Product Development of Guan Jian Shou Folk Culture

—Take Xin Zhuang Di Cang An in Taiwan for Example

1. Introduction

Taiwan featured vivid cultural characteristics, and cultural and creative industries became the new form of local development and cultural inheritance. As time went by, people were easy to forget the original significance and importance of many traditional cultures. Currently, the film “Din Tao” (Din Tao: Leader of the Parade), in a form of documentary, conserved the cultural features and successfully promoted local industries and passed down “Din Tao culture”. [1]

Din Tao culture had various forms, like “Guan Jian Shou”, whose origin, masks, costumes, and dressing had special meanings. However, few research on this culture were conducted. Thus, the study took the origin of Guan Jian Shou “Xin Zhuang Di Cang An” for example, and collected literatures on “Guan Jian Shou” through field survey in order to achieve the expected research purpose of understanding of cultural and religious implication for “Guan Jian Shou”, and further explore the importance of this culture to Xinzhong, knowing whether more practical development could be fulfilled based on different conservation methods for cultural and creative products.

2. Guan Jian Shou in Xin Zhuang Di Cang An

2.1 History and development of Xin Zhuang Di Cang An

The development of Xinzhong was quite early. Pingpu Tribe lived here in early days. During the regime of Emperor Kangxi and Emperor Yongzheng in the Qing dynasty, many immigrants from Mainland China resided here, which allowed Xinzhong to be developed continuously; since residents with same languages and beliefs gathered, ancestors brought their own god of protection from homeland to Xin Zhuang Di Cang An in order to relieve homesickness and fear of ethnic armed fights. Di Cang An was found earliest in the 22ed year of regime of Emperor Qianlong (1757); until 43rd of Meiji Era (1910) during the Japanese Colonial Period, the divinity of Di Cang An was so prominent that the gentry in three districts in Xinzhong organized jointly Junxian Tang to hold a temple fair of Di Cang An. On the May 1st in lunar calendar, the welcoming of Wen Wu Da Chong became famous, and the tradition of “Xinzhong welcoming May 1st” has passed down today. [2]

2.2 Guan Jian Shou culture

“Guan Jian Shou” meant “Leader of God General”. It was said that General Zeng and General Sun were demons who harmed mortals, and later reined by God of Hell and became its God of protection. Guan Jian Shou was first organized by Junxian Tang in Xinzhong; its parade only included “General Zeng” with the red mask and “General Sun” with green mask and three “Ying Yang Officials” who showed up upon issuance and return of order. General Zeng wore a red mask and held handcuffs and a tiger plaque on hands separately; General Sun wore a green mask and held a Trigeminal spear and a plaque on hands separately. Later, for the changes and beauty of parade, another general was added; a Din Tao parade with five or nine people also appeared for grand performances. During the night visit and day watch on “Xinzhong welcoming May 1st”, Guan Jian Shou played a very important role; it protected God’s descending and expelled diseases and ghosts, making Wen Wu Da Chong patrol successfully and the believers safe. [3]

2.3 Features of Guan Jian Shou

During the study, the researchers visited Xin Zhuang Di Cang An in person to collect literatures, and also participated in “Xinzhong welcoming May 1st” and recorded its cultural features and highlights of conservation. Three features of Guan Jian Shou were discovered as below:

1) Roles of Guan Jian Shou: General Zeng and General Sun were the main roles in the entire parade, along with Ying Yang Officials, Guide Lad, Tiger General, an errand man, General Hsieh, and General Fan. The entire parade had various forms and each role had different implications.

2) Implications for costumes and accessories: red pants, cloud shoulder, sleeves, leg armors worn by Guan Jian Shou could demonstrate its momentum during the parade; accessories included a helmet, straw shoes, paper money, seal, small decorat-ed straw shoes, bracelets, bells, and salt cake.

3) Mask features: Guan Jian Shou had 8 roles. The most representative masks of five roles were presented as below. The main welcoming of Wen Wu Da Chong patrolled successfully and the believers safe. [3]
Figure 4, and the use of flashlight was shown in Figure 5.

situational operation during the power outrage was shown in Figure 3. The operation of switch was shown in Figure 1 and Figure 2. The entrance light could be placed at the entrance as an entrance light. The entrance light could also be used for daily light. The entrance light could be taken out during the emergency, which had an implication of guide lad holding light to guide the way.

2) Wu Du Shall: In the exterior, the shape of product was derived from the unique mark “Wu Du Shall” of Guan Jian Shou, which had a meaning of expulsion from evilness.

3) Three-Point Gold: was the mask feature of Guan Jian Shou. The design transformed the color, lines, and “An” (安) character into the highlight decoration on an emergency light.

The application of “Guide” and three highlight features was summarized in Table 1 as below.

Table 1: Summary of cultural highlights of Guan Jian Shou

<table>
<thead>
<tr>
<th>Name of Role</th>
<th>General Sun</th>
<th>General Zang</th>
<th>Ying Yang</th>
<th>Guide Lad</th>
<th>Tiger General</th>
</tr>
</thead>
<tbody>
<tr>
<td>Implication</td>
<td>Meet viliere, lose fortune</td>
<td>Meet kind people, add fortune</td>
<td>Troop inspection, supervision</td>
<td>Hold light for night and day</td>
<td>Execute villains</td>
</tr>
<tr>
<td>Mask</td>
<td><img src="image1" alt="Image" /></td>
<td><img src="image2" alt="Image" /></td>
<td><img src="image3" alt="Image" /></td>
<td><img src="image4" alt="Image" /></td>
<td><img src="image5" alt="Image" /></td>
</tr>
<tr>
<td>Accessory</td>
<td><img src="image6" alt="Image" /></td>
<td><img src="image7" alt="Image" /></td>
<td><img src="image8" alt="Image" /></td>
<td><img src="image9" alt="Image" /></td>
<td><img src="image10" alt="Image" /></td>
</tr>
</tbody>
</table>

The application of exterior symbols; the cultural inheritance should also be emphasized.

3) Derivative products of Guan Jian Shou were still few, which were full of potential for continuous development.

Table 2: Products and cultural features

<table>
<thead>
<tr>
<th>No.</th>
<th>Culture feature</th>
<th>Transformed presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td><img src="image11" alt="Image" /></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td><img src="image12" alt="Image" /></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td><img src="image13" alt="Image" /></td>
</tr>
</tbody>
</table>

3) Interface of emergency light: three circles were on the top of Guide, which was a power indicator, test button, and power switch respectively in small, medium and big order. Users could understand the status of reserve battery of emergency light. The location of button was shown in the red frame in Figure 6, and the situational operation was shown in Figure 7.

4. Conclusion

According to the abovementioned product development of Guan Jian Shou, analyzed through the field research, the results and recommendations were described as below:

1) Cultural and creative designs should not only focus on the application of exterior symbols; the cultural inheritance should also be emphasized.

2) Cultural and creative products still needed to be qualified for mass production in order to be applied to daily life.

3) Derivative products of Guan Jian Shou were still few, which were full of potential for continuous development.

Reference

[1] Innovative Design and Marketing of Religious Culture and Creativity, website of the Development Center of Cultural and Creative Industries (http://ccic.yuntech.edu.tw/)