were struck by the leading gong, signaling the start of the journey. Then he started touring the territory of Qiaoxi and went to Youlong and Wulong.

The Shaomian Temple is shared by all the villagers in Qiaoxi Village. As mentioned above, Qiaoxi Village and Qiaodong Village both belong to the eldest son of the Qiao Linlin family, who has the highest seniority among the four families. Shaomian Gong Temple was once used as the "elderly group" in the Dianjing ceremony. They were aged between 60-80 years old and spent two hours following the procession through all the boundaries of Qiaoxi Village. They were former

participants and now witnesses of the ritual's inheritance. According to Lin Siyi, the parade route after the Dianjing ceremony is similar to the route on the first day of the lunar calendar. It mainly includes temples belonging to the Lin clan of Qiao Lin, important halls within the Qiao Xi Village family, as well as main village streets and commercial streets. They also told the villagers of Qiaoxi in advance that "there will be a dragon this year", and everyone will prepare sacrificial supplies and fireworks in advance. When the Youlong team passes by their area during the Spring Festival, they will set off firecrackers to welcome them.

-Zhongxing Ancestral Temple (2023.1.15)

The day after the Dianjing ceremony in Qiaoxi Village, that is, January 15, the Dianjing ceremony was also held in Qiaonan Village. The location was located in a wider open space in the village in front of the Zhongxing Ancestral Temple in Qiaonan Village. At 7:15 in the morning, Qiao Nan's team members were already moving the Eight Immortals table and brought a beautifully carved delicacy box to place on the sacrificial table. Candies and tea ingredients were placed in the delicacy box. However, there was also an incense burner on the altar, and I did not see the scene of all the team members kneeling in front of the incense burner and offering incense like the Qiaoxi Village team members did. There are about 40 red stickers with four-character words about dragon and phoenix posted inside and outside the walls of the village, such as the spirit of dragon and horse, dragon rising in nine states, phoenix dancing in nine states, Yu Feng holding beads, etc. The team members of Qiaonan Village were wearing sportswear with red long sleeves and black trousers, with red cloth tied around their waists. They were busy preparing for various matters of the confirmation ceremony. The elders of the elderly group wearing light yellow Tang suits also came to the scene one after another. Security officers wearing black police uniforms and helmets were also present at the scene, and they all wore walkie-talkies. You can tell they are members of the Qiaonan Security Team by the president on their left arm. One of them stood among them and was directing the work. Judging from the tag around his neck, he was still the deputy commander-in-chief on the scene.



Figure 58 Sacrifice platform in Qiaonan Village

Source: Filmed from Lyu Zhanhua (2023.01.15)

Near 8 o'clock, Mr. Lin Jiannan and Qiaonan Village Secretary Lin Xueming arrived at the scene. The author conducted a brief interview with the secretary at the scene about the important matters during the ceremony. He said, "We have a large number of people, so we must emphasize discipline, follow orders in our actions, and carry out what we have agreed upon previously. We must integrate this traditional culture into our villages and management. Secondly, we should pay attention to the work of inheriting culture among young people." Lin Xudong, the general conductor at the scene, expressed to me his gratitude for our arrival and looked forward to our idea of promoting Qiao Lin Huolong Firework. "If there are years when there is no ceremony, young people will get together to discuss it. In addition, we also have a gong and drum team that will perform outside during other festivals." Mr. Lin Jiannan also said, "Fireworks are now banned in Jieyang (because it is relatively close to the airport). Fireworks cannot be set off even during the Lantern Festival, which does not bring out the flavor of the New Year. As a very representative folk activity in Jieyang, it is quite popular, so it will definitely be featured on CCTV ." Secretary Lin mentioned that the Pandong Street where Qiao Lin is located is an area where fireworks are prohibited in 2021, which conflicts with the characteristics of fireworks and firecrackers, but the local government is very supportive of this cultural heritage. He added, "Jieyang City's Order No. 77 addresses the management of intangible cultural heritage, specifically mentioning Qiaolin Fireworks and Fire Dragons, and how to simplify the application process and carry out performances in an orderly manner." He expressed that the local government supports Qiaolin Huolong Firework's performance activities by simplifying and deepening the process. At the same time, by organizing folk activities, it helps to shorten the distance and communication with the masses, and has a positive effect on the revitalization of rural culture and rural industries.



Figure 59 Dianjing scene in Qiaonan Village(1)

Source: Filmed from Lyu Zhanhua (2023.01.15)



Figure 60 Dianjing scene in Qiaonan Village(2)

Source: Filmed from Lyu Zhanhua (2023.01.15)

Afterwards, the gongs and drums sounded on the scene, and the team members of Qiaonan Village, holding the content they were responsible for, walked from the Zhongxing Ancestral Temple to the open space of the village one after another, and lined up in order, waiting for the official start of the Dianjing ceremony. There were a lot of reporters and media who came to the scene today. Everyone gathered around the altar, which was made up of seven large tables and covered with a big red cloth. The camera had already been pointed in the direction of the three dragons. While the elders in charge of worshipping began to kneel down and offer incense, Lin Xudong, as the host of the ceremony, took a microphone to welcome the guests, media and villagers and delivered a congratulatory speech. Then began to announce the dianjing order of dragons 1 to 3 respectively, namely Secretary Lin Xueming, Mr. Lin Jiannan and an elder from Qiaonan Village. Each dragon's finishing touch will be accompanied by four congratulatory messages. The three dragons correspond to different greetings, all of which imply good wishes and New Year blessings to the people. Among them, Mr. Lin Jiannan read the same congratulatory message for the last elderly person who made the finishing touch as he read for Lin Shuxian in Qiaoxi Village, and also mentioned the word "intangible cultural heritage". After the Dianjing ceremony, Qiao Nan Village began to tour the Lin clan's important temples, religious sites and the main streets of Qiao Nan Village. The purpose is also to inform the Qiaonan villagers in advance that there will be a Huolong Firework ceremony during the Spring Festival this year.

-Qiaodong School (2023.1.18)

The dianjing ceremony in Qiaodong Village is scheduled to be held at 8:30 a.m. on January 18, and will be located on the playground in front of Qiaodong School. In the interview with Lin Leichuan in Chapter 4, we have learned that Qiaodong Village has always held ceremonies at the "Sanbilian" before, and it was not until 2023 that it made a new attempt and chose to hold the ceremony at a larger venue in the village. From the first time they came into contact with the villagers of

Qiaodong Village, they have been conducting zalong in Qiaodong School. Therefore, today they also chose to conduct the Dianjing ceremony directly at the main entrance of the school. Today, the team members from Qiaodong Village also arrived at the scene early to prepare for various tasks. Before eight o'clock, an old man wearing a dark red Tang suit had arrived at the scene. The altar at the scene was made up of two square tables, on which were placed sacrifices such as tea, wine, paper festivals, and three animals. The most eye-catching thing was the 80 large bags piled up, and there were also cinnabar for the finishing touch. Lin Kuncheng told me that in the past, the blood of the red comb on the top of the white chicken's head was used for dianjing. Now no one around the area raises this kind of chicken, and it is difficult to find, so cinnabar is used instead. At this time, the children who saw Xiaolong in the school were also very excited. They participated together accompanied by their parents. The members of the Qiaodong Gong and Drum Team are almost all composed of primary school students. They are the youngest among the three villages who also participate in the Gong and Drum Team.

Lin Longquan (1941), the patriarch of the Lin family, and Lin Senyu (1948), Fangzhang of Zhangfang, knelt down and offered incense after placing the sacrifices. They were responsible for the Dianjing ceremony of Dragon No. 1 and Dragon No. 2 respectively, and showed me their congratulations. Long No. 1 reads: "Light up the fire dragon's eyes, and you will be safe and prosperous. The country will be peaceful and the people are safe, and all industries will be prosperous. This year, the Lude Gate will open." The meaning of Long No. 2 is "The fire dragon lights up the eyes and makes the eyes bright, patrolling and taking off to suppress the epidemic. The weather is good and the grain is abundant, and the environment brings wealth and children." After other members of the elderly group also finished kneeling and offering incense, all the team members who participated in the ceremony also came to the altar together and knelt down in batches to offer incense. The media are also waiting around for the official start of the Dianjing ceremony.



Figure 61 The players from Qiaodong Village prepare to kneel down and offer incense.

Source: Filmed from Lyu Zhanhua (2023.01.18)



Figure 62 The ceremonial team in Qiaodong Village waits for the Dianjing ceremony
Source: Filmed from Lyu Zhanhua (2023.01.18)

After everything was ready, Mr. Lin Shunjiang started the opening speech of the eye-dotting ceremony at 8:30 on time, welcoming the village leaders and people from all walks of life. And continued: "Today is an auspicious day for the Dianjing parade of Qiaodong Huolong Firework. I would like to invite the patriarch and Fangzhang to perform the Long Dianjing." The 82-year-old patriarch still participated in the ceremony in person. With the support of young people, he walked onto the high platform and performed the ceremony. After the completion of Dragon No. 2 Dianjing, Mr. Lin Shunjiang announced that "the ceremony is completed". The team from Qiaodong Village held their dragon heads high, cheered, and began to parade around the village with excitement. Qiaodong Village has a junior Wulong team composed of children this year. According to custom, the dragons do not need Dianjing, but the dragons they are responsible for will also follow the big team, Youlong and Wulong.



Figure 63 Dianjing Ceremony in Qiaodong Village
Source: Filmed from Lyu Zhanhua (2023.01.18)



Figure 64 The young Wulong team from Qiaodong Village followed the big Long to worship in front of the temple

Source: Filmed from Lyu Zhanhua (2023.01.18)

The parade in Qiaodong Village also arrived at important religious sites such as Shuangzhong Temple and Mazu Temple. Like Qiaoxi Village and Qiaonan Village, they also paraded to important halls (sacrificial places) belonging to the Lin clan. Wherever the parade passes, villagers will follow the Youlong team and walk in a circle to bring prosperity to the people. They will also be prepared to welcome Longshen for the arrival of the Spring Festival on the first day of the Lunar New Year.

Through observation of the Dianjing ceremony process in the three villages of Qiaolin, we learned that the Dianjing ceremony is the beginning of the entire Qiaolin Huolong Firework ceremony, because a Long without Dianjing cannot officially parade or participate in the Shaolong ceremony. The information obtained during the interview with Lin Leichuan shows this. He said: "This year's Youlong and Wulong in Qiaodong Village used newly made dragons, while Shaolong used the dragons that were made in 2019." At the same time he sent me a video. The video content shows several members of the elderly group in Qiaodong Village dotting the 19-year-old dragon under the auspices of Mr. Lin Shunjiang. This illustrates the importance they attach to the ceremony and the importance of the Dianjing ceremony.

Secondly, through on-site observation, the three Lin villages have different requirements and expressions for the Dianjing ceremony. For example, Qiaoxi Village and Qiaonan Village emphasized that the ceremony is part of the "intangible cultural heritage" through Dianjing's speech. Through the Dianjing ceremony, the villagers are shown the national recognition and glory that the ceremony has obtained. As the culture of the Lin clan has risen to the identity of national culture, this common glory constitutes one of the significant features of self-identity. Qiaodong Village and Qiaoxi Village have a common worship tradition. Both the elders and the young people will kneel down and offer incense before the Dianjing ceremony begins. Both villages belong to the Zhangfang branch of the four Fangs of the Lin clan, and they have the highest seniority. They expressed the behavioral norms inherited by the ritual to the villagers in the inner clan, and told the clan members that everyone should behave consistently before the ceremony. In Qiaodong Village, the elders offer incense first to convey to the clan the norms of

orderliness between elders and younger ones. Externally, they all express their time-honored cultural traditions to the media, and have experienced the baptism of history and still retain their cultural strength and uniqueness.

5.2.3 Youlong and Wulong Ceremony (2023.1.22-1.27)

As quoted by Comedia (2003), meaningful benefits of cultural activities stem from their capacities to act as a bridge between people and places by generating sociability through shared activities that reinforce collectively-held beliefs. Community festivals have played an important role in raising civic consciousness (Muir, 1997) and facilitating the sense of collective belonging to a specific locale (Ekman, 1999). Festivals bring people together for the celebration of shared histories and values, thereby propagating local continuity and forming and reforming local identities through ritually repeated actions (Quinn, 2005, 928). These local celebrations are considered to be a time for people to celebrate their heritage, their way of life, the collective memory – authentic or construed – of their community. Often location is linked to these reassertions of collective self (Smith, 1993).

Go to higher-level administrative departments to pay New Year greetings and pay homage to major temples

After three years of epidemic, none of the three villages in Qiaolin has held any large-scale ceremonies. Therefore, the scale of the three villages held this year is relatively large. On the first day of the lunar calendar during the Chinese Spring Festival in 2023, it rained from time to time on a cloudy morning. This morning, Qiaodong Village, Qiaoxi Village and Qiaonan Village all started to carry out Youlong and Wulong ceremony activities in their respective villages. In the Youlong route names announced by the three villages, they all have an administrative location that they need to pass together today, which is to visit the Pandong Subdistrict Office to pay New Year greetings.

At 8:20 in the morning, the Youlong team from Qiaodong Village has gathered in the auditorium of Qiaodong School and set off on time at 8:30. According to the route map published by Qiaodong Village, the team first went to the nearby Sanshan King Temple and Amitabha Temple to "kowtow" (the following kowtows refer to the dragon and phoenix), followed by Qiaodong Village Hall. In the first chapter, it was introduced that the three villages surnamed Lin in Qiaolin each have their own village offices, which have party and government departments and are responsible for daily affairs in their respective villages. The first thing to hold the Huolong Firework Ceremony is that it requires the support of the village office and reporting to superiors. After performing Wulong at work in Qiaodong Village to express New Year blessings, they went to Qiaoxi Village Hall, a brother community that also belongs to the "Changfang", to pay New Year greetings. The team members from Qiaoxi Village were already at the door to welcome the team from Qiaodong Village. After performing Wulong at the Qiaoxi Village Office, they and the team from Qiaoxi Village went to the Pandong Subdistrict Office to pay New Year greetings. Their team formed four columns and occupied half of the road. On the way, some real estate groups will set off firecrackers to welcome the two teams as they pass by. Under normal circumstances, in relatively open areas or if they have made an appointment with the dragon parade team in advance, dragon dances will be

performed at the door. However, in order to show their support and respect for the local government departments, they will discuss with the group or merchants and make up for it on their return trip after visiting the Pandong Subdistrict Office for New Year greetings. Both parties are very understanding and supportive of this.



Figure 65 Youlong teams from Qiaodong Village and Qiaoxi Village are on their way to the Pandong Subdistrict Office

Source: Filmed from Lyu Zhanhua (2023.01.15)

When the two teams approached the intersection of Pandong Subdistrict Office, traffic police were already on the scene to arrange traffic and clear the road traffic. After entering the gate, we could already see personnel from various government departments waiting on the steps to welcome them, and many media who had obtained information in advance were ready to conduct live broadcasts or interviews at any time. Under the passionate music of gongs and drums, teams from Qiaodong Village and Qiaoxi Village began to take turns performing Wulong, including Xiaolong from Qiaodong Village, who also performed Wulong, winning warm applause from the audience. Qiaonan Village is geographically close to the Lipandong Sub-district Office, so they had already arrived at the scene to pay New Year greetings before the teams from Qiaodong Village and Qiaoxi Village arrived. Next, the Youlong team from each village will continue to the Shuangzhong Temple, Mazu Temple, Lin Family Temple, Buddha Palace, Dafeng Patriarch Palace, Guandi Palace and other temples and ancestral halls representing each village that belong to the same three villages.

The author followed the team from Qiaodong Village in the morning for observation and recorded that the distance traveled by Qiaodong Village in the morning was 13 kilometers and took 4 hours. Both the senior team and the junior

Wulong team participated in this process. Members of the senior group walked at the front of the team holding umbrellas, while the children of the junior Wulong team, accompanied by their parents, put on transparent raincoats and insisted on completing the morning Youlong ceremony. In addition to the pressure of the journey, the youth Wulong team also has greater challenges. Because the dragon is made of rice paper and has been coated with waterproof material, the weight of the dragon has still more than doubled under the influence of today's continuous rainy weather. The weight of the faucet is about 60 kilograms. Therefore, when the team members from Qiaodong Village visited the last three places in the village in the morning, Wulong could only make some simple shapes in his movements. From observation, it can be seen that participating in the Youlong and Wulong ceremonies requires sufficient physical strength and persistence. The team members will also support and help each other during the process. Some team members will go to the front of the team to help the elderly hold umbrellas, and others will frequently change players to hold the dragon's head and tail to reduce everyone's pressure and physical exertion. During this process, they did not give up halfway because of fatigue. No matter whether they were the elderly, children or accompanying parents, they had no such idea. This phenomenon can also be seen in the videos recorded by friends who helped the author track Qiaoxi Village and Qiaonan Village. Therefore, the process of Youlong and Wulong rituals reflects its function of condensing group behavior and consciousness, allowing all members participating in the ritual to strengthen their sense of self-identity during the ritual process.

Perform Youlong and Wulong ceremonies according to regions and times
After the Youlong and Wulong ceremony on the morning of the first day of the lunar calendar, the three villages will continue to perform Youlong and Wulong ceremonies for 5 or 6 days depending on their respective boundaries and population distribution. Through the Youlong route, time and name information published by the three villages, we found that they divided locations with commercial, profitable or large areas such as industrial areas, commercial markets, real estate and schools at the same time, and selected Do it during the day. As for the residential areas in the village and the halls with sacrificial ritual functions, they are all arranged to be held at night. In addition, Qiaonan Village chose to first focus on the areas within the village, Youlong and Wulong, and then move on to larger areas such as industry, commerce and schools. The time arrangement of Qiaodong Village and Qiaoxi Village is opposite, with Youlong and Wulong arranged in an "outside first, then inside" arrangement. It can be seen that the three villages are expressing New Year blessings to each other in their own interactive ways.

In places with large areas such as industries, commercial areas and schools, the ceremony team will not only perform Wulong at the door, but also enter the enterprise unit area to perform Wulong. These areas are all land within the boundaries of the three villages. They are commercial areas leased by the village or invested and operated by villagers in partnership. There are also industrial zones divided by the government that happen to use part of the village's land. The ceremony team will perform Youlong and Wulong to express New Year congratulations to the enterprise units belonging to the land.

The biggest difference between day and night is that the dragons of Youlong and Wulong will glow at night. This was mentioned in Chapter 3 of the Huolong Firework ceremony. In the early days of reform and opening up, candles were built in to make them glow. Later, electronic equipment was used to increase the brightness of the dragon's body at night, making Youlong and Wulong look better. The author found that although it was at night, the Youlong and Wulong ceremonies in the village were more lively than during the day, and the dragons had a closer interactive relationship with the villagers.

Interaction between Youlong and Wulong rituals and villagers

The arrangements for Youlong and Wulong activities lasting five or six days in the three villages named Lin in Qiaolin have been posted in the village office or posted on the Internet in advance. This will inform the villagers of the specific timetable for arriving at Youlong and Wulong in their area. Therefore, every night for the next five or six days, the sound of firecrackers continued throughout the Lin clan area. The author has recorded the entire route of the three villages during the Dianjing ceremony. Through observation and interviews, I learned that the villagers in the three villages interacted with the Huolong Firework ceremony in basically the same way. The following section selects Qiaonan Village, which was the first to carry out village Youlong and Wulong rituals, as the main example for analysis, and explains the situations in Qiaodong Village and Qiaoxi Village individually.

