



Exploring the folkloric symbols of the Taihao Mausoleum Temple Fair in Huaiyang, China : A Systematic Literature Review

Wang Yuanqing^{1*}, Dahlan An Bin Abdul Ghani²

¹City Graduate School, City University Malaysia, ²Malaysian Institute of Information Technology, Malaysian Institute of Information Technology

Corresponding Author: Wang Yuanqing; Email: 283058437@qq.com

ARTICLE INFO

Keywords: *China; Taihao tomb temple fair; folklore images.*

Received : 14 February

Revised : 20 February

Accepted : 27 February

©2022The Author(s): This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

Temple fairs are the embodiment of traditional Chinese culture and have assumed the primary social function of inheriting and promoting folk culture in the course of history. The Huaiyang Taihao Ling Temple Fair in Henan, China, is a folk cultural system that exists to meet the psychological needs of the general public. The Huaiyang Taihao Lings Temple Festivals have significantly influenced the region. In the literature review process, studies have been conducted in various fields, from anthropology, folklore, sociology, and musicology. In this context, this study aims to review the research process of the Taihao Lings Temple Festivals and conduct a literature review to explore and study the Taihao Lings Temple Festivals from a new semiotic perspective.

INTRODUCTION

Temple fairs are an essential part of traditional Chinese folk culture and an integral part of the daily life of the people of a region. Temple fairs reflect people's material, spiritual, and social life. This is because the local society's political, economic, and cultural development can be seen in the temple fairs and reflect the result of a historical period.

The annual Taihaoling Temple Fair in Huaiyang County, Henan Province, is the most influential folklore event in the region and has now been developed into the main cultural tourism project in the

area, with vital status and influence in the Central Plains. It also positively enriches local people's spiritual and cultural life and promotes the region's economic and cultural development.

The temple fair is an annual gathering of people, lasting from the second day of the second lunar month to the third day of the third lunar month, with different forms of official and folk ancestor worship. The temple fair embodies the characteristics of local folk culture and carries the simple yet warm expectations and blessings of millions of people. The temple fair has a wide variety

of folk intangible cultural heritage exhibits and performances, and vendors sell intangible cultural heritage clay toys. All these elements reflect the role of the folk culture of the temple fair in the cultural promotion.

The temple fair began to appear in the book *Miao Xiang Miao Zhuan Zi*, which describes how "on the ninth day of every month at Long Fu Temple in the capital, a collection of department stores was held, known as the temple fair." "Temple fairs are also known as 'temple markets.' One of the forms of the market in China. It existed during the Tang Dynasty. It was held at a temple festival or on a specified date. Usually located in or near the temple, hence the name 'temple fair' (Dictionaries, 1980)." "Temple fairs, also known as 'temple markets,' are market events held in and around temples on specific dates," trying to grasp the cultural characteristics of temple fairs, recognizing that fair temple culture is a historical phenomenon and social life, which is "a variety of (Gao Zhanxiang, 1992).

Temple fairs are unique in China and have attracted some foreign scholars to study them. The creation process of various gods and their characteristics had their characteristics, and religious clergy and local gentry played an essential role in creating the gods and maintaining social order (Japan, Atsutoshi Hamashima, 2008). The southern coastal region also had its distinctive style, with the Queen of Heaven as the protector of the coastal area, ruling over its security and peace. The state regime legitimized deity beliefs to intervene in the people's religious beliefs. The people in charge of specific matters at the temple were the local elite "so that the local elite felt that it was 'advantageous' to them to encourage belief in the deities in the imperial genealogy, and that recognizing a god-like Tin Hau brought in

cultured decision-makers all the appropriate things that they hoped to bring to their communities: enlightenment, order, and loyalty to the state." The Tin Hau temple symbolizes, in part, local enlightenment (James Dewey Watson, 2002).

On the other hand, Temple fairs in the northern region are very different from those in the south. The temple fairs in north China are voluntary organizations of villagers, voluntary organizations beyond village boundaries, involuntary organizations on a village basis, and involuntary organizations beyond village boundaries. Religious consciousness played an essential role in bringing Chinese villages into the Confucian polity, for example, the existence of Guandi as a deity with greater divine power than the landlord and the process by which Guandi was Confucianised. "Guandi had an unlimited authority incomparable to other idols recognized by the government. The Guandi temples that dotted the villages of northern China liaised the village elite and the state power into one political sphere." The importance of religion to ordinary people was unparalleled (Prasenjit Duara, 1900).