In Qiaonan Village, apart from Youlong and Wulong on the morning of the first day of the Lunar New Year, they had already started a parade in the village that evening. Lin Haoxin said, "Because Qiaonan Village covers a large area and there are many newly built houses for residents, there will be Youlong during the day and night during these two days, otherwise there will be no time to install fireworks." The author missed the departure time of the Qiaonan Village team in the evening because of the interview in Qiaodong Village in the afternoon. However, the direction of the ceremony team can be identified based on the intensity of the firecracker sound. When approaching the area where the firecracker sound is intense, we can observe the direction of the crowd, and finally follow the Youlong team in Qiaonan Village. It can be seen that the Huolong Firework ceremony is actively pursued by local villagers. When you go from the outside road to the village roads and lanes in the village, the roads become narrower and narrower, but there are more and more people. At this time, the villagers of Qiaonan were waiting for the dragon at the edge of a small bridge. A river is divided into two banks. It is obvious that there is no one on one side, and everyone is crowded on the other bank. Sure enough, I saw the appearance of the Carp team after a while, which also shows that the author finally caught up with the Youlnog team in Qiaonan Village. At this time, the team members responsible for public security and safety who are walking in front of the team will notify the villagers in advance to get out of the way to indicate that the dragon will pass by here soon. There is also the most direct way, that is, they will hold long firecrackers, light them, drag them on the ground and run, using the lit firecrackers to "explode" the crowd. The author was "exploded" in this way to make way for me at the bridge. The villagers standing around me didn't react to this sudden scene. They looked at each other and laughed together. At that moment, everyone felt that they had the most direct connection with the Huolong Firework ceremony.



Figure 66 Qiaonan Village's Youlong event on the first night of the Lunar New Year
Source: Filmed from Lyu Zhanhua (2023.01.22)



Figure 67 The villagers of Qiaonan Village followed the dragon parade
Source: Filmed from Lyu Zhanhua (2023.01.22)

It can be seen from the figure (Figure 20) that the road in the village by the river can only allow two teams to pass at the same time, and the phoenix and dragon behind can only pass alone in sequence. Since the gong and drum team members need to gather together to play, when they reach some places that are not wide enough, only the dragon team will go in to pay New Year greetings, and they will stay in the distance to perform the music. Qiao Nan has three dragons this year. When they arrive at certain halls where the dragons are concentrated, the dragons will

gather together to pay New Year greetings. But if they arrive in a relatively scattered area and time is tight, the three dragons will go to the three nearby halls to perform dragon dances and New Year greetings respectively. After the completion, they will agree to gather at a certain place. Especially when you visit the residential area of Xinjie on the third day of the Lunar New Year, the houses in this area are arranged from east to west, north to south and the lanes are relatively wide. The three dragons separate Youlong and Wulong to pay New Year greetings to the villagers. After completing the route on the night of the first day of junior high school, the dragon parade team from Qiaonan Village will return to the Zhongxing Ancestral Temple and wait for the next day to continue their itinerary to Youlong and Wulong.

Through the observation of the Youlong and Wulong ceremonies in Qiaonan Village, we can understand that the overall response of the Qiaonan villagers to the Huolong Firework Ceremony is very enthusiastic. The locations of Youlong and Wulong on the first night of the Lunar New Year are concentrated in the living areas of Qiaonan Village, which are mainly used for worship halls and ancestral halls that represent areas that continue to extend from the clans in the village. According to Lin Zhaobin, "For the fireworks in each hall, the "Wei" to which each hall belongs will raise funds and then purchase the fireworks together." Therefore, the number of fireworks and firecrackers prepared in each hall or ancestral hall can reflect that they represent the economic situation of the villagers in a certain area and their attitude towards the Huolong Firework ceremony. According to the author's on-site observation, they stayed at several connected ancestral halls near Zhaoji Hall for nearly an hour, and the firecrackers and fireworks at the scene continued continuously. For example, there is a continuous open space about 10 meters wide and 40 meters long in front of Ji Anli, a walled structure. The thick white smoke left after setting off fireworks and firecrackers is like dry ice sprayed from a performance stage. The dense crowd that used to be close to the back now can only be seen in front of the author and on the left and right sides. A thick layer of red paper was accumulated on the ground and flames appeared, which showed the large number of firecrackers on site. This shows the local villagers' recognition of the Huolong Firework ceremony. In addition, from the attitude of the onlookers who gathered in advance to wait for Long in the surrounding open spaces and narrow village roads centered around the hall and ancestral hall, to the number of fireworks and firecrackers that passed through the hall and ancestral hall, they all showed their affection for the dragon. degree of expression. This shows that the halls and ancestral halls in the village are not only important spiritual and cultural spaces for the villagers, but also important expression spaces for the Huolong Firework ceremony. By tracking the Youlong and Wulong ceremonies in Qiaodong Village and Qiaoxi Village on the nights of January 22 and January 25 respectively, it was observed that their villagers had consistent emotional expressions with those of Qiaonan.

In addition, the author also observed that incense tables and offerings were placed at the entrances of each hall and ancestral hall in advance to await the arrival of the dragon. The establishment of the incense table is the way and way for the villagers to communicate with the dragon. For example, the "three-bill connection" or "five-bill connection" common in the three villages of Qiaolin actually refers to an enclosed area with an ancestral hall and two or four halls combined together. There is a public open space at their door. The ancestral hall is used for

ranking ancestors, worshipping ancestors, discussing major and minor matters within the clan, and holding weddings, while the hall is used for funerals. Halls and ancestral halls are often built side by side, or near the ancestral hall. Therefore, ancestral halls and halls are places to display the cultural heritage and family status of the Lin clan. Together, they constitute the spiritual culture and expression of self-identity of the Lin clan. Therefore, setting up an incense table at the entrance of the ancestral hall or hall to welcome the arrival of the dragon is the people of surnamed Lin's recognition of Huolong Firework, as well as their recognition of their own culture and identity.



Figure 68 Yuqing Temple in Qiaonan Village

Source: Filmed from Lyu Zhanhua(2023.01.22)



Figure 69 Chaoshou Temple in Qiaodong Village

Source: Filmed from Lyu Zhanhua(2023.01.23)

As long as there is an incense table in front of the hall, the dragon will come in and dance once and nod three times. Feng and Carp did not enter the hall and waited outside. Feng only nodded his eyes and nodded together when he paid his respects to his grandfather on the first day of the new year. The incense case contains three essential items: an incense burner, a red candle, and a large orange. There are also five cups of tea, candies, biscuits, paper festivals, etc., which are all determined according to the conditions of each ancestral hall or hall. Some halls mainly use the ancestral hall to set up the incense table. Secondly, large families or businesses will set up incense tables, but small families will not. Because the dragon's magical power is too great, small families may not be able to bear this power. Participating in the Youlong and Wulong ceremonies in Qiaodong Village on the second night of the lunar calendar, I found that the place where the incense table is set up is mainly in the ancestral hall or public hall, and individuals rarely set up the incense table at the door. When following the Youlong procession in Qiaoxi Village on the fourth day of the lunar calendar, women in the village will light incense and wait at the entrance of the hall, pay homage to the dragon when it passes by the door, and then put the incense in the incense burner on the incense table. Bless your family with peace by welcoming the divine power of the Dragon. But not every family knows how to do this. It is a common practice to welcome the Dragon God by setting up an incense table in the hall or ancestral hall to represent the area. This is largely due to the symbolic value of the festival, which can reflect popular customs of the time and place and enhance the construction of individual and group identity and culture through representative displays of meaning. Festivals can also tie in to the semiotic meanings of place because the use of space during a festival can be seen to “overlay physical space, making symbolic use of its objects” (Lefebvre, 1991, 39).



Figure 70 Yuqing Temple in Qiaoxi Village

Source: Filmed from Lyu Zhanhua(2023.01.25)



Figure 71 Women from Qiaoxi Village held incense to welcome Long at the gate of Rongyao Gongting.

Source: Filmed from Lyu Zhanhua(2023.01.25)

5.2.4 Installation of fireworks and preparation for Shaolong ceremony

According to the Huolong Firework ceremony schedule announced by the three villages, Qiaonan Village completed all route arrangements and concluded the Youlong and Wulong ceremonies on the fifth night of the lunar calendar (January 26). Qiaodong Village and Qiaoxi Village end on the sixth night of the lunar calendar. Next, the three villages began to install fireworks for dragons, phoenixes, and carps, and prepared for all aspects of the Shaolong ceremony and the construction of the dragon burning venue.

It is understood that the weight of the dragon after installing gunpowder will more than double, and it will not be able to dance as easily as Youlong and Wulong. Instead, it takes three people to lift a faucet. In order for the Shaolong ceremony to go smoothly, everyone chose to install the fireworks at a site close to the dragon burning site. This year, the dragon burning venues in Qiaodong Village, Qiaoxi Village and Qiaonan Village are respectively the large open space in front of Qiaodong School, Qiaoxi Square and the Red Dragon Square of Qiaonan Jade Center. Therefore, the location for installing fireworks in Qiao Tung Village will continue to be in the auditorium of Qiao Tung School. Qiaoxi Village moved from Shaomian Temple, where Zhalong is located, to the auditorium of Qiaoxi Primary School. Qiaonan Village moved the Zhongxing Ancestral Temple to the first floor of a commercial center in the jade market to install fireworks.



Figure 72 Fireworks installation site at Qiao Xi Elementary School
Source: Filmed from Lyu Zhanhua (2023.01.30)



Figure 73 Fireworks installation site at Qiaodong School
Source: Filmed from Lyu Zhanhua (2023.01.29)

The author arrived at three venues in advance for inspection. Qiaodong Village has begun to arrange the venues around the Shaolong ceremony since the seventh day of the lunar calendar. They took advantage of the environment close to the embankment to use it as a viewing area, and used the basketball court in front of the school as a burning point. They hired bulldozers to level the ground around the court in advance and also used it as an audience seat. On the south side of the basketball court, a 300-square-meter stage was built as a speech and command podium, with auditoriums for leaders and guests, and stage lighting to create an atmosphere. The Dragon Burning Festival in Qiao Xi Village has been held at Qiao

Xi Plaza since 2002. Today's Qiaoxi Square is no longer an ordinary empty venue in the past, but has been built into a large building with a fixed performance stage. It is usually used as a place for local villagers to watch Teochew opera, gong and drum troupe performances and other performances. It is a multi-functional stage. When there is a Huolong Firework ceremony, it becomes the venue for the Shaolong ceremony in Qiaoxi Village. The fireworks installation site in Qiaonan Village is located in a closed space on the first floor of the commercial building, which is right opposite the gate. The Shaolong ceremony was held at the Red Dragon Square at the entrance of the commercial building. Lin Xueming, the secretary of Qiaonan Village, said at the Dianjing ceremony, "This year, the dragon burning ceremony was held at the Red Dragon Square of the Jade Center, which was built in 2009. When the Jade Center was being built, it was discussed to build a sculpture in the center of the square. Some people suggested becoming Guanyin, while others suggested becoming a Buddha. In the end, our entire Qiaolin Charity Association finally decided to make a sculpture with the red dragon logo. Echoing the newly declared national intangible cultural heritage Qiaolin Fireworks and Fire Dragon. The dragon also represents good luck and is the mascot of jade. Secondly, red represents prosperity and economic boom."

Therefore, the three villages have their own ideas and plans for this year's dragon burning field. Qiaodong Village wanted to break through the limitations of the old venue and expand the audience for the ceremony. Josie Village continues to choose to hold its ceremony in Josie Plaza, which has been held for more than 20 years and is well-equipped. Qiao Nan Village selects venues based on needs that vary from year to year. This year they chose to hold it in the Red Dragon Square of the Qiaonan International Jade Center. It can be seen that they want to use the cultural influence of the fireworks and fire dragons to drive the economic status and influence of the Qiaonan Jade Center, the commercial and economic entity of Qiaonan Village.

5.2.5 Shaolong Ceremony on the Tenth Day of the Chinese Lunar Calendar (2023.1.31)

1) Qingxiang

At 8 pm on January 31st, it is the day when the Shaolong ceremony will be held at the Qiaolin Huolong Firework Ceremony, but before the Shaolong ceremony, Qiaolin Sancun still needs to go to Shuangzhong Temple for Qingxiang. At 13:30 in the afternoon, Qiao Nan Village organized a team to go to Shuangzhong Temple. Because their dragon burning venue this year was set up at the intersection in front of the commercial center in Qiaonan Village, other fireworks products such as carp, phoenix and three dragons filled with gunpowder were temporarily placed on the first floor of the commercial building. Therefore, their Qingxiang team also started from here. At the front of Qiao Nan's Qingxiang team is still the old man who is responsible for sprinkling fairy water. The "Gong Ringing" team stands on the left and right sides, and the "Qiao Nan Youth Wulong Team" fire sign is placed in the back and center of the Gong Ringing team. What followed in sequence were the national intangible cultural heritage banners, the dragon and phoenix flags, the sedan chair with the incense burner, and the gongs and drums team. The sedan with the incense burner was carried by 4 people at the front and back, and 8 people supported the sedan on the left and right sides. Following the sedan behind were nearly a

hundred young team members in charge of Shaolong tonight. The departing team will first go to the Zhongxing Ancestral Temple in Qiaonan Village to meet up with their elderly group, and then set off firecrackers along the way to Shuangzhong Temple.

The author came to Shuangzhong Temple in advance with the help of local people. In fact, the "temple blessing"¹⁴⁸ in Shuangzhong Temple already knew that the three villages of Qiaolin would arrive in the afternoon, and said to me "After the grandpa of Shuangzhong Temple came down from heaven on the fourth day of the lunar month, he would travel for a few days to tour the surrounding areas and return to the temple on the tenth day of the lunar month. Therefore, the villagers would come to burn incense and light lanterns on the fourth and tenth day of the lunar month. Bringing lanterns home means asking grandpa to bless the family and bring prosperity to the family. Choosing to burn the dragon today also has a meaning, that is, when the master returns to the temple after the parade, everyone will come today to invite incense and bless everyone at the dragon burning site. Wait a moment All three villages will come."

As soon as he finished speaking, he heard the sound of firecrackers along the road. At about 14:20 in the afternoon, the Qingxiang team from Qiaonan Village had arrived at the gate of Shuangzhong Temple. The elder who was responsible for the sprinkling first took out the prepared red candles, incense, paper festivals, oranges and sugar and placed them in front of the incense burner. Then he started the worship ceremony with a tray with red paper in his hand. Later, the elderly and young team members also knelt down and offered incense. The old man in charge of sprinkling the incense after the worship inserted the three incense sticks into the incense burner with the words "Long Ye God's Table" in the sedan chair that was carried to the scene. The incense ash from the incense burner in the temple, packed in red, is also placed behind the incense burner of the "Dragon Lord God". Immediately, the team members from Qiaonan Village cheered loudly, lifted up their sedan chairs and continued to the Mazu Temple to offer incense. After completing the same ceremony, the incense burner is sent to the dragon burning site.

Almost at the same time, just as Qiao Nan Village's team left, Qiao Xi's team arrived in front of Shuangzhong Temple. Mr. Lin Shuxian performed the Qingxiang ceremony on behalf of the group, and other members of the elderly group also helped organize the sacrifices. Then all the team members began to kneel down and offer incense. This is when Mr. Lin Shuxian held 9 sticks of incense and worshiped again. Then he walked to the sedan chair that was just carried by the crowd and inserted the incense into the incense burner in the sedan chair. After other members of the elderly group helped put all the paper festivals into the silk incinerator, the team began to line up again and lifted up the sedan with the incense burner to go to Mazu Temple Qingxiang. After completing Qingxiang in the two places, they also went to the dragon burning site in Qiaoxi Village.

Around 16:00, the team from Qiaodong Village also arrived in front of Shuangzhong Temple. The author observed that the Qiaodong Village team was arranged by three elders, Mr. Lin Shunjiang, Mr. Lin Jianwen and Mr. Lin Jianhui, and did not see other members of the elderly group. They did not carry the sedan with the incense burner, but came to the scene carrying red bags containing the sacrifices. They also arranged the same sacrifices and placed different types of sacrifices on red

¹⁴⁸ Temple Zhu is the person who manages the incense in the temple. Interview time: 2023-01-31

plates on the altar of the temple. Then he called on all the young people present, and one person distributed the incense to everyone. Each person stood in front of the temple holding three sticks of incense. Mr. Lin Shunjiang immediately began to kneel down and say the words: "Qiaodong Village sets off fireworks and fire dragons to ask the two holy kings to bless them safely, and the ceremony begins." So all the young men from Qiaodong Village knelt down, held three sticks of incense in their hands and bowed slowly three times under the command. Then, one of them helped everyone collect the incense and put it into the incense burner, and continued to kneel down three times until he heard "Xing, Ping Shen". The crowd cheered loudly. After the ceremony, everyone put incense into the incense burner. Lin Jianhui picked up the three sticks of incense and the red paper bag placed on the altar, and walked to the largest incense burner in front of the temple. He opened the red paper bag and picked up some ashes from under the incense burner and placed it in the red bag. At the same time, he selected a few incense sticks that had burned to ashes and flicked the incense sticks with his fingers to let some of the ashes fall naturally into the red bag. Finally, insert the ends of the three incense sticks into the small red bag and take them back to Qiao Dong's dragon burning venue tonight along with other sacrifices. According to the same ritual standards, Qiaodong Village went to Mazu Temple Qingxiang before arriving at Shuangzhong Temple. Qiaoxi Village and Qiaonan Village are also the same. They all went to Shuangzhong Temple and Mazu Temple to pray for the smoothness and safety of the Shaolong ceremony tonight.

Through the process of Qingxiang, it once again shows the important position of Shuangzhong Temple and Mazu Temple in the hearts of the people of Qiao Lin. Secondly, as mentioned in the third chapter of the taboos on rituals, the team members after the Qingxiang ceremony need to go home and take a bath with fairy grass water. After taking a bath, you cannot get close to women until the Shaolong ceremony is over. Also, girls at the scene can only look at them from a distance and cannot get close, and no one at the scene can talk nonsense. Everyone in the three villages knows the taboos. The author has interviewed several children, and they all clearly stated that "talking nonsense will bring bad luck, and fireworks will come." The same goes for the spread of taboos against women. Women such as Lin Xue from Qiaonan Village and Lin Chuwei from Qiaoxi Village said in interviews that their grandmothers told them from childhood that they must not touch dragons. As mentioned in Chapter 3, this is not discrimination against women, but because dragons have the characteristics of "dragons have lewd characteristics". On the contrary, it is out of protection for women. From this, it can be seen that the villagers of the Qiaolin Lin family have a profound consensus on the culture and related taboos of the Huolong Firework ceremony. They have spread it to the next generation in each ceremony or daily stories, forming a profound intra-ethnic culture and identity.

2) Shaolong on-site situation (starting at 20:00 pm on January 31st)

-Qiaodong Village

The Shaolong ceremonies in the three villages were held simultaneously at 8 p.m. The author arranged for two friends, Lin Siyi from Qiaoxi Village and Lin Zhenwei from Qiaonan Village, to follow the on-site conditions in Qiaoxi Village and Qiaonan Village respectively, while I stayed at the Shaolong site in Qiaodong Village to observe. The author arrived at the Shaolong site in Qiaodong Village in front of Qiaodong School at 15:00 in the afternoon. Lin Kuncheng from Qiaodong Village is

in charge of leading the No. 1 dragon tonight. He handed me the same bamboo hat as the team members and the staff ID so that I can walk around the venue and observe at will. As mentioned earlier, Shaolong's place is set in the stadium, and a circular route map is drawn with white powder. With the dragon-burning field as the center and the rostrum in the south, the stage background reads "2023 Qiaodong Huolong Firework Party". Chairs have been placed as an audience seat on the east side, extending to the entire embankment. The roads at the northwest and southwest corners of the Dragon Burning Farm have been sealed with bamboo fences, leaving only a passage for two people to walk side by side. The railings extend to the embankment, enclosing the entire perimeter of the Dragon Burning Farm. We learned from the security staff that only on-site staff can enter the infield after 19:00 p.m. When you walk into Qiaodong School, you can see the police cordon in front of the auditorium door from a distance. After the Dianjing ceremony, a warning was posted in the school auditorium, "Women should not move their hands when you see them, please cooperate." In front of Shaolong, four black words "Women are not allowed to enter" were written on red paper and posted at the door of the auditorium. This shows that Qiaodong villagers attach great importance to ritual taboos. Around 17:30 in the afternoon, the team members who had taken a bath with fairy water came to Qiaodong School one after another to prepare for tonight's ceremony, and further inspected the fuses of the fireworks on the dragons, phoenixes, carps, etc.



Figure 74 Audience at the Shaolong scene in Qiaodong Village

Source: Filmed from Lyu Zhanhua (2023.01.31)

At close to 18:00, there was an additional team of about 40 people wearing blue uniforms on the court. After asking, I learned that they were members of the Blue Sky Rescue Team. Its organization, referred to as "BSR", is a professional, independent, purely public welfare emergency rescue organization in China. They will provide free rescue services for tonight's Fireworks and Dragon Ceremony. At this time, the fire trucks also arrived at the scene. They parked in the northwest corner of the dragon burning field, which is also the area where ground fireworks are

concentrated. The medical team responsible for the rescue was set up to the west of the dragon-burning field, to the left of the gate of Qiaodong School. At 18:10, Mr. Lin Jianhui, the commander-in-chief of the Qiaodong Village team this year, and Lin Leichao, director of the village committee, accepted an interview from Jieyang Today's Sight Channel. The content mainly introduced the summary of this year's Huolong Firework and expressed the importance of cultural inheritance. sex. After the interview, Lin Leichao began to receive the leaders and guests who came tonight. As you can see in the picture (Figure-28), around 19:00, the auditorium was already full of villagers, and the embankment outside the fence was also full of people. Some of them are villagers who came relatively late and brought their own stools, people from neighboring villages, and some tourists who came specially from other places. The elderly members of Qiaodong Village sat in the first three rows of the auditorium near the dragon burning field. Sitting next to them were family members or relatives from other places, as well as friends from nearby villages. They were happily reminiscing or chatting about stories from the past. At the scene, I saw 8 tables placed around the basketball court. The names of the 8 regions were written in black and red on red paper on the sides of the tables. Through the interview with Mr. Lin Jianhui, we learned that "The 8 tables represent the 8 Wei in Qiaodong Village. Each Wei donated fireworks. During the Shaolong ceremony, the representatives of the 8 rows took turns to set off the donated fireworks, saying that this was a rule passed down from our ancestors."

When the time arrived at 19:27, the children of the Junior Wulong Team were seen on the scene, wearing golden clothes and carrying dragons from Qiaodong School to the Shaolong Field, and paraded along the drawn route. This year's Junior Wulong Team consisted of two groups of members taking turns to perform on stage. They performed Wulong as the opening act of the Shaolong Ceremony. Guided by the dragon ball at the front, they performed actions such as "Long Chuanyue" and "Pan Longzhu", which received warm applause from the audience.



Figure 75 The Junior Wulong Team in Qiaodong Village performs Wu long
Source: Filmed from Lyu Zhanhua (2023.01.31)

At about 19:45, after Xiaolong finished his performance and exited the stage, the host gave a blessing speech and introduced the list of guests attending

tonight. It mainly includes leaders from Dongshan District, Pandong Sub-district (formerly Pandong Town Government), leaders from surrounding friendly villages, as well as representatives from cultural departments and media figures from all walks of life. According to Lin Kuncheng, the leading guests at the dragon-burning ceremony are all invited by village cadres. The patriarch will also invite veteran cadres and entrepreneurs in the village and Qiaodong villagers who work in the municipal government departments are also the main invited guests. At 19:48, the team members from Qiaodong Village walked out of Qiaodong School in two rows under the leadership of Mr. Lin Jianhui. He commanded the team with a loudspeaker and walked at the front with Mr. Fangzhang Lin Senyu, who was responsible for sprinkling the fairy water. Following them were fire signs with the words "Celebrate the Spring Festival" and "Qiaodong Youth Wulong Team", as well as a large banner with "National Intangible Cultural Heritage-Jieyang Qiaolin-Qiaodong Wulong Team". The players participating in Shaolong tonight followed suit. Wearing bamboo hats with fairy grass on their heads, red shorts, and red cloth strips tied around their waists, they went into battle shirtless. Under the passionate music of the gong and drum team, the team members ran on the court marked with the Shaolong route. This moment shows their strength, bravery and the power of unity. People in the audience picked up their mobile phones to take photos and records and burst into admiration. Audiences who had watched Qiaoxi Village and Qiaonan Village said they had never seen this scene before. After trotting around the circular route twice, the team members all walked to the altar temporarily set up on the right side of the Qiaodong School gate. The altar is dedicated to the Shuangzhong God and Mazu who came through Qingxiang in the afternoon. At the command of Mr. Lin Jianhui, all the team members knelt down collectively. After praying three times, they shouted loudly and ran straight to their respective posts. At this time, firecrackers and fireworks have been set off continuously on the dragon-burning field, indicating that the Shaolong ceremony is about to officially begin.



Figure 76 Qiaodong team members kneel down and pray before the Shaolong ceremony

Source: Filmed from Lyu Zhanhua (2023.01.31)



Figure 77 Bamboo torches used to guide the way

Source: Filmed from Lyu Zhanhua (2023.01.31)

At 20:00, the 2023 Shaolong ceremony in Qiaodong Village officially begins. The first thing to be lit was the fireworks stand with the words "Hejing Peace" written on it, which stood on the north side of the Dragon Burning Field with an iron frame, facing the direction of the rostrum. Then the "Fireworks Falls" that spans sixteen meters across the stadium and the "Fireworks Tree" that is nearly ten meters high behind it are lit in sequence. This process lasted nearly fifteen minutes. Immediately, the sound of firecrackers continued on the venue. Four people carrying bamboo torches walked among the firecrackers that were still exploding everywhere. They were responsible for pushing aside the firecracker paper on the ground to allow the circular route to reappear and the ritual procession to illuminate the road in front of them. Although stage lights have been set up at the scene, they will still be turned off during Shaolong to highlight the colorful fireworks. During the ceremony, the team members' attention was highly focused on the phoenix, carp and dragon. Because they are very heavy after being filled with fireworks, they must maintain their balance during walking to avoid falling down, and they cannot take into account the accuracy of the route. At this time, other team members need to cooperate and use firelight to lead and illuminate the route.

When the ground was cleared and the circular route was revealed again, a team of phoenixes and four carps came to the sidelines and prepared to enter the field after bowing three times in front of the altar. After they paraded around the venue, with the command of "light", they were all lit at the same time and paraded twice under the guidance of bamboo torches. When the fireworks on the Phoenix were about to go off, the team members ran and shouted to send them back to Qiaolin School. Before everyone had time to react, fireworks exploded, firecrackers continued, and the atmosphere was instantly ignited. At 20:30, No. 1 Long slowly walked out of Qiaodong School with the cooperation of many team members. One person is responsible for holding the bottom of the dragon head. He inserts the end of the bamboo holding the dragon into the red cloth strip around his waist and ties it tightly. The other two people used bamboo forks to support the faucet from the left

and right sides to prevent the faucet from swinging due to excessive weight. One of them was Lin Kuncheng, my main contact in Qiaodong Village. The three of them are also accompanied by 5 team members to cooperate or change at any time. But the only thing that cannot be replaced is the person under Long, who needs to complete the entire ceremony, which is a test of strength and spirit. The dragon first arrives at the nearby altar and nods three times to worship, then enters the dragon-burning field and parades around the venue. During this process, the host reads a 7-character poem describing the history of the dragon and announces the name of the person responsible for lighting the fire. The Longtang team returning to the starting point will order the ignition when everything is ready. After lighting the fire, the team began to walk twice around the dragon burning site under the guidance of bamboo torches. On the third lap, all the team members shouted loudly. It turned out that only one person in the middle was holding the dragon head supported by the three people and started running. The scene at this moment is just like the name of the ceremony "Huolong Firework". The fireworks on Long's body shoot out in all directions and make the sound of hundreds of birds competing in the sky. It is very spectacular. Photographers on the side said that although they had watched Shaolong's video in advance, they did not expect that the scene would be so exciting. It was really shocking. Several spectators in the outfield said that they were afraid of the fireworks flying outside, but the Shaolong players had no intention of dodging and completed the Shaolong with such a heavy dragon. It was really impressive.



Figure 78 Shaolong scene of Long No. 1 in Qiaodong Village

Source: Filmed from Lyu Zhanhua (2023.01.31)



Figure 79 Long No. 2 in Qiaodong Village is making preparations for ignition
Source: Filmed from Lyu Zhanhua (2023.01.31)

In this way, the combination of Phoenix and Carp No. 1 appeared, followed closely by Dragon No. 1. Then the No. 2 Phoenix and Carp combination appeared, and finally the No. 2 Dragon appeared. The person responsible for igniting the fire each time will be the leader of the district or municipal government, or the cadres of the town, or the individual or unit representative who has donated more. The ceremony coordinator will confirm with them in advance, but there may be situations where it is inconvenient for the person concerned to make arrangements independently. Each of the above appearances of Hua Feng or Shaolong will be interrupted by a 10-minute fireworks show. After the Shaolong ceremony of the last dragon No. 2, all the remaining fireworks will be moved to the center of the dragon burning field to start a nearly 20-minute fireworks show. When the fireworks are gone, it also represents the end of the Shaolong ceremony.

After the ceremony, the lights lit up in the entire venue, and tonight's Shaolong ceremony ended with the host's blessings announcing that the ceremony was a complete success. At this time, Mr. Lin Shunjiang, Mr. Lin Senyu and Mr. Lin Jianwen had already walked to the altar of the invited Shuangzhong God and Mazu. They packed up all the sacrifices on the altar and prepared to complete the last step after the Shaolong ceremony, which was to send the gods back to the temple. According to Mr. Lin Senyu's statement at the scene, "The invited Shuangzhong Master has blessed our Shaolong ceremony to go smoothly. Now we want to invite the Master back to the temple." At the same time, firefighters began to enter the scene where there were still sparks to confirm the extinguishment. One of the firefighters bandaged the wound on his left hand that was burned by the sparks with the help of medical staff. Blue Sky Rescue volunteers began to go to the stage set up to help clean up the scene. Other team members checked all the phoenix, carp and dragon fireworks to see if there were any sparks and put them out with water. With the help of Lin Kuncheng, he provided me with a video of the process of sending the god back to the temple. From the video, we can see that Mr. Lin Senyu sprinkled the area around the incense burner in front of Shuangzhong Temple, and then began to burn incense and kneel in worship. At the same time, after Mr. Lin Shunjiang was

responsible for arranging the sacrifices, Mr. Lin Jianhui poured the incense ashes he had retrieved before into the incense burner again, and began to put the lit paper knots into the incinerator. When the work is completed, the Shaolong ceremony for the villagers of Qiaodong is completed.



Figure 80 Firefighters at the scene put out the firecrackers that caught fire at the scene
Source: Filmed from Lyu Zhanhua(2023.01.31)



Figure 81 Volunteers helped clean up the scene
Source: Filmed from Lyu Zhanhua(2023.01.31)

Shaolong Ceremony in Qiaoxi Village and Qiaonan Village -Qiaoxi Village

The author obtained some information by looking through the pictures and video materials recorded by two friends on Qiaoxi Village and Qiaonan Village respectively. The following will start with the Shaolong ceremony in Qiaoxi Village.

As mentioned above, the location of the Shaolong ceremony in Qiaoxi Village this year is at Qiaoxi Square. Qiaoxi started holding dragon-burning ceremonies in Qiaoxi Square 20 years ago. The biggest difference from before is that the current Qiaoxi Square has been built into a multi-purpose square that combines a very well-equipped performance stage and a flat outdoor square. Qiaoxi Square has become a place where Qiaoxi villagers hold large-scale festival celebrations every day, including the Huolong Firework ceremony on the tenth day of the lunar month.

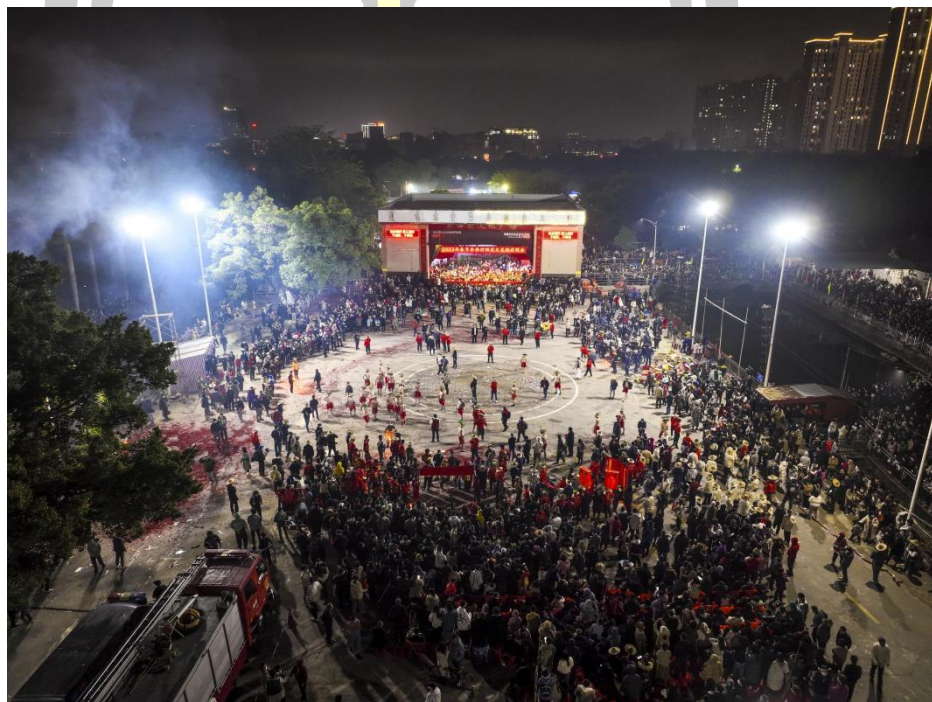


Figure 82 The scene of the Shaolong ceremony in Qiaoxi Square
Source: Pictures provided by Lin Siyi(2023.02.26)

From Figure 34 we can see the Shaolong ceremony scene in Qiaoxi Village. The circular route of the dragon burning field is in the center, and to the east are the Shuangzhong Gods and Mazu invited for the Qingxiang ceremony on the afternoon of the tenth day of the lunar month. There were no audience seats around, and everyone including local villagers and media stood and watched. We can see in the lower left corner of the picture that a fire truck is on standby at the northeast corner of the burning dragon farm. The lower right corner of the picture is the west corner of the dragon burning field, where the ceremony team enters. To the south is the architectural stage, which is the rostrum for leaders, guests and on-site hosts. The banner reads "2023 Spring Festival Qiaoxi Village Huolong Firework Lighting Party". The staff of Qiaoxi Village began to fence off the central field that afternoon, and only those with work permits could enter the infield.

After Qingxiang, the team members from Qiaoxi Village also needed to go home and take a bath with the grass jelly water, observing common taboos. The fireworks installed in Qiaoxi Village and the completed Long were placed in the

auditorium of Qiaoxi Primary School. Although the walking distance between Josie Primary School and Josie Square is about 10-15 minutes, they did not move the dragon to the vicinity of Josie Square in advance. According to the interview with Lin Siyi, a team member from Qiaoxi Village, "It is too dangerous to put a dragon full of fireworks outside and accidents can easily happen. Therefore, after the Shaolong ceremony started, we moved the phoenix, carp and dragon with fireworks from Qiaoxi Primary School to Qiaoxi Square without stopping in the middle. We started lighting the fire when we arrived." As for how to grasp the time difference each time, he explained that the movement is based on the time when the ground fireworks are set off. If the phoenix, carp or dragon whose turn it is to set off has not arrived yet, everyone will continue to set off the ground fireworks so that the scene will not be inactive.

From the pictures and video materials provided by Lin Siyi, we can see that Qiaoxi Village also invited district and Pandong Street leaders and guests from surrounding areas to the scene, which is basically similar to Qiaodong Village. When the host announces the start of the ceremony, ground fireworks, firework waterfalls and firework trees are launched first. There are also large characters "He Jing Ping An" standing on the scene. Then two security motorcycles opened the way for Sa Jing's team. Behind the old man responsible for sprinkling the fairy water are two banners led by the old man's group, and the banners of the "National Intangible Cultural Heritage-Qiaoxi Village Youth Wulong Team". On the fire sign held high are the words "Shuangzhong Holy King" and "He Jing Ping An" handwritten in black letters on red paper. It is worth mentioning that the 6 carps, 2 phoenixes, 6 carps, dragon No. 1 and dragon No. 2 that appeared one after another were all led by the ritual team responsible for sprinkling the water in a circle at the venue. Among them, the appearance of phoenix and dragon will be accompanied by the five-square flag team, and there will also be a gong and drum team to provide music.



Figure 83 Get ready to light the fire for Long

Source: Pictures provided by Lin Siyi (2023.02.26)

When it was Long's turn to appear, the atmosphere reached a climax. When everyone knew that the dragon would appear next, there were more and more people on the outside of the circle around the center of the dragon burning field, forcing the staff on site to hold torches to guide the crowds not to get close, and to re-expand the dragon burning field. center range. But as the No. 1 dragon point began to ignite, when the dragon circled the field for the second time, from above you could see the crowd surrounding the center of the dragon-burning field getting closer and closer in a constant surge. In the end, we were only about one meter away from the Shaolong team. It can be seen that the Shaolong ceremony has a strong and irresistible attraction to people. With the completion of the No. 2 dragon Shaolong, when all the fireworks on the ground were burned out, gongs and drums sounded on the scene, and the team members cheered for the successful completion of the Shaolong ceremony. According to Lin Siyi, after the scene, the elderly, the banner team, the plaque team, and the dragon-burning team members carried the sedan with the incense burner to Shuangzhong Temple and Mazu Temple to complete the ceremony of inviting the gods back to the temple.