Tai Hao Ling Temple Fair, The Tai Hao Ling Temple Fair, is an ancient traditional folklore and folk religious and cultural event in the Central Plains. It is commonly known locally as the Temple of the Human Ancestor, calling Fuxi the Master of the Human Ancestor. The tomb was built in the Spring and Autumn period, and a shrine was built in front of it during the Han Dynasty. Covering an area of more than 36 hectares, the Tai Hao Fuxi Mausoleum is a magnificent building with a grand architectural style. It is the most crowded temple in the Central Plains.

The temple fair at Tai Hao Ling was entered into the Guinness Book of

World Records by the Guinness Headquarters in Shanghai in 2008, with a maximum of 825,000 worshippers in one day. As the most significant ancient folk temple fair in China, Tai Hao Ling is attracting more and more people to pray and worship.

From March 9 to April 8, 2008, from the second day of the second lunar month to the third day of the third lunar month, the Taihao Mausoleum Temple Festival was held at the Taihao Fuxi Mausoleum in Huaiyang County, Zhoukou City, Henan Province. On March 22, 2008, the 15th day of the second lunar month, 825,600 visitors came to worship and offer incense inside the Taihao Mausoleum and at the square.



As a cultural event, the temple fair at Taihao Ling has many implications for the community's life. Firstly, it accumulates and spreads national culture. The local culture and folk art of Huaiyang are increasingly influential through the role of the Taihao Temple Fair Cultural Field—secondly, the inheritance of the economic and trade culture of the Central Plains. The temple fair is a folklore and cultural event and a gathering for monetary exchange. The trading form of selling ritual goods mainly promotes local economic exchange and interaction, driving the development of Huaiyang County's tourism economy.

Furthermore, the fair temple activities create a public space for cultural

entertainment for the locals. The fair temple culture brings people spiritual pleasure and relaxation unparalleled in other forms of entertainment. Finally, the temple fair also serves as a moral education. With the theme of worshipping Fuxi, the ancestor of Chinese humanity, the moral philosophy of the Fuxi faith also influences the thinking and behavior of the local people.

The main subjects of the festival are the Huaiyang government, market participants, foreign visitors, and local people; the content of the festival includes "sacred rituals" - the ritual ceremony, "folk treasures" - the exhibition of intangible cultural heritage, and the exhibition of the "cultural heritage." --intangible cultural heritage, the "dance for the entertainment of the gods," and the "ancient totem" --the mud dog. The temple fair is communicated through mass media and organizational and interpersonal communication.

At present, the research literature on the culture of the temple fairs at Taihao Ling mainly focuses on the folk culture of the temple fairs, the culture of Fuxi, the development and protection of intangible cultural heritage, and the cult of fertility. One is that the current promotion of the temple fairs at Tai Hao Ling is mainly focused on their economic significance as tourist attractions, and the cultural connotations of the temple fairs are being diluted; the other is that the influence of the temple fairs at Tai Hao Ling is weakening among the young audience, which is not conducive to the inheritance and promotion of traditional folk culture. This shows that the promotion and development of the temple fairs in Tai Hao Ling are more focused on the combination with tourism, and the audience is middle-aged and elderly. At the same time, fewer and fewer young people pay attention to the cultural

connotation of the temple fairs. The development of folk culture is inseparable from popularizing and promoting culture. The current design of artistic and creative products mainly aims at young people to promote traditional culture. The study of the visual symbols of the Tai Hao Ling Temple Fair can lay the foundation for the design of cultural and creative products (Jia Jingwen, 2017).

METHODS

In this study, historical documents and book materials were reviewed and sorted out, mainly from works on temple fairs, published journals, literature representing traditional temple fair culture, books and literature on semiotic studies, and the official website of the national government, Huaiyang District Government website. A mainly qualitative research approach was adopted to elucidate the history, current situation, and development trend of temple fairs in Huaiyang District, Zhoukou City, Henan Province, China. The process uses observation and interviews to investigate the inheritors of the intangible cultural heritage of temple fairs, villagers who participate in temple fairs, and folklore performing artists to systematize the study and sort out the folklore symbols carried by the temple fairs in Huaiyang District, Zhoukou City, Henan Province, and to improve the popularity of folklore symbols in the public's perception.