-Qiaonan Village

The location of Qiaonan Village is located in the Red Dragon Square of Qiaonan Jade Center. Surrounded by established high-rise residential areas, the Dragon Burning Field uses the circular flower bed in the middle of the intersection as the circular route of the ceremony. After the ceremony for Youlong and Wulong, Long moved here from Zhongxing Ancestral Hall and began to install gunpowder. When the author arrived at the fireworks installation site in Qiaonan Village on the afternoon of January 28, he saw that the rostrum at the entrance of the shopping mall had been set up and was located at the east corner of Red Dragon Square. The stage is only 20 meters away from where the fireworks are installed. On the afternoon of the tenth day of the lunar calendar, Qingxiang arrived at the shrine of Shuangzhong God and Mazu, which is located on the road to the north. Around the circular intersection, starting from the east and going all the way around to the west, bamboo shelves with a height of more than six meters have been erected in a horseshoe-shaped arc. This big stand is used for setting off fireworks waterfalls. Therefore, the road directly south has been closed to traffic.

Video data taken by Lin Zhenwei shows that the background poster of the dragon burning ceremony stage set up in Qiaonan Village this year reads “2023 Qiaonan Village New Year and Spring Festival Folk Culture Activities - National Intangible Cultural Heritage - Qiaolin Huolong Firework Burning Performance Party” Three lines of large characters. Below I will analyze the speeches of the host of the party and Secretary Lin Xueming as the people’s representative of Qiaonan Village. First, three young professional hosts were invited to host the dragon-burning ceremony in Qiaonan Village. After their opening words of blessing, they introduced "Qiaolin Huolong Firework's long history, strong support from the party and government, emphasizing that the performance is strong and safe, and making full preparations for the performance" and other contents. One of the hosts stated, "Qiao Lin Huolong Firework combines simple dance movements with modern martial arts skills, integrates local Chaoshan music, and adopts new fireworks technology, ultimately forming a cultural form with Chaoshan customs.”, “The spirit of the new

era of the dragon dance team embodies our Pandong people's in-depth study of the spirit of the 20th National Congress of the Communist Party of China...the determination and confidence to contribute to the new journey of construction.”, “Let's look for the harmonious connection point between Qiaolin Huolong Firework folk culture and modern culture, so that more young people can love it and inherit the craftsmanship, wisdom and spirit.” Secondly, in Secretary Lin Xueming's speech, “Thanks to the government for its care, concern and support. The funds were donated by enthusiastic people from the society. More than 600 young people from Qiaonan participated in the entire event... Showing the rich historical and cultural connotation of Qiaolin Fireworks and Fire Dragon, praising the brave struggle of the people of Jieyang and the spirit of unity and love, carry forward and build the core values of socialism, and enrich the spiritual life of people's culture... It shows the people's admiration for bravery, strength, and perseverance, and expresses their best wishes for good weather, peace and prosperity for the country and the people, It reflects the outstanding achievements of Qiaonan Village in implementing the policies and work arrangements of the superior party committee and vigorously implementing the rural strategy.”

From the above content, we can clearly see that the Huolong Firework ceremony in Qiaonan Village is named “Qiaolin Huolong Firework Firework Performance Party” this year. Through the host's speech, they expressed their gratitude to the party committee and regional government leaders for their support of the Huolong Firework ceremony, and cooperated with the government's requirements to ensure the safety of the event. At the same time, they also demonstrated the long history of the Huolong Firework ceremony. And through “We Pandong People”, we show Qiaonan Village's recognition and support for Pandong Street, the superior management department, and implement its attitude of learning from national policies and spirit. In Secretary Lin Xueming's speech, he once again emphasized the government's care and support for Qiaonan Village as a representative of the people of Qiaonan Village, and expressed his gratitude to the social enthusiasts who donated money for the event. The spirit embodied by the Huolong Firework in Qiaonan Village rose to represent the spirit of brave struggle and unity of the people of Jieyang, and transformed the successful hosting of the event into part of the government policy results. Through the method and content of Qiaonan Village's external expression, it can be seen that the Shaolong ceremony in Qiaonan Village has become a stage for cultural external expression. Below, the author will explain it through an analysis of the Shaolong ritual process in Qiaonan Village.

พหุบัน ปณฺ ทิโต ชีเว



Figure 84 Gong and drum team performance at the Shaolong ceremony in Qiaonan Village

Source: Picture from video screenshot provided by Lin Zhenwei (2023.03.01)

After Secretary Lin Xueming's speech, the host announced the official start of the Huolong Firework ceremony. This is when the neatly dressed and energetic Qiao Nan Gong and Drum Troupe begins to play live music. They are not only providing music tonight, but also appearing as a gong and drum performance. The fireworks on the iron frame set up immediately were lit first, and the words "I wish the people of Jieyang City a happy New Year" were displayed. Then two fireworks waterfalls, each about 30 meters long, were ignited, forming a scene that looked like a real waterfall flowing down. All the audience at the scene shouted "Wow" to show their shock. Under the command of Commander-in-Chief Lin Xudong, four fireworks baskets dropped in mid-air and eight fireworks trees were lit in sequence. When the fireworks trees burned out, the arrival of Dragon No. 1 was announced. In front of the team dressed in red, the elders continued to sprinkle fairy water in front and held up the fire sign of "Qiao Nan Wulong Team", followed closely by Dragon No. 1, who entered from the north of the Dragon Burning Field. After entering the arena, Dragon No. 1 circled the arena and bowed three times to the altar. Then all the personnel responsible for bringing Long Qing to the scene were replaced by shirtless team members wearing bamboo hats and red shorts, ready to start burning the dragon immediately. With a ignition order, the dragon was immediately ignited and began to patrol around the field in a counterclockwise direction. The dragon burning field in Qiaonan Village is set up according to the circular flower bed in the center of the road. The diameter of the circular route of the field is much larger than that in Qiaodong Village and Qiaoxi Village, so the physical test of the Shaolong team members is greater. After the third lap was completed with shouting and running, the team members turned the dragon's head back and bumped the dragon's tail, officially ended the Shaolong of Dragon No. 1 and returned from the north.



Figure 85 Gong and drum team performance at the Shaolong ceremony in Qiaonan Village

Source: Picture from video screenshot provided by Lin Zhenwei (2023.03.01)

The order of appearance in the Shaolong ceremony in Qiaonan Village is Dragon No. 1, Phoenix No. 1 plus 6 carps, Dragon No. 2, Phoenix plus 6 carps No. 2, Dragon No. 3, Phoenix plus 6 carps No. 3. Each of their appearances is carried out according to the appearance of Dragon No. 1, and each different type of exit is followed by a ground fireworks display as a gap. During the process, leaders or entrepreneurs with large donations were also notified in advance to participate in the on-site ignition. From the video, you can see the national inheritor Mr. Lin Jiannan personally lighting the fire for Dragon No. 3. We can see that lights are on on every floor of the surrounding high-rise communities, and there are people standing in front of the windows. Some stood on the rooftops of lower-floor residences to watch the performance. Many media at the scene got their work permits from Qiao Nan Village and started live video broadcasting at the Dragon Burning site. They followed every entry and exit of the fans and provided on-site commentary for the fans of the video. Jieyang TV Station, which conducted a live interactive live broadcast of the Qiaonan Village Fireworks and Fire Dragon Ceremony in 2019, also conducted live interviews this year. Photographers from surrounding areas and even Guangzhou, Huizhou and other places came to the scene to take pictures. During the Shaolong ceremony, the host will continue to enhance the atmosphere of the scene and guide the audience's emotions to interact with the dragon-burning team members of Qiaonan Village. As the Phoenix Fireworks Show on No. 3 ended, Qiaonan Village lit up the remaining ground fireworks, which also announced the end of the Qiaonan Huolong Fireworks show tonight.

In the video provided to me by Lin Zhenwei, we also saw the process of the elders of Qiaonan Village inviting the Shuangzhong God and Mazu to the temple. The team members, still immersed in the joy of Shaolong, carried the sedan used by Qingxiang and headed to Mazu Temple and Shuangzhong Temple respectively under the leadership of three elders. One of the elders happens to be Mr. Lin Hongzhang, one of the author's important interviewees. He was on hand to teach the young team

members how to perform rituals and what kind of mentality they should have when inviting gods back to the temple. One of the elders chanted from the side to thank Mazu and the Shuangzhong Saint King for their blessings, and now "invite the gods to return to the temple". The scene immediately shouted "Shun", which heralded the completion of the Shaolong ceremony.

From the above three Lin villages' Shaolong ceremony this year, we can clearly see that they are very skilled in arranging the entire ceremony process and have made emergency preparations for various possible situations on site. Through three different scenes, we can see the same image of the Shaolong players: wearing bamboo hats with fairy grass on their heads, wearing red shorts and shirtless. They share common ritual norms and taboos, and know that the dragon-burning ceremony requires the Shuangzhong deity and Mazu to return to the temple to be officially completed. From the fireworks during the ceremony, we can learn that they have different expressions of the Shaolong ceremony. For example, the banners lit by the three villages were the first to be lit. Qiaodong Village and Qiaoxi Village read "Peace to the world", and Qiaonan Village read "Happy New Year to the people of Jieyang City." Another example is the choice of Shaolong venue. Starting this year, Qiaodong Village has chosen a new, more open venue. Qiao Xi Village continues to use the Qiao Xi Square that the villagers are accustomed to for the Shaolong ceremony. Qiao Nan Village chose to conduct the ceremony in Red Dragon Square, which represents the local commercial center and dense high-rise residential buildings, to expand its external influence through the ceremony. From the opening statements of the three villages at the Shaolong site, we found that the three villages also invited their superiors and leaders of relevant departments to the site, and also expressed their support and gratitude to their superiors for the Huolong Firework Ceremony. In the details, Qiaodong Village and Qiaoxi Village express holiday blessings to the villagers through more rituals. Qiaonan Village more reflects its willingness to expand the scope of expression to include regional and even Chinese culture.

5.2.6 Songlong and Hualong Ceremony

Songlong Ceremony

The author mentioned the dragon sending ceremony in the third chapter. In the past, the "dragon bones" (dragon supports) after burning the dragon were returned to the ancestral hall, and the auspicious items on the dragon's head were distributed to the villagers. The dragon bones or heads returned to the ancestral hall will be taken home by the people holding the dragon to bless them safely. But now it has gradually evolved into taking home only the various mascots on the dragon head.

In Qiaodong Village, after every Shaolong ceremony, they will grab the five-square flag, gourd and dragon whiskers on the dragon head, but now the person in charge puts them away first, and those in need can collect them after the ceremony. According to Mr. Lin Jiannan, ordinary people (not even Lin) can take the dragon whiskers after Shaolong and put them into safety locks and wear them for safety. Children with "big" zodiac signs can take the "dragon beard after Shaolong", weave it with "ox tail hair" and "red rope", and put on two copper buttons (the ringing of the bell represents good luck). Boys weave it into a leg rope and wear it on the left side, and girls weave it into a hand rope and wear it on the right side. The dragon after

Shaolong used to give the dragon head to the people who held the dragon head and take it home to symbolize good luck and keep the family safe. Each section of the dragon body is also taken home by the dragon body lifter. However, there will also be situations where people lift the dragon repeatedly in the coming year. There will be a situation where a fixed number of people lift the dragon repeatedly and take the dragon's head, body or tail home after the burning dragon. There are also cases where there is not enough space for a dragon rack in the home. For the sake of fairness, the Long after the Shaolong ceremony is basically all "Hualong".

It is understood that the situation in Qiaoxi Village and Qiaonan Village is the same. After the Shaolong ceremony this year, Lin Haoxin from Qiaonan Village, one of my important contacts, contacted me specifically and prepared a dragon beard for me and put it in a red envelope. Let me go to Jieyang to pick it up from him when I have time, and bless the author's work smoothly.

Hualong Ceremony

The author arrived at Qiaoxi Square in Qiaoxi Village at 14:00 on the second day of the Shaolong ceremony (February 1). At the scene, Lin Yuxin, the municipal intangible cultural heritage inheritor of Qiaoxi Village, was arranging more than a dozen team members to place Huolong's skeleton in a circle with traces of Shaolong's route, and surrounded it with a mobile fence. At about 14:30, he poured kerosene on the dragon bones and started lighting them. After doing this, everyone rested on a big tree nearby. One of the team members brought a box of oranges, and everyone chatted while eating. According to their explanation, these are oranges offered to the God Queen, and they must be eaten after the ceremony to ensure safety and success. They also gave me two, and then I asked what would be done with the ashes after finishing, but they didn't give an accurate explanation. I just said that the garbage trucks would collect them all.

At about 16:30, Lin Haoxin also reported the situation of Qiao Nan Village turning into a dragon. The video showed that a truck was loaded with the skeleton of Shaolong after the ceremony, and the skeleton was finally delivered to the gate of Tieboron, where the dragon was first made in Qiaonan Village. Qiaonan Village held a Shaolong ceremony at this place in 2016. The dragon bone is now placed on fire in front of the Bo Gong Temple near the river. According to Lin Haoxin, after the burning was completed, they poured the ashes into the nearby river.

On February 2, Lin Kuncheng of Qiaodong Village sent a video of the Hualong process. In the video, a young man walked around Long's skeleton holding fairy water and sprinkled the fairy water on the dragon's bones. After the sprinkling is completed, sprinkle kerosene on the dragon bones and light them. When everything turned to ashes, they filled up the ashes with empty buckets, then walked to the river and poured the ashes into the river.

The above is what the three villages in Qiaolin did in the final Hualong process. According to Lin Kuncheng, dragons belong to water, and pouring them into the river will allow the dragon to return to the great rivers of nature. Qiao Xicun said that there was no need to dissolve the skeleton, and that the dragon would turn into smoke and float into the sky, but he did not say that it must be poured into the river. Qiaonan Village also dumps ashes into the river. The author found from the scene and

video data that there were no elders at the scene, and there were no ceremonies such as offering incense.

5.3 The Lin clan after the ceremony

Increased media attention

The Huolong Firework ceremony on the tenth night of the lunar calendar has just ended, and the villagers of the three villages in Qiaolin began to organize information about the event and enter a state of rest. However, various external media have already begun busy writing and reporting on the grand event that night, striving to gain maximum attention. For example, Sohu released on the night of the Dragon Burning "Super Burning! Qiao Lin Huolong Firework dances for nine days again tonight."¹⁴⁹ The article made online network statistics and wrote, "That night, the 'Jieyang Mobile Station' APP, 'Jieyang Radio and Television' WeChat video account, and 'Jieyang Radio and Television' Douyin account under Jieyang Radio and Television Station conducted simultaneous live broadcasts of the event across the entire network. . That night, more than 2.65 million people watched online. The audience interacted enthusiastically and left many comments! Everyone gave this 'Fire Dragon New Year' a big thumbs up!" On February 1, the official website of the Jieyang Municipal People's Government released a report titled "The Qiaolin Huolong Firework was held again after 3 years and attracted countless attention."¹⁵⁰ Then, Jiedong District also published an article titled "600 Years of Intangible Cultural Heritage, Qiaolin Huolong Firework once again amazed the world!"¹⁵¹ On the same day, the People's Daily client published "Visual Feast! The dragon's fire-breathing performance in Jieyang, Guangdong is so lively"¹⁵², reporting on the spectacular scene of Huolong burning in Qiaolin, Jieyang, with 148,000 views. Since then, Anhui Satellite TV and other provinces or cities have reported on it. On February 2, CCTV Financial Channel also broadcast "Jieyang, Guangdong: Fireworks and Fire Dragons Celebrate the Lantern Festival, Lantern Festival with Fireworks and Silver Flowers"¹⁵³, showing the grand occasion of Qiao Lin's Huolong Firework performance Shaolong.

In addition to the official reports listed above, there are also many self-media, tourism information networks, various financial networks and other media that are doing live broadcasts on the scene and have made relevant reports. From the titles of the above news reports, we can see different expressions. As a local district report, it emphasizes local "intangible cultural heritage" culture. Reports from Jieyang City expressed the role of the Qiaolin Huolong Firework Ceremony in local culture, as a symbol of the end of the three-year epidemic and ushering in new development. As a

¹⁴⁹ Source: Sohu.com. Text: Wei Yuqi, photography: Liang Wusi, editor: Lin Haosheng, https://www.sohu.com/a/636024381_121123872

¹⁵⁰ Source: Jieyang Daily, http://www.jieyang.gov.cn/xwdt/jyxw/content/post_741227.html

¹⁵¹ Source: Jinfeng Audiovisual, compiled by: "Civilized Jiedong" Government Affairs WeChat Editorial Department, "600 years of intangible cultural heritage, Qiaolin Fireworks and Fire Dragons once again amaze the world!", 2023-02-01 18:49, https://mp.weixin.qq.com/s?__biz=MzIzMzMzOTIxMw==&mid=2247756071&idx=3&sn=b8c8ebd2caec1c041ee045722cde3578&chksm=e8898905dffe0013708b91550d0e9c48ba8f9cd25b70b54d5a9eb3131fe0717750b37b3183be&scene=27

¹⁵² People's Daily client, vision creator "photographer Wu Yaxuan", 2023.02-01.

https://mp.weixin.qq.com/s?__biz=MzIzMzMzOTIxMw==&mid=2247756264&idx=2&sn=d3aae3d8fdf174507f67400ebb02fb8b&chksm=e88989cadffe00dc164adc5ddb285380d07afd91e5d8c09a24627b1321c508a14fdeb827c2&scene=27

¹⁵³ Reporter, Han Yuhao.

https://mp.weixin.qq.com/s?__biz=MzIzMzMzOTIxMw==&mid=2247756264&idx=2&sn=d3aae3d8fdf174507f67400ebb02fb8b&chksm=e88989cadffe00dc164adc5ddb285380d07afd91e5d8c09a24627b1321c508a14fdeb827c2&scene=27

national identity, the People's Daily used the word "dragon spitting fire" to borrow the local culture of "Jieyang, Guangdong" to express the dual meaning of China's unique dragon culture and the use of "fire breathing" to eliminate the epidemic virus. Demonstrate the country's attitude towards culture to other provinces and regions in China. CCTV Financial Network uses "Festival" and "Lantern Festival" to increase people's information hints about the economic market. As for other types of online media, they will also use the popularity of the Huolong Firework ceremony to match the characteristics of their own network nature with some more expanded names to attract attention. This continued attention has also brought different reactions to the villagers of the Lin clan.

The people of surnamed Lin expressed after the ceremony

After the tenth day of the lunar calendar this year, the team members in the three villages who had gone through the entire ceremony slowly returned to their daily New Year atmosphere. Because the Huolong Firework Ceremony has not been held for three consecutive years, but after it was held this year, it was not only recognized and reported by the regional government, but also by the national media. This is a great honor for local culture. Therefore, when the author visited Qiaolin Township from time to time in the following five months, whenever the Huolong Firework ceremony was mentioned to the villagers, they unconsciously showed their pride.

For example, on March 1, the author went to Lin Zhenwei in Qiaonan Village to make an appointment to copy video materials to him, and he invited me to his home. He lives with his parents and his older brother who got married. While we were waiting to copy the materials, he showed me the small dragon head and tail he made at home, which were very exquisite. His father also took the initiative to introduce to me what the Huolong Firework ceremony he saw when he was young was like, although he did not participate. There is also another contact person of Qiao Nan, Lin Haoxin. During many interviews, he provided me with information about the relationships within the three Lin villages. In early December, he sent a video of the faucet he made, saying it was for his 5-year-old son to play with. One video shows his son wielding a dragon's head that is more than twice as tall as himself. In addition to personal circumstances, there is also an area called Xiangnei in Qiaonan Village. There was a group of young people who were in charge of the No. 3 dragon in Qiaonan Village at that time. They said that the dragon they made before the Chinese New Year was too late and many details were rough, so they joined forces and pooled money to make the Huolong together. They plan to make several types of Longs of different sizes, some for display and some for training purposes. A local wealthy businessman also provided a place for them to use as an exhibition hall for their Huolong Firework. Mr. Lin Jiannan also told me during a phone interview on October 8 that they are cooperating with a movie this year. Since the movie has not yet been officially released, the scene can only be shown through pictures.

In addition, the author also went to Qiaodong Village for an interview two weeks later on March 15. Several main persons in charge of Qiaodong Huolong Firework, such as Mr. Lin Jianhui, Lin Kuncheng, Lin Leichuan and others, were very enthusiastic when they heard about my arrival. Mr. Lin Jianhui asked me to meet at the "Qiaolin Dragon Boat Association". He summarized what was done well and what

was not done well in holding the Huolong Firework Ceremony this year. Overall, he was very satisfied with the results of this year's event, and expressed that in the future, everything would be left to young people. Lin Leichuan told me that the Huolong Firework Ceremony has been a project he has participated in since he was a child, and he expressed his pride in changing to a larger venue this year. He also recommended to me the dragon boat project in Qiaodong Village, which is a municipal intangible cultural heritage project. Lin Kuncheng is a father of four children. This year all three children participated in the ceremony, mainly Youlong and Wulong, and the younger son who was six years old participated in Xiaolong's Youlong and Wulong performances. He himself had not participated in the Huolong Firework ceremony before. After seeing that the Huolong Firework ceremony became a national intangible cultural heritage, he began to have a different understanding of culture. After passing the Huolong Firework ceremony held this year, he said he was more sure of his choice and was happy that several children participated. That night, Lin Kuncheng also took me to meet another elder in Qiaodong Village who attached great importance to culture, named Lin Qiulong (1963). Currently he is busy rebuilding the family tree of Qiaodong Village. Originally this was a private matter of his own hobbies. After this year's Huolong Firework, the elders of Qiaodong Village believed that repairing the genealogy was an important and urgent matter, and decided to take the lead in Lin Qiulong to carry out it as soon as possible. In addition to renovating the genealogy of Qiaodong Village, he was responsible for the renovation of the ancestral hall of Yisou Gong in Qiaodong Village and the construction of the adjacent area into a park. He told me, "Compared to before, we now pay more and more attention to culture."

The author contacted Mr. Lin Shuxian in charge of No. 2 finishing touch in Qiao Xi Village in advance and met at Daping Gong Ancestral Hall on April 24. Because he had often seen me at the ceremony in Qiaoxi Village before and was deeply impressed by me, so he was very enthusiastic during this meeting. He took me to a small house next to Daping Gong Ancestral Hall, where there were several old men chatting and watching TV. When asked about everyone's opinion on the quality of the Huolong Firework ceremony held in Qiaoxi Village this year, everyone excitedly recalled the Huolong Firework that year and told me the past stories of Qiaoxi Village like historical experts. When talking about this year's Huolong Firework ceremony, the elders affirmed the positive performance of the young people. Mr. Lin Shuxian mentioned to me, "The place where Qiaoxi Village will build a dragon this year is called Shaomian Gong Temple, and all of Qiaoxi have a share. You can also see that the house is very dilapidated now. Starting this year, we will mobilize everyone to rebuild it, and it is expected to start next year." Mr. Lin Shenghong (1953), who was also at the scene, said that his grandson would join the gong and drum team this year, and if they wanted to participate, they could sign up. It can be seen that he is very happy that his grandson can participate. On October 21, Lin Siyi showed the communication activities of Qiaoxi Gong and Drum Team in WeChat Moments, and the author immediately asked him about the relevant situation. He introduced to me that this was a social event between the Qiaoxi Village Youth Gong and Drum Team and the Mianpu Youth Gong and Drum Team. Through this social event, they want to train the orchestral members of the Gong and Drum Team

so that they can not only perform solo performances by the Gong and Drum Team in the future, but also be more impressive at the Huolong Firework Ceremony.

From the above interviews, we can learn that after this year's Huolong Firework ceremony, people in the three villages of Qiaolin had different ways of expressing themselves towards the ceremony. The above are only a small part of the many interviews, but they can represent the basic attitude of many people towards the Huolong Firework ceremony. For example, the villagers of Qiaonan Village continue to make dragons spontaneously, or express their love for Long through small groups, hoping that Huolong Firework will have better expressiveness. Secondly, the cooperation with film companies also reflects that Qiao Lin Huolong Firework's local culture has been widely disseminated to the outside world, which will attract cooperation in movies or other performances. People in Qiaodong Village have a newer understanding of national intangible cultural heritage and a stronger emphasis on the importance of culture. The Huolong Firework ceremony further strengthened their sense of urgency for self-identity, and they strengthened their cohesion by renovating the Qiaodong Village genealogy. Qiaoxi Village plans to change the external cultural image of the Huolong Firework Ceremony by rebuilding the Shaomian Gong Temple, and enhance the external expressiveness of the Huolong Firework Ceremony by strengthening the training of the gong and drum team.

Conclusions

In the study of this chapter, the Huolong firework ceremony held in 2023 is analyzed as a case study. The compression of time and space is an important phenomenon, which points out the major problem of the concentrated explosion of rituals at a certain time and place after going through different historical stages. In the context of national intangible cultural heritage, the people surnamed Lin who held the ceremony, government officials, media, tourists, scholars and other people watching the ceremony were all gathered in the same ceremony space. They witnessed the presentation of ritual elements representing tradition and modernity at the same time. This cultural phenomenon reveals the Lin clan's latest round of self-identity construction through the Huolong Firework ceremony. They retain traditional ritual elements and incorporate new modern features to externally represent their profound history and culture, national cultural identity and cultural spirit that keeps pace with the times. Importantly, incorporating new elements into the characterization further strengthens his identity as a member of the Lin clan.

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CHAPTER VI

Summary, Discussion, and Suggestion

"Huolong Firework Ceremony at Qiaolin, Jieyang City: Self Identity and Representation in the Context of National Intangible Cultural Heritage" is basic research and adopts stereotyped research methods. The important research question is to interpret the Qiaolin Fireworks and Fire Dragon rituals that construct self-identity and expression. Qiaolin Huolong Firework continues to change in different contexts of social development, especially in the context of becoming a national intangible cultural heritage. It is closely related to the lives and cultural continuity of the people living in the Lin clan in Qiaolin, Jieyang. The purpose of this article is to study the "Qiaolin Fireworks and Fire Dragon Ceremony" from the context of "Self-identity", "Representation", "Politics of Cultural" and national intangible cultural heritage. The research results are presented through literature research and fieldwork, combined with descriptive analysis and pictures. The researchers' summary, discussion and suggestions are as follows.

6.1 Summary of research results:

This research has 4 important goals: 1) To study historical development of socio-culture of the Lin clan and Qiao Lin Village. 2) To study the Huolong Firework Ceremony : Theater of Self-Identity Construction and representation of the Three Villages of Lin families before becoming the national intangible cultural heritage. 3) To study Huolong Firework ceremony in the dimension of become National Intangible Cultural Heritage. 4) Huolong Firework Ceremony 2023: Time and Space Compression of Self-Identity and Representation. The research results are summarized as follows according to the research objectives.

6.1.1 The Lin clan and the cultural development of Qiaolin Township society and culture

The Lin clan is one of the ancient surnames in China and is the descendant of the nobles of the Shang Dynasty. In the context of Chinese national history, the Lin family has played an important role in safeguarding the country. They followed the imperial power of previous dynasties and moved south to Putian, Fujian. During the Tang Dynasty, the emperor posthumously named him "Jiu Mu Lin Jia". During the Southern Song Dynasty, one branch arrived in Qiaolin, Jieyang in 1227 and started to establish a family business.

The Lin clan experienced the Southern Song, Yuan, Ming, Qing and Republic of China periods in Qiaolin Township, forming its current geographical boundaries. After the founding of the People's Republic of China, through administrative planning, the original land was divided into three administrative villages, Qiaodong Village, Qiaoxi Village and Qiaonan Village, which continue to this day. Qiaolin Township, dominated by the Lin clan, currently has a population of about 30,000 villagers named Lin, covering an area of more than 10 square kilometers. They have a clear genealogical heritage and use Chaoshan dialect as their main language. After undergoing various land, economic and cultural reforms in the

early days of the founding of the People's Republic of China, the Lin clan no longer has independent management rights over its people. Like clans in various regions across the country, they have been transformed into administrative villages under the leadership of local governments and a management model oriented to the collective interests of the masses. After the reform and opening up (1978), the three villages surnamed Lin shifted from the collective economy to the individual economy. The local villagers gradually formed an economic system mainly dealing in jade, white jade and hardware, and they are well-known locally and even nationwide. In terms of culture, there are 36 ancient buildings and modern cultural relics from the Ming and Qing dynasties within the boundaries of Qiaolin Township. All of them are historical monuments built by members of the Lin family in Qiaolin Township.

From the above analysis of the historical development of Qiaolin Township, we can know that the Lin clan in Qiaolin experienced tremendous changes under the socialist system. During this period, while gaining economic autonomy, the Lin people began to show a need to restore their family culture, especially after the reform and opening up. The Lin clan of Qiao Lin gradually resumed the fireworks and fire dragon ceremony with a history of more than 600 years. This is a spiritual symbol of the heroic resistance and brave unity of the Qiao Lin Lin people. It is also a blessing ceremony for local people's yearning for a better life. It represents the collective memory of the Lin clan of Qiao Lin. The three villages surnamed Lin in Qiaolin jointly chose this ceremony to represent their historical identity and construct their identity in modern society.

As China gradually begins to attach importance to intangible cultural heritage and formulate related policies, folk rituals representing local culture are receiving more and more attention. In this context, the Lin clan displays their culture to others through the Huolong Firework ceremony.

6.1.2 Qiao Lin Huolong Firework Ceremony: The theater of self-identity construction in Lin's three villages and its performance before becoming a national intangible cultural heritage

Before the Huolong Firework ceremony became a national intangible cultural heritage, the Lin clan used rituals to construct "Self-identity" and "Represent" the clan's interior and surrounding areas. The Lin clan regards the Huolong Firework ceremony as their family's cultural heritage and collective memory. Let's think about the relationship and interaction between people named Lin and the local society through the holding of ceremonies in each of the three villages with the surname Lin.

The Huolong Firework Ceremony is the cultural heritage of the Lin clan and has a long history of more than 600 years. It has experienced two different display methods during its inheritance. They were organized in a collective manner before the reform and opening up, and separately in the three villages after the reform and opening up. The two different ways of holding the Huolong Firework Ceremony show the inheritance methods of the Lin clan in different contexts.

The Huolong Firework ceremony was held in a collective manner before the reform began. From a single dragon parade, to the addition of phoenixes and the addition of gongs and drums teams during the Republic of China, the overall pattern of the current ceremony gradually formed. From this we can see that the ceremony is not static. It is adjusted according to the needs of the Lin clan in different historical

periods to better demonstrate its local status and play an important role in maintaining unity within the family and regional peace. After the Anti-Japanese War and the Civil War, as well as the government's division of administrative regions in the early days of the founding of the People's Republic of China, the fireworks and fire dragon ceremony, which had been suspended for nearly 40 years, was gradually restored after the reform and opening up. During this period, the Lin clan of Qiao Lin began to hold ceremonies in the form of separate displays in the three Lin villages, which was the revival stage of the ceremony. It is worth noting that under the socialist system, the daily lives of local villagers have gradually stabilized, the situation in surrounding areas has stabilized, and people's sense of belonging comes more from the trust and support given to the local government. The rituals at this stage are no longer aimed at maintaining family peace, but are more focused on the restoration and inheritance of family culture, and are restricted by local social management systems, such as the ban on setting off fireworks during ceremonies. It can be seen that the once glorious history and culture of the Lin clan has been weakened in modern society. But as people gradually take control of their lives, their demand for cultural status will gradually increase.

Therefore, as the historical and cultural heritage of the Lin clan, the three Lin villages began to consciously construct their "self-identity" in modern society through the Huolong Firework ceremony. They share the heritage of the Lin family: common historical legends, dragon-making skills, ritual norms and clan rules, consistent ritual procedures and sacrificial sites representing the Lin clan. Through six ritual processes that lasted for 10 days, they built a large-scale cultural space on the historical ancestral land with common memories. It was also an important theater for villagers named Lin to build their own identity.

Before the ceremony became an intangible cultural heritage, the Lin clan's rituals were mainly represented by villagers named Lin in Qiaolin Township. First of all, during the feudal society period, the local social environment in Jieyang continued to be turbulent. The ceremony played an important role in maintaining the unity of the clan and demonstrating the local identity and influence of the Lin clan. Secondly, after the reform and opening up, the ceremony was held separately in the three villages surnamed Lin. Under the socialist system, highlighting cultural differences can better demonstrate its cultural characteristics. Therefore, the Huolong Firework ceremony played a major role in the construction of the Lin clan's self-identity in the modern context, and became the main way for it to demonstrate the Lin clan's historical and cultural identity to surrounding areas and local governments.

6.1.3 Qiaolin Huolong Firework Ceremony in becoming a national intangible cultural heritage

China joined the Convention for the Protection of Intangible Cultural Heritage in 2004. Since 2005, cultural policies related to the protection and management of intangible cultural heritage have been formulated and announced. From the Lin clan's understanding of cultural policies to the process of deciding to apply for intangible cultural heritage, it demonstrates their understanding of the ways to obtain "national intangible cultural heritage". They responded quickly to the declaration after learning about it, revealing the Lin family's yearning for cultural recognition from the country.

Since the country started the application process for the second batch of intangible cultural heritage, the Qiaolin Huolong Firework Ceremony has gone through the application process at the district level, city level, provincial level and then the national level. It was only one month apart from the district level to the municipal level, which shows the local recognition of Qiaolin Huolong Firework, and relevant municipal units continued to submit applications to provincial departments to become provincial intangible cultural heritage. After April, it became a provincial-level intangible cultural heritage project in Guangdong. It added the prefix "Long Wu" to the provincial project name and displayed it with the "Long Wu" projects in other areas of Guangdong Province in the "Folk Dance" project representing the emergence of dragon culture in Guangdong Province. . As a representative of local folk ritual culture, it began to appear in the eyes of people outside Jieyang City. In June 2008 of the following year, the Qiaolin Huolong Firework officially became a national intangible cultural heritage. Together with various types of dragon culture projects across the country, it constitutes a symbol of the dragon cultural memory of the Chinese nation. At this point, the Huolong Firework ceremony as the culture of the Lin clan in Qiao Lin has demonstrated its characteristics of representing the wisdom, spiritual value, social value and research value of the people in the area, and matches the dragon culture as a national cultural symbol.

The concept of "politics of cultural" involves how cultural practices, symbols, rituals, etc. interact with political power, social structure, and identity construction. It serves as a cultural-political tool for shaping and expressing the identity of the Lin clan and related communities. Explore how power structures (such as power relationships within families, relationships between villages, and relationships with the state) influence and shape the self-identity and expression of members of the Lin clan. Discuss how identity politics are contested through cultural expression in the Huolong Firework ceremony, including identity politics in terms of ethnicity, social class, and even gender.

The Qiaolin Huolong Firework, which became a national intangible cultural heritage project, began to accept the supervision and management of the local government and relevant national departments. This is a "Politics of Cultural" phenomenon. The Intangible Cultural Heritage Law of the People's Republic of China, enacted in 2011, stipulates clear responsibilities and obligations for applicants and representative inheritors of national intangible cultural heritage projects, and is subject to legal protection and supervision. The Qiao Lin Huolong Firework Ceremony, which is both a cultural heritage of the Lin family and a representative of national cultural identity, requires dual responsibilities. Therefore, under the dimension of national intangible cultural heritage, a new phenomenon emerged in the Huolong Firework ceremony in three villages with the surname Lin. Such as the adjustment of the name of the ceremony, the addition of text reflecting the "national" cultural identity on the banner, the change of the Shaolong ceremony venue, etc. The most prominent phenomenon is the reappearance of the joint organization of three villages named Lin, led by the Qiaolin Charity Association. There are both collective arrangements and separate arrangements in three villages. What is different from the collective organization before the founding of the People's Republic of China is that the previous collective organization represented the collective culture of the Lin clan. After becoming a national-level intangible cultural heritage, the collective

organization was for external performances. At the same time, it also revealed that the Lin clan began to have a need for external representation.

Therefore, under the dimension of national intangible cultural heritage, the Lin clan presents a new way of constructing self-identity and representation through the Huolong Firework ceremony. Under the influence of modern social culture, new ritual methods have a positive effect on building self-identity within the clan. The external representation in a collective manner is conducive to the external dissemination of ritual culture and enhances the local influence of the Lin family. At the same time, it also completes the performance appraisal under policy supervision and management. The Qiaolin Charity Association established by the three villages is mainly responsible for external cultural performances, which shows that they have begun to use their cultural identity as part of external exchanges and displays. This kind of external expression is not only a means of cultural dissemination, but also reversely affects and strengthens their internal sense of identity with their own cultural traditions.

Affected by this, the phenomenon of "performance" gradually appeared in the ways in which the three villages held their own ceremonies. This "performance" method was specifically displayed on the stage of Shaolong Ceremony. The three Lin villages passed the Shaolong ceremony to express their different cultural understandings of the Huolong Firework ceremony. However, in the face of different groups such as the local government, local and national media, surrounding villages, tourists, and villagers within the clan, they all jointly demonstrate their national cultural identity and identity as the Lin clan.

All these internal dynamics and strategic adjustments point to a core issue: the reconstruction of identity. In the context of modern society, family members no longer regard themselves only as inheritors of traditional ceremony, but are seeking a new identity positioning that is recognized in the broader social context. This kind of identity reconstruction is not simply self-expression, it also involves communication and interaction with the external world, and the process of seeking one's place in the larger social structure. Therefore, while maintaining tradition, family members are also shaping and strengthening their roles and status in modern society in various ways.

In summary, the evolution of the Huolong Firework ceremony of the Lin clan reveals the interweaving of multiple factors such as tradition and modernity, internal and external, economic and cultural factors. Complex interactions in the context of national-level intangible cultural heritage certification and modern society. Through this analysis, a deeper understanding can be gained that cultural activities are not only the embodiment of traditions and customs, but also the stage of social and political dynamics, reflecting the complex relationship between culture, power and identity.

6.1.4 Huolong Firework Ceremony 2023: Time and Space Compression of Self-Identity and Representation.

By studying the case of the Huolong Firework Ceremony in 2023, it shows us how the Qiao Lin Huolong Firework Ceremony combines the past and present ritual phenomena that occur within the boundaries of the Lin clan in Qiao Lin.

This is a superimposed space and time, superimposed space and time, which preserves the memory of the present and the past.

The Qiaolin Huolong Firework Ceremony has developed to include six ritual processes: Qinglong, Youlong, Wulong, Shaolong, Songlong and Hualong. In past ceremonies, the crowd was dominated by the Lin clan, who performed the ceremony around their territory. The main crowd of people watching from outside are relatives from surrounding villages. In the current ceremony, starting from the Dragon Ceremony, people outside Huolong Firework began to appear one after another. Such as government officials, tourists, cultural researchers, out-of-town relatives of the Lin family, media workers and Jieyang locals, etc. A variety of people gathered in the same space. They came to participate in the fireworks and fire dragon ceremony, which can also be said to be the Huolong Firework performance, an event that shoulders the responsibility of national intangible cultural heritage.

After the Zhalong, Youlong, and Wulong ceremonies, all kinds of people gathered at the Shaolong site. They communicated with each other about the history, changes, innovations, etc. of the Huolong Firework ceremony. For example, the improvement of Zhalong technology has quoted modern technology, added elements of the Youlong ceremony procession, improved Wulong movements, improved the safety and performance of fireworks, etc. Another example is the construction of Shaolong's modern stage lighting equipment, which increases the viewing quality of the scene. There are also government officials to provide guidance to the scene, fire brigade and medical teams to provide safety services at the scene, etc. These all appeared at the dragon burning scene at the same time. But there are also aspects that continue to maintain traditions, such as the Qingxiang ceremony in the afternoon of the Shaolong ceremony, where Shuangzhong God and Mazu are invited to the scene to pray for blessings. The carps, phoenixes and dragons that appear in the Shaolong ceremony all need to bow before the altars of Shuangzhong God and Mazu before being lit, and are led into the venue by the ritual team in front of them. In addition, all the participants were shirtless and wore bamboo hats with fairy grass on their heads. They still followed the original form of the ceremony.

The three Lin villages all held dragon burning ceremonies at the same time and in the same territory belonging to the Lin clan. The Shaolong ceremony scene showed the ritual elements that people surnamed Lin added or adjusted to the ceremony in different historical periods. After the ceremony became a national intangible cultural heritage, ritual elements with national identity were also adjusted into it. At the same time, in this space that compresses history and people of different ages and identities, the construction and representation of the Lin clan's self-identity through the Huolong Firework ceremony is reflected.

6.2 Research discussion

The title of this study is "Huolong Firework Ceremony at Qiaolin, Jieyang City: Self Identity and Representation in the Context of National Intangible Cultural Heritage". Researchers have some understanding of the phenomenon of "Huolong Firework Ceremony at Qiaolin, Jieyang City". Key concepts include Self-identity, Representation, and the Politics of Cultural. Anthony Giddens (1991) describes the concept of self-identity. The focus is on examining the mechanism of self-identification. On the one hand, this mechanism is shaped by the many institutions of

modernity; on the other hand, it also shapes the institutions of modernity themselves. As humans develop their own identity, each individual contributes directly to social impacts that are global in their consequences and implications, regardless of the local character of the specific context in which they act. It can be summarized that self-fashioning is directly related to psychological needs processes and emphasizes that individual change depends on the attempts at self-reconstruction that people engage in to construct or reconstruct a beneficial identity by obeying broad, basic goals. Researchers use this concept to explain various phenomena during the Huolong Firework ceremony in Qiaolin, Jieyang.

This article uses the concept of representation to explain the internal and external representation of the Lin clan through the Huolong Firework ceremony. Especially when ceremony becomes a national-level representation of intangible cultural heritage. Stuart Hall develops in more depth the theoretical arguments for meaning, 'linguistic' in a broad sense, and representation briefly summarized here. Participants in a culture give meaning to people, objects, and events. Things "in themselves" rarely have any single, singular, fixed and unchanging meaning. It is through our use of things, and what we say, think, and feel about them—how we express them—that we give them meaning.

In the context of national intangible cultural heritage, rituals are influenced by politics. This article uses the concept of cultural politics to explore the cultural phenomenon of the Qiaolin Huolong Firework ceremony after it became a national intangible cultural heritage. This concept was proposed by Maurizio Peleggi (2002). The concept of "Politics of cultural" is described to describe the relationship between the institutionalization of national heritage and political and social change. The book mentions that national heritage symbolizes the source and symbol of collective identity and serves as evidence of the presence of a population in a certain territory. Archaeological sites and Anthony Smith (1991: 14) define the basic components of national identity: historical territory, common myths, historical memoirs and popular culture. Although this article takes the material cultural heritage represented by historical sites as the research object, it has common meanings with the national cultural identity represented by the national intangible cultural heritage.

The above concepts will help researchers study the phenomenon of "Jieyang Qiaolin Huolong Firework Ceremony" and see new academic discoveries in the research text.

6.2.1 The continuation of the Lin clan's historical status in Jieyang

The clan culture in the feudal period influenced the direction of Chinese history and culture. The Lin clan moved from the north to the south with the political power and is an epitome of many clan cultures. The Lin clan in Jieyang Qiaolin can establish its ancestral business in a new living environment and continue its history of only nearly 800 years, which reflects its special cultural identity and its efforts to continue its inheritance. But after the founding of New China, not every clan culture did a good job of re-establishing its Wenhua status. This study found that the Lin clan in Jieyang Qiaolin was able to rediscover its cultural positioning after experiencing the cultural revolution and consciously reconstruct its self-identity, which is of great significance for broadening the study of the contemporary development of Chinese clan culture.

6.2.2 The impact of cultural identity on self-identity and representation

Anthony Giddens highlights the impact of modernity on individual and collective identities. In this case, one manifestation of modernity is the identification of intangible cultural heritage and the national and even global attention it brings. This not only changes the outside world's perception of the three villages, but also affects how the villages internally view their own culture and identity. This also reveals the construction of identity in different contexts.

In different contexts (such as village rituals and external performances). The three villages of the Lin clan may continue to have different ways of constructing their identities. 1) Evolution of identity: The study reveals how the Lin clan shaped their identity through the Huolong Firework ceremony, and how this identity evolved over time and external recognition (such as national intangible cultural heritage certification). 2) Diversity of cultural phenomena: Although the Lin clan in the three villages share the same origin, there may be differences in cultural practices. How these differences are reflected in the interpretation of the Huolong Firework ceremony may become the focus of research. 3) The interaction of community and community: The Huolong Firework ceremony simultaneously demonstrates the characteristics of community and community. In some ways, rituals reflect fixed structures and roles within a community; on the other hand, rituals may also create a community experience that transcends everyday social structures and emphasizes unity and equality between groups.

Through the Huolong Firework ceremony, the history, traditions and values of the community are passed on and reinforced. At the same time, rituals provide a setting for individuals to experience a deep connection with the entire community, an experience that embodies a sense of community.

6.2.3 The impact on rituals in the context of National Intangible Cultural Heritage

First, the honor and resources brought by the certification of national intangible cultural heritage have led to competition within the Lin clan to strive for a more orthodox cultural representative status. This competition drives cultural innovation and change. Bidirectionality: unity and individual innovation.

As a cultural representation, the Huolong Firework ceremony has an important impact on the villagers' self-identity. When this ceremony was listed as a national intangible cultural heritage in 2008, it became not only a tradition in the three villages of the Lin clan, but also a national-level cultural symbol. This improvement in status strengthens the villagers' recognition of their cultural identity. After 2015, three villages made and used flags with the words "National Intangible Cultural Heritage" printed on them. This act itself is a strong symbolic expression. The symbolic role of "symbols" in rituals is also presented. As a part of material culture, the flag carries the recognition of the cultural value of the Huolong Firework ceremony and becomes a visual expression of this recognition.

Secondly, innovation in ritual content and process. For example, the children's version of Long, and the fact that women began to participate in this traditional male-dominated ritual, reflect the changes in social and cultural concepts. There is also a blend of tradition and modernity. This study reveals that traditional culture adapts and transforms in the context of modern society, and this

transformation establishes a new cultural identity for Qiaolin community members. These findings will provide profound insights into understanding the modern inheritance and protection of cultural heritage in the context of globalization and modernization.

As time goes by and the context changes (for example, from being held only within the village to being performed externally), the self-identity of these villages is constantly being adjusted and reconstructed. What may have been a self-identity based more on tradition and region has gradually shifted to a greater emphasis on its place in the national cultural heritage. This adjustment reflects the phenomenon of how rites of passage redefine and construct self-identity in different contexts.

6.2.4 Compression of Time - space

Time-space compression in human geography refers to the way that the world is seemingly getting smaller, or compressing, as a result of increased transport, communications, and capitalist processes.

Time-space compression (also known as space-time compression and time-space distancing) is an idea referring to the altering of the qualities of space-time and the relationship between space and time that is a consequence of the expansion of capital. It is rooted in Karl Marx's theory of the "annihilation of space by time" originally elaborated in the *Grundrisse*, and was later articulated by Marxist geographer David Harvey in his book *The Condition of Postmodernity*.

This body of work shares an important observation that with the development of various technologies, including the emergence of the Internet and social networks, space or distance has become less important. At the same time, time, even when compressed into smaller fragments, becomes a central point of interest because it enables "interaction" to occur in the "shortest" time. For example, in important rituals created to convey meaning from the past, the present and the future are on the same plane for those participating in the ceremony.

As the climax of the ceremony, the Shaolong Ceremony demonstrates the adaptation and changes of the Lin clan in the face of social changes (such as globalization and modernization). These changes include the introduction of new ritual elements (such as stage construction, lighting, and live media) that reflect community responses to internal and external pressures.

6.3 Research recommendations

6.3.1 Recommendations to academia

The academic community should consider conducting comprehensive and multi-dimensional research on the Qiaolin Huolong Firework Ceremony. In-depth exploration of the interaction between ritual and modern culture, focusing on the study of community and sustainability. Study the complex relationship between ritual culture and politics, and pay attention to the challenges faced by traditional culture and ensuring the continued development and inheritance of skills. This is a problem that both the academic community and the Chinese government need to continue to study and solve in depth.

6.3.2 Suggestions for Qiaolin Township Community

Persistence and inheritance of culture: In the face of the development of modern society, we must adhere to the authenticity of ritual culture. Encourage the

younger generation to actively participate in learning and passing on the Huolong Firework ritual to ensure that this ancient ritual will not be lost.

Education and training: Through seminars and professional training, the villagers in the three villages with the surname Lin will pay more attention to the history and culture of Qiaolin. The loss of independent history and culture can easily affect the construction of self-identity.

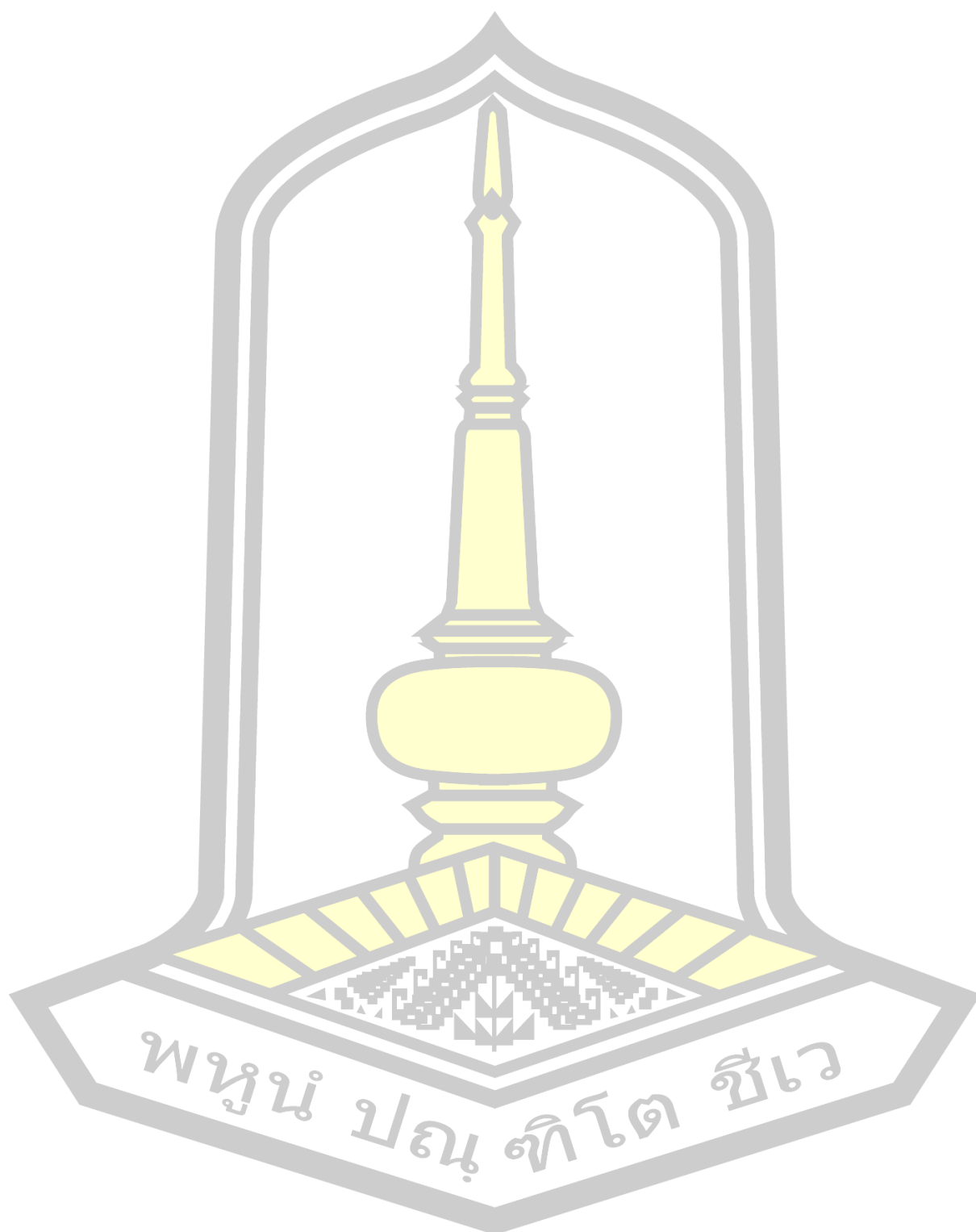
While this exposure brings many benefits to intangible cultural heritage, it can also bring challenges, such as how to maintain cultural authenticity and avoid over-commercialization. Qiaolin community leaders and community members are advised to find a balance between preserving tradition and embracing modernization.

6.3.3 Recommendations to the Chinese and Guangdong governments

Houlong Firework provides cultural strategies, financial support and professional training based on ritual characteristics. Such as simplifying the declaration process for fireworks and providing financial support for high ceremony expenses.



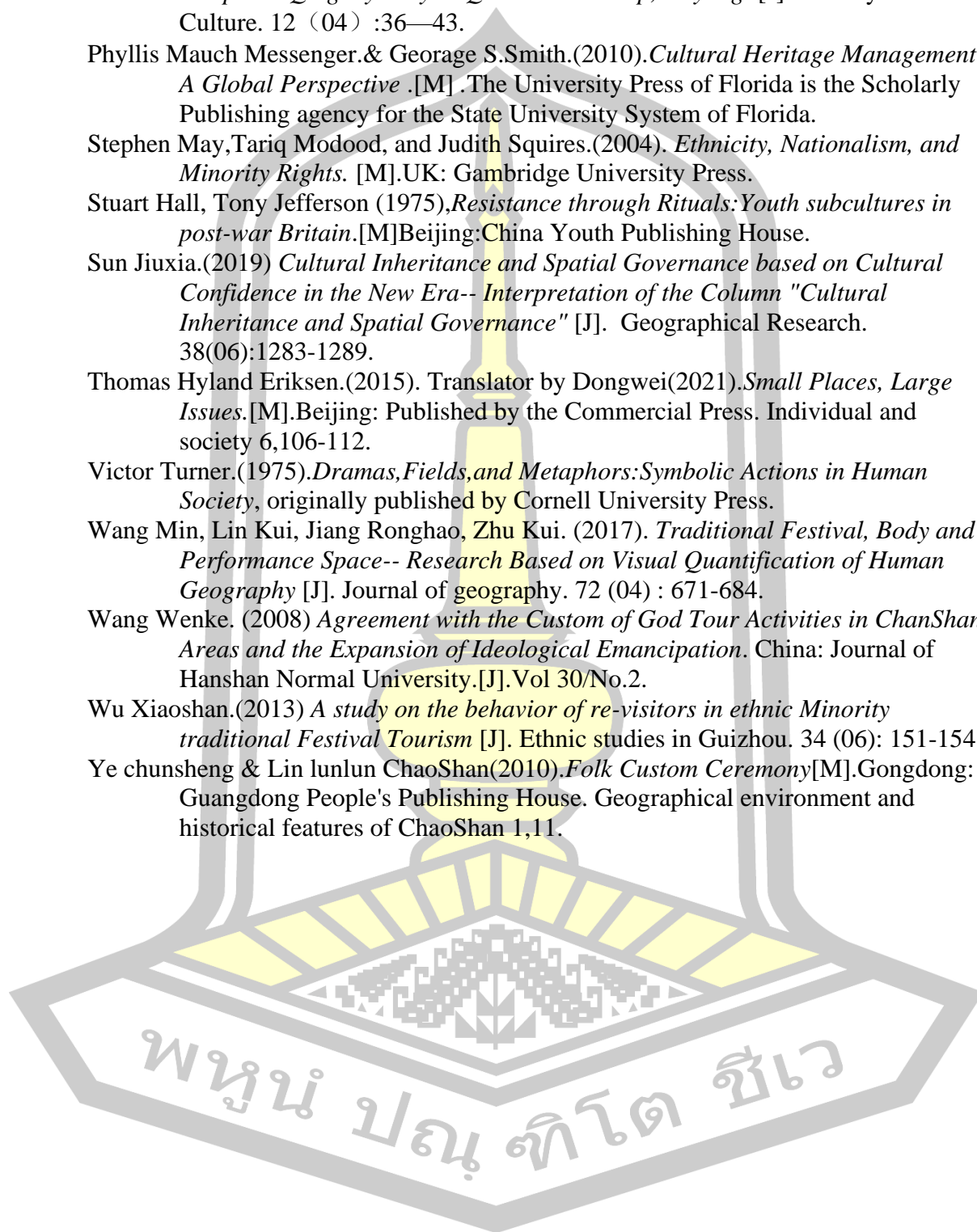
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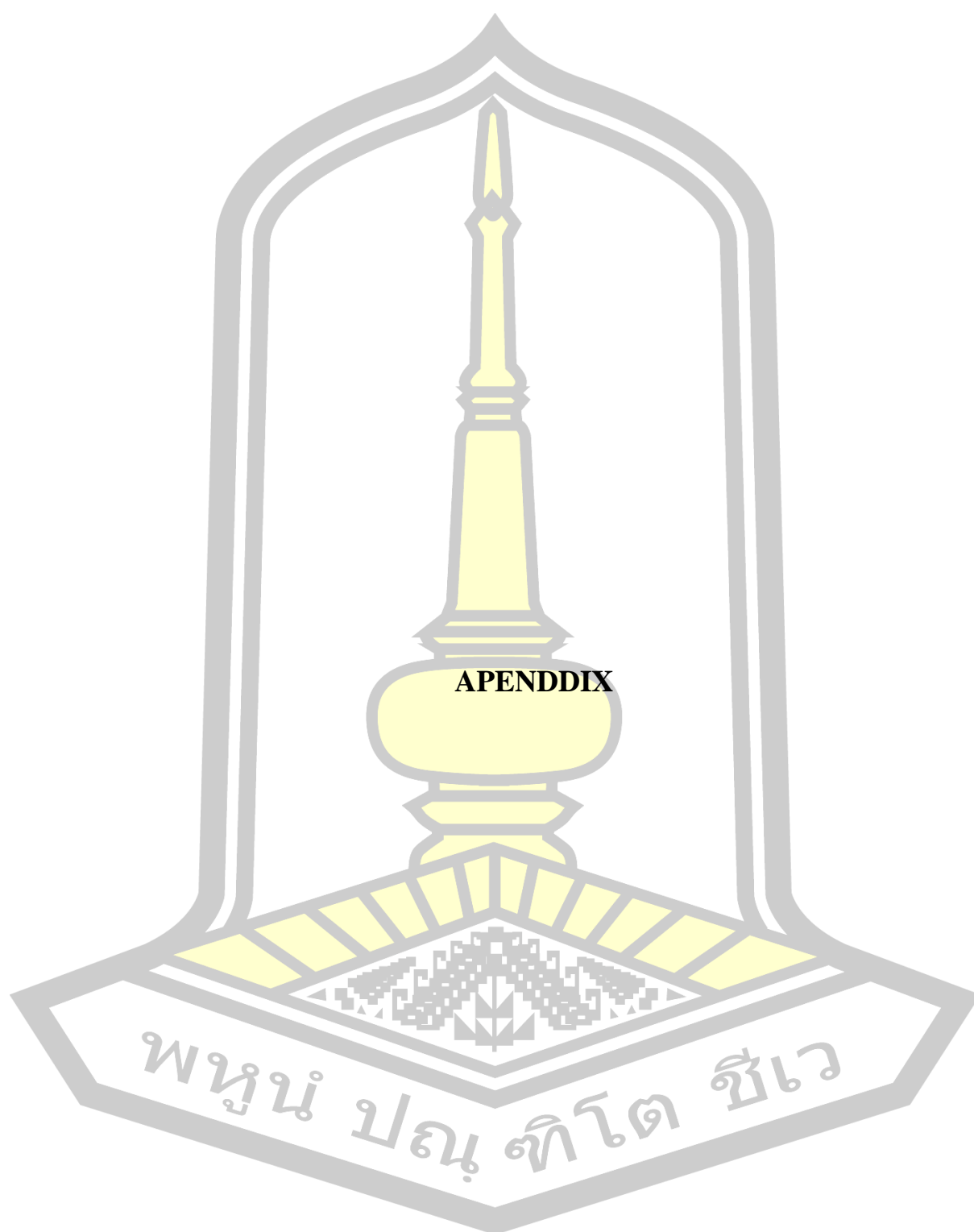