RESULTS AND DISCUSSION

A Study of the Current Status of the Tai Hao Ling Temple Fair

(Gao Youpeng, 2008) discusses the historical development of the Tai Hao Ling Temple Festivals, which, as the longest and most widely influential temple fairs in the Central Plains, have also brought economic benefits as an essential

part of pulling the local economy forward, forming a unique humanistic tourism project in Huaiyang District. The temple fair is a folk festival and a grand cultural event. The essence of temple fairs lies in group rituals, a collective activity around a temple, often through ritual acts such as singing, dancing, and making offerings to achieve the purpose of communion between man and god. The origin of temple fairs lies in primitive beliefs, in which the concepts of nature worship, totem worship, soul worship, ancestor worship, hero worship, and emperor worship. Temple fairs are dynamic folklore and are most typical of the Huaiyang Taihao Fuxi Tomb Temple Fairs, contributing to the formation and spread of the Fuxi myth and legend. On the one hand, the development of temple fairs has enhanced the influence of the Fuxi myth, and on the other hand, the Fuxi myth has further strengthened the cohesion and centripetal force of temple fairs.

The culture of the temple fairs at Tai Hao Ling is unique in the entire Central Plains region and has an essential influence in studying the whole Chinese nation's prehistory. There are official rituals and folk rituals at the Taihaoling Temple Festivals, and the Tianjin picking is a form of witch dance performed at Taihaoling, with music and dance embodied. These folk cultures were created, maintained, and perpetuated based on the Taihaoling Temple Festivals. The fact that the temple fairs at Taihao tomb were so prosperous came from various sources. For example, the belief in fertility worship, the worship of primitive gods, which is prevalent in the Central Plains, and the function of the Tai Hao Ling Temple Festivals in seeking children because people in the Central Plains had a strong desire to seek children as a result of the scarcity of population due to natural

and artificial disasters and poor medical conditions during their historical development. The various musical forms of the Tai Hao Ling Temple Festivals epitomize the Central Plains folk music culture (Tu Jinmei, 2011).

According to Chinese historical records, the Tai Hao Ling Temple Fair worships Fuxi, an ancient Chinese creation myth with five significant figures.

As the first of the three emperors, Fuxi is the founder of humanity in the Chinese nation. According to legend, Fuxi led his people to Wanqiu, now Huaiyang, and started the Chinese civilization. In Chinese history books, Fuxi is described as a great man who contributed significantly and gave so much that people called him "Tai Hao" to celebrate his virtues, meaning that he was like the sun and the moon in the sky, shining with light for future generations. Because Fuxi is also a mythical figure, he is written about in many ancient books.

Fuxi's achievements	Documents in evidence
Gossip	《Yi·Xi》 The origin of the Chinese culture. The holistic, intuitive way of thinking and dialectical thinking of "harmony between heaven and man" contained in the Fuxi Bagua is the origin of Chinese culture
Teaching people to fish and hunt	《Yi》 《Han Shu》 The productivity of mankind was increased. At the same time, the people were taught to domesticate wild animals, which is how domestic animals came to be

Setting the rules	《Bai Hu Tong》 Promoting the marriage rituals of the male bride and the female bride, changing blood marriages to extra-communal marriages and ending the long-standing primitive group marriages in which children only knew their mothers but not their fathers
Beginning of the Word	Used for note-taking, replacing the old form of knotting
Invention of musical instruments	Composing musical songs to bring music into people's lives

Another significant contribution of Fuxi to the Chinese people was the creation of the "dragon" and worshipping the dragon totem. "The Dragon Totem and the painting of the eight trigrams are the most important representations of the Fuxi culture and have been the reason for its continuity in later development.

Folklore has existed since the early stages of human development and has been proven by archaeological sources to be inseparable from it. In his book Ancient Societies, Morgan, for example, references the eccentric religious practices and burial customs of the Iroquois in the Americas under a matrilineal clan society. China is one of the four most ancient civilizations in the world and has a wealth of historical documents that provide a wealth of information about the customs and traditions of its people. For example, the Shangshu, the I Ching, the Reiji, the Shanmeijing, the Shijing, the Fangshu Tongjian, and the Gujin Zhuyin, as well as the official histories and local chronicles

of the past and present, all contain a wealth of valuable information on local customs and traditions (Tong Yanting, 2013).

The construction of a fundamental theory on folk culture is undoubtedly necessary. In 1934, the Henan Provincial Bureau of Education and Huaiyang Normal School jointly investigated the temple fairs