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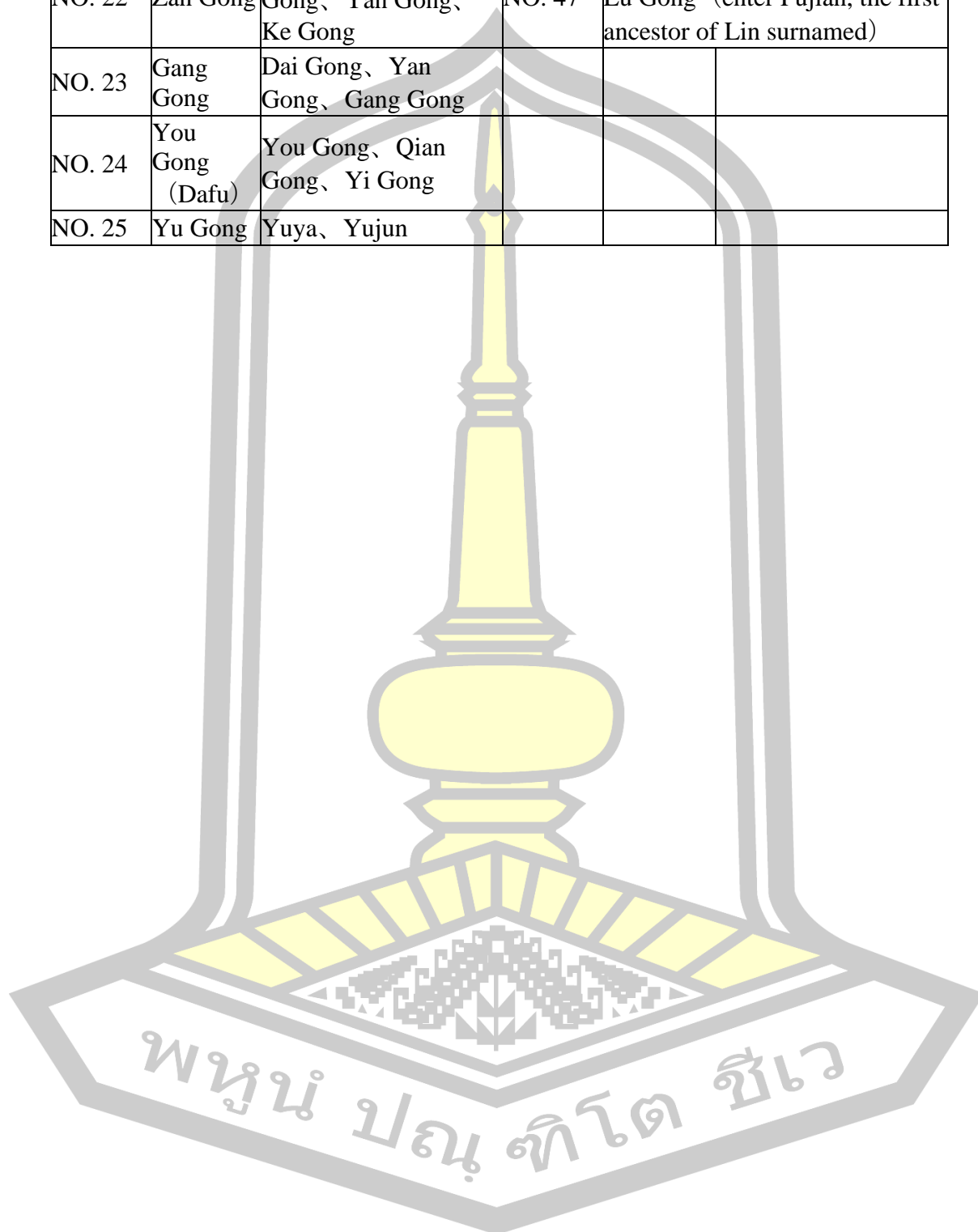


The Chart of the Hereditary Genealogy of Lin's Entry into Changlin
(from Boling to Xiapi, approximately 1079 BC to 307 AD, lasting approximately 1386 years)

Ancestral ancestors	Name (Gong: a title of respect for ancestors)	Sibling brothers	Ancestral ancestors	Name (Gong: a title of respect for ancestors)	Sibling brothers
NO. 1	Jian Gong		NO. 26	Ting Lin	Tingxiang, Tingfeng、Tinglin
NO. 2	Zhong Gong	Zhong Gong (Sima of western Zhou Dynasty) 、Ming Gong	NO. 27	Chao Gong	Xian Gong、Chao Gong
NO. 3	Bo Gong	Huai Gong、Bo Gong	NO. 28	Mi Gong	Shi Gong、Mi Gong、Shi Gong
NO. 4	Biao Gong	Cong Gong、Biao Gong、Mo Gong	NO. 29	Xia Gong	Er Gong、Xia Gong
NO. 5	Xie Gong	Kun Gong、Xie Gong、Ye Gong	NO. 30	Wei Gong	Xi Gong、Wei Gong
NO. 6	Tan Gong	Jun Gong、Di Gong、Tan Gong、 Kai Gong	NO. 31	Wu Gong	Song Gong、Pi Gong、Pan Gong、 Zi Gong、Wu Gong
NO. 7	Zhou Gong	Kuang Gong、Jin Gong、Zhou Gong、 Yi Gong、Yao Gong	NO. 32	Qin Gong	Ding Gong、Shi Gong、Qin Gong、 Mi Gong
NO. 8	Jing Gong	Jin Gong、Ying Gong、Jing Gong、 Juan Gong、Rong Gong	NO. 33	She Gong	Fa Gong、She Gong、Jian Gong
NO. 9	Teng Gong (Sikong of western Zhou Dynasty)	Sheng Gong、Teng Gong、Teng Gong	NO. 34	Mei Gong	Mei Gong、Quan Gong
NO. 10	Tian Gong	Yong Gong、Tian Gong	NO. 35	Pu Gong	Zhen Gong、Pu Gong
NO. 11	Shan Gong	Bi Gong、Hu Gong、 Shan Gong、Li Gong	NO. 36	Tuan Gong	

NO. 12	Yun Gong	Ni Gong (Sikou) 、 Yun Gong (Dafu) 、 Wen Gong (Feizai)	NO. 37	Sen Gong	Jie Gong、 Sen Gong
NO. 13	Fang Gong (Dafu of eastern Zhou Dynasty)	Xuan Gong、 Jing Gong、 Fang Gong、 Zu Gong、 Qi Gong	NO. 38	Bing Gong	Ding Gong、 Bing Gong
NO. 14	Hong Gong	Cang Gong、 Hong Gong、 Man Gong、 Ru Gong	NO. 39	Xu Gong	Qiu Gong、 Xu Gong
NO. 15	Hao Gong	(King Xian of Zhou was appointed as Prime Minister of Zhao)	NO. 40	Dian Gong	Dian Gong、 Yu Gong
NO. 16	Xu Gong	Wei Gong、 Zuo Gong、 Yue Gong、 Yao Gong、 Wen Gong、 Xu Gong、 Sheng Gong、 Nian Gong、 Ren Gong	NO. 41	Pan Gong	You Gong、 Pan Gong
NO. 17	Wei Gong (Situ)	Hui Gong、 Huan Gong、 Ding Gong、 Wei Gong、 Pei Gong	NO. 42	Ben Gong	Xiang Gong、 Ben Gong
NO. 18	Kui Gong (General Zhaoyuan)	Long Gong、 Keng Gong、 Dian Gong、 Kui Gong	NO. 43	Yuan Gong	Wei Gong、 Yuan Gong、 Lian Gong
NO. 19	Quan Gong (Fengzheng Dafu)	Qiang Gong、 Huang Gong、 Quan Gong	NO. 44	Bu Gong	Rao Gong、 Shu Gong、 Bu Gong
NO. 20	Jiang Gong	Jiang Gong、 Hu Gong、 Chi Gong	NO. 45	Li Gong	Li Gong、 Luo Gong
NO. 21	Zhi Gong (Dabao)	Zhi Gong、 Nan Gong、 Tao Gong、 Tong Gong	NO. 46	Ying Gong (Huangmen Attendant)	

NO. 22	Zan Gong	Zan Gong、Yuan Gong、Yan Gong、Ke Gong	NO. 47	Mao Gong (Living at Xiapi)	Lu Gong (enter Fujian, the first ancestor of Lin surnamed)
NO. 23	Gang Gong	Dai Gong、Yan Gong、Gang Gong			
NO. 24	You Gong (Dafu)	You Gong、Qian Gong、Yi Gong			
NO. 25	Yu Gong	Yuya、Yujun			



The Chart of the Hereditary Genealogy of Lin's Entry into Fujian
(307 AD to about 1035 AD)

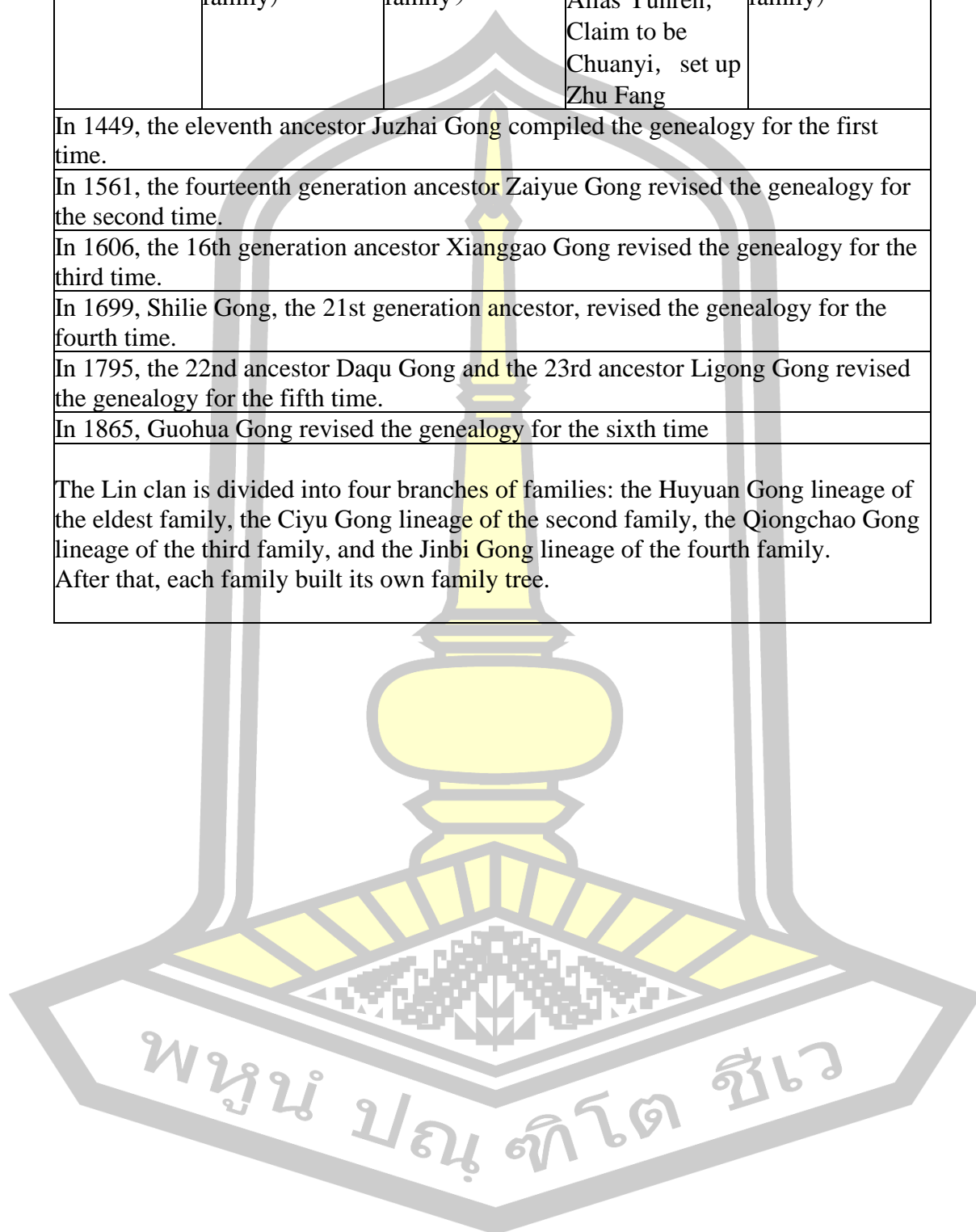
Ancestral ancestors	Name (Gong: a title of respect for ancestors)	Sibling brothers
NO. 1	Lu Gong	The first ancestor of Fujian/Jinan County King
NO. 2	Xian Gong (General Weiwu)	Jing Gong (Nanping Hou/General Zhenwei) 、 Xian Gong
NO. 3	Huan Gong (The founding Hou/General Yuanlue)	Huan Gong、 Yingzhi、 Wuzhi、 Liangzhi、 Xiang Gong (General Shanqi)
NO. 4	Ge Gong (Lang Zhong ling)	Ge Gong、 Qun Gong、 Han Gong、 Po Gong、 Xi Gong
NO. 5	Jingzhi (General Xiongzhao /Jinjian Yangling)	Jingzhi、 Kezhi、 Genzhi、 Changzhi、 Chuzhi
NO. 6	Suizhi (Nanhai Ling)	Qian Gong、 Yi Gong、 Ai Gong、 Taozhi、 Weizhi、 Suizhi
NO. 7	Dunmin (Jishizhong of Song Dynasty)	Dunmin、 Kanshi、 Guorong、 Zhaozhen、 Huanbian、 Anren、 Changbin、 Xiaoshi
NO. 8	Yuzhen (Gong Cao)	Yuzhen、 Yuxiang (梁西平将军)、 Yuzhong、 Yuqi (梁征北将军)、 Yuqi、 Yuzhi、 Yutong (General Anyuan)
NO. 9	Yuanci (Jianan Ling)	Yuanci、 Yuanzhou、 Yuanxian (Zhongshu attendant of Zhao Dynasty)
NO. 10	Mao	Shen、 Mao、 Gai
NO. 11	Xiaobao (Governor of Quanzhou)	De、 Xiong、 Xiaobao、 Lv、 Gu

NO. 12	Wenji (Governor of Luoyang)	Wenji, Wenqiang, Wenwo
NO. 13	Guodu (Canjun Changshi)	Guozhang, Guodu, Guoren, Guoqing, Guoyang
NO. 14	Xuantai	Xuantai, Xuantan, Xuanxing
NO. 15	Wanqiong (Raozhou Prefect)	Sigui, Wanchun (Wenlin Lang) , Shangzhi (Nanhai county lieutenant) , Bangui (Changyang county lieutenant) , Wanqiong
NO. 16	Pi (Supervisor of the Household for Prince)	Chang (Sima of bureau of military) , Pi , Tao (official in charge of admonition and arbitration)
NO. 17	Yun (Governor of Tiaozhou)	Mai (Governor of Leizhou) Meng (Governor of Xunzhou) Yun (Governor of Tiaozhou) Ye (Governor of Tongzhou) Jian (Governor of Shaozhou) Zhu (Governor of Hengzhou) Cao (Shi Yushi of Rongzhou) Wei (Goveernor of Duanzhou)
NO. 18	Yuan	Yuan, Ti, Ke, Yue
NO. 19	Yu	Fu, Yu
NO. 20	Baoji	Baoan, Baoji
NO. 21	Fu	
NO. 22	Weiyi	
NO. 23	Hongyi	
NO. 24	Wentao	
NO. 25		Diding Fang, Gangnei Fang, Houcu Fang,Shangcu Fang, Xialin Fang, Shanglin Fang
After Wentao Gong and before Tao Gong, due to war and separation, the order of generations in the ancestral temple was out of order, which will be investigated later.		

The Genealogy Table of the Surname Lin at Qiaolin in Jieyang
(1227 AD to 1865 AD)

Ancestral ancestors	Name (Gong: a title of respect for ancestors)		Sibling brothers			
NO. 1	Tao Gong (Deputy envoy of Guangdong Province in charge of punishment)					
NO. 2	Chong Gong					
NO. 3	Ran Gong					
NO. 4	Hai Gong		Wancheng Gong、Qingliang Gong、Hai Gong			
NO. 5	Siweng Gong		Silang Gong、Siweng Gong、Gongzhao Gong			
NO. 6	Yingshi Gong		Yingchen Gong			
NO. 7	Wenzhe Gong		Rumin Gong	Rumin Gong、 Rusheng Gong、 Ruchu Gong		
NO. 8	Daotai	Daotai	Xingzi Gong	Xingzi Gong、Wenzi Gong、Xiangzi Gong		
NO. 9	Qiao Gong	Xi、 Xin、 Hou、 Qiao Gong	Youxian、 Youjia	Zhi Gong	Zhenfu Gong	
NO. 10	Du	Wuyang Gong	Wumu Gong、 Wuzi Gong、 Wuyang Gong、 Wusun Gong	Claim to be Qiongchao (The ancestor of the third branch of the big family)	Zheng Gong	Zheng Gong、 Xue Gong
	Alias Chaogui、 Claim to be Jinbi, Set up Mu Fang (the ancestor of the firth branch	Alias Zhongfen, claim to be Ciyu, Set up Tu Fang (the ancestor of the second	Bing Gong, Alias Hongyuan, claim to be meisoulipao Fang ;	Alias Yunyi, Claim to be Huyuan, set up Si Fang (the ancestor of the first branch		

	of the big family)	branch of the big family)	Dun Gong, Alias Yunren, Claim to be Chuanyi, set up Zhu Fang	of the big family)
In 1449, the eleventh ancestor Juzhai Gong compiled the genealogy for the first time.				
In 1561, the fourteenth generation ancestor Zaiyue Gong revised the genealogy for the second time.				
In 1606, the 16th generation ancestor Xianggao Gong revised the genealogy for the third time.				
In 1699, Shilie Gong, the 21st generation ancestor, revised the genealogy for the fourth time.				
In 1795, the 22nd ancestor Daqu Gong and the 23rd ancestor Ligong Gong revised the genealogy for the fifth time.				
In 1865, Guohua Gong revised the genealogy for the sixth time				
The Lin clan is divided into four branches of families: the Huyuan Gong lineage of the eldest family, the Ciyu Gong lineage of the second family, the Qiongchao Gong lineage of the third family, and the Jinbi Gong lineage of the fourth family. After that, each family built its own family tree.				

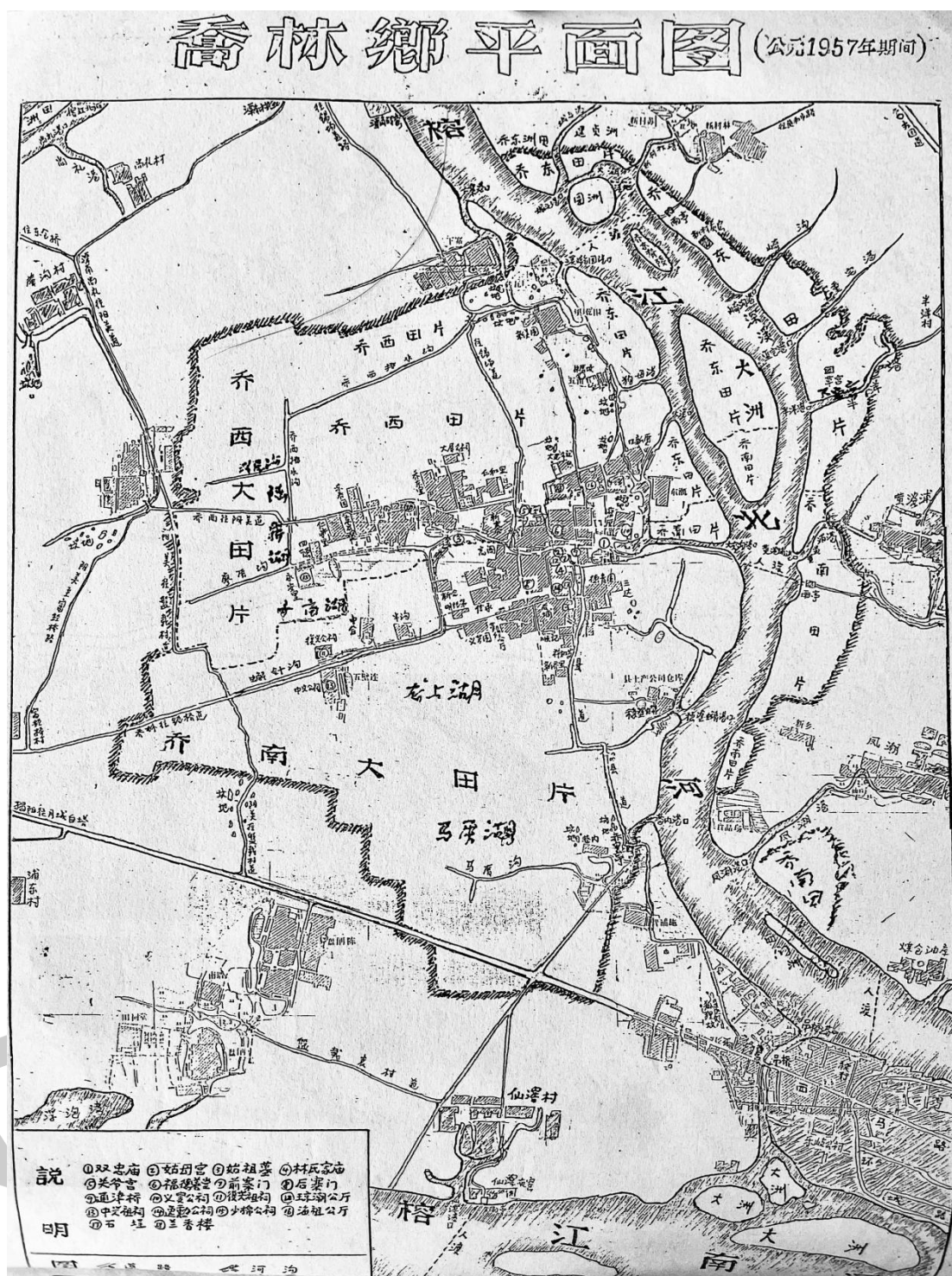


Qiao Lin Huolong Fireworks Heritage Genealogy

No.	Name	Gender	Age	Education level	Inheritance method	Study time	Residential Address
1	Lin Juzhai	Male	1389	Yangsheng	Ancestral	1419	Qiaolin Village
2	Lin Shilu	Male	1423	Unknown	Ancestral	1443	Qiaolin Village
3	Lin Qiandu	Male	1460	Unknown	Ancestral	1480	Qiaolin Village
4	Lin Guangyu	Male	1490	Unknown	Ancestral	1510	Qiaolin Village
5	Lin Xiangnan	Male	1521	Unknown	Ancestral	1541	Qiaolin Village
6	Lin Qingan	Male	1542	Unknown	Ancestral	1562	Qiaolin Village
7	Lin Yihuan	Male	1562	Unknown	Ancestral	1580	Qiaolin Village
8	Lin Wendu	Male	1603	Unknown	Ancestral	1623	Qiaolin Village
9	Lin Hanshi	Male	1655	Xiang Sheng	Ancestral	1675	Qiaolin Village
10	Lin Huangshi	Male	1676	Unknown	Ancestral	1686	Qiaolin Village
11	Lin Wenji	Male	1696	Unknown	Ancestral	1700	Qiaolin Village
12	Lin Xuwei	Male	1717	Juan Guoxue	Ancestral	1737	Qiaolin Village
13	Lin Dajian	Male	1739	Unknown	Ancestral	1759	Qiaolin Village
14	Lin Dajin	Male	1775	Unknown	Ancestral	1795	Qiaolin Village
15	Lin Shengju	Male	1815	Unknown	Ancestral	1835	Qiaolin Village
16	Lin Weishang	Male	1826	Unknown	Ancestral	1846	Qiaolin Village
17	Lin Minggong	Male	1869	Unknown	Ancestral	1889	Qiaolin Village
18	Lin Haoqiang	Male	1892	Unknown	Ancestral	1902	Qiaolin Village
19	Lin Qinjun	Male	1903	Unknown	Ancestral	1923	Qiaolin Village
20	Lin Ziba	Male	1908	Unknown	Ancestral	1927	Qiaolin Village

21	Lin Qinjian	Male	1919	Huangpu Military Academy	Ancestral	1939	Qiaolin Village
22	Lin Yongsheng	Male	1924	Unknown	Ancestral	1944	Qiaolin Village
23	Lin Qinri	Male	1936	Junior high school graduation	Ancestral	1949	Qiaolin Village
	Lin Yichang	Male	1941	Junior high school graduation	Ancestral	1963	Qiaolin Village
	Lin Jiannan	Male	1947	Junior high school graduation	Ancestral	1964	Qiaolin Village
24	Lin Xingquan	Male	1956	Junior high school graduation	Ancestral		Qiaolin
	Lin Yuxin	Male	1978	Junior high school graduation	Ancestral		Qiaolin
	Lin Qingxi	Male	1971	Junior high school graduation	Ancestral		Qiaolin
	Lin Chaoming	Male	1967	Junior high school graduation	Ancestral		Qiaolin

Qiaolin Township floor plan in 1957



Satellite map of Qiaodong Village administrative area



Satellite map of Qiaonan Village administrative area

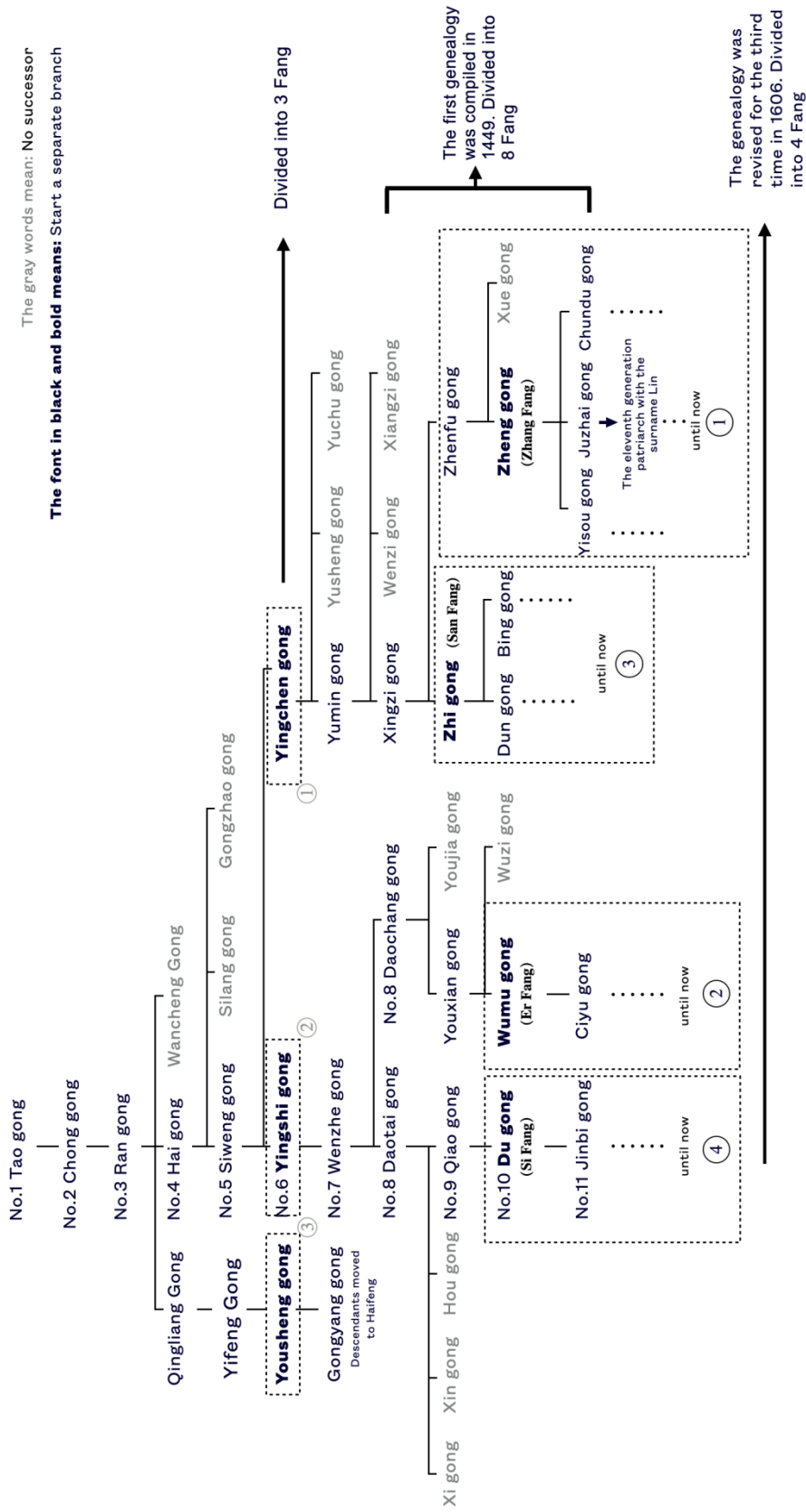


Interviewer Information

No.	Village	Name	Age/Gender	Working condition	
1	Qiaodong village	Lin Longquan	1941/Male	Clan leader	Casual informants
2		Lin Senyu	1948/Male	The leader of the senior branch of a big	Key informants
3		Lin Shunjiang	1948/Male	Qiaodong Huolong Fireworks Ceremony Leader	Key informants
4		Lin Nianhui	1949/Male	Responsible for carrying Huolong in 1978	Casual informants
5		Lin Xuran	1952/Male	Recorder of the ritual contents	Key informants
6		Lin Jianwen	1953/Male	The elderly group personnel	Casual informants
7		Lin Qiulong	1962/Male	Organizer of the compilation of the senior branch of a big family's genealogy	Casual informants
8		Lin Jianhui	1962/Male	President of Qiaodong Village, activity conductor	Casual informants
9		Lin Zhilong	1970/Male	Applicant of intangible cultural heritage of Qiaolin Public Welfare Association	Key informants
10		Lin Kuncheng	1983/Male	Qiaodong Huolong Fireworks Ceremony Coordinator	Key informants
11		Lin Dongsheng	1983/Male	Kids Wulong Coach	Casual informants
12		Lin Leichuan	1988/Male	Qiaodong Huolong Fireworks Ceremony Director	Casual informants
13		Lin Leichao	1990/Male	Director of Qiaodong Cun Gongsuo	Casual informants
14		Lin Chusong	1990/Male	Event procurement and coordination, member of Qiaodong Security Team	Casual informants
15		Lin Jiayuan	1995/Male	Kids Wulong Coach/Support staff	Casual informants
16		Lin Dan	1984/Female	villager	General informants
1	Qiaoxi village	Lin Shuxian	1948/Male	Inheritor of intangible cultural heritage of Guangdong Province	Key informants

2		Lin Yuxin	1979/Male	Jieyang Municipal Intangible Cultural Heritage Inheritor	Key informants
3		Lin Chuhan	1946/Male	The elderly group personnel, the person in charge of Wulong in the 1980s	Casual informants
4		Lin Shenhong	1953/Male	The elderly group personnel, the person in charge of Wulong in the 1980s	Casual informants
5		Lin Daoxin	1943/Male	The person responsible for the dragon painting at Huolong Fireworks in Kio Sai Estate and Kio Nam Estate	Casual informants
6		Lin Mingchao	1979/Male	Lin Daoxin's eldest son, the person responsible for painting dragons	Casual informants
7		Lin Kunming	1983/Male	Lin Daoxin's second son, the person in charge of painting dragons	Casual informants
8		Lin Ganzhi	1983/Male	Lin Daoxin's son-in-law, the person in charge of painting dragons	Casual informants
9		Lin Dongming	1981/Male	Villager who has participated in Huolong Fireworks ceremony before	Casual informants
10		Lin Siyi	1993/Male	Responsible for weaving dragons and event coordination	Key informants
11		Lin Yuejia	1995/Male	Gong and drum team members	Casual informants
12		Lin Zehao	1993/Male	Clothing sponsors provided for Josie Village Ceremony	Casual informants
13		Lin Chenhao	1997/Male	Responsible for installing fireworks and gunpowder	Casual informants
14		Lin Xiaobin	1984/Male	2002 ceremony video provider	Casual informants
15		Lin Chuwei	1977/Female	Qiaoxi villager who married into Yangmei Village	General informants
		Lin Jiayan	1986/Female	Jieyang Daily reporter	General informants
1	Qiaonan village	Lin Jiannan	1949/Male	President of Qiao Lin Charity Association,	Key informants

				national inheritor of intangible cultural heritage	
2		Lin Hongzhang	1947/Male	Vice President of Qiao Nan Village of Qiao Lin Charity Association	Key informants
3		Lin Xueming	Male	Secretary of Qiaonan Village	Key informants
4		Lin Yudong	Male	Deputy Chief Conductor of the Ceremony of Huolong Fireworks in Qiaonan Village	Casual informants
5		Lin Xinliang	1967/Male	Former Wulong staff	Casual informants
6		Lin Kaiming	1970/Male	Staff of the Qiaonan Village Governance and Adjustment Committee	Casual informants
7		Lin Zhaobin	1979/Male	The person who used to be responsible for weaving dragons	Casual informants
8		Lin Yuekai	1988/Male	The person in charge of weaving the dragon	Casual informants
9		Lin Yuedong	1997/Male	Event Materials Buyer	Casual informants
10		Lin Chao	1995/Male	Huolong gunpowder installer	General informants
11		Lin Haopeng	1996/Male	Former Wulong staff	General informants
12		Lin Haobo	1995/Male	Coach of the gong and drum team	General informants
13		Lin Zhenwei	1996/Male	The person responsible for weaving the dragon	Casual informants
14		Lin Zhaohong	1994/Male	The person responsible for weaving the phoenix	General informants
15		Lin Haoxin	1995/Male	The Wulong people of Dragon No. 2	Key informants
16		Lin Haojia	1995/Male	Responsible for girls' work arrangements	General informants
17		Lin Shuo	1983/Female	Villager, marry someone from the same village	Key informants
18		Lin Ya	1986/Female	Villager	General informants
19		Lin Zeying	1988/Female	Villager	General informants
20		Lin Xue	1990/Female	Villager, married into Qiaoxi Village	General informants



BIOGRAPHY

NAME	Lyu Zhanhua
DATE OF BIRTH	February 03, 1986
PLACE OF BIRTH	Foshan, Guangdong, China
ADDRESS	No. 3, Jie Wei Bei Liu Xiang, Qifu Village, Zhanguan Yao, Nanhai District, Foshan City, Guangdong Province, China
POSITION	General Manager of Quark (Shantou) Culture Communication Co., Ltd.
PLACE OF WORK	The second floor of Jinfenghua Ting Building 6, Fengze South Street, Longhu District, Shantou City, Guangdong Province, China
EDUCATION	2008 Art Education Program in Department of fine arts(B.S.), Cheung Kong School of Art & Design, Shantou University 2016 Master of Fine Arts Program in Department of fine arts (M.A.), Cheung Kong School of Art & Design, Shantou University 2024 Doctor of Philosophy of Cultural Science Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University
Research grants & awards	2019.07 won the title of outstanding furniture designer in Guangdong Province; 2018.05 acted as the executive editor of the American Broadway Musical "Cinderella" director and production manager; The 2017-2016 art coordinators include: 1.The first National Midi Campus Music Festival, etc.; 2.A cappella music theater of "Great Marriage" by Hong Kong Theatre Yipu; 3. Japan Cang Qiao Rongtang Shakuhachi recital; 4.Israel National Dance Company Vertigo 20. 2016.03 and 2014.12 Won the Guangdong Outstanding Instructor Awards.
Research output	2020.03-07 has three original art education intellectual copyright, two product design copyrights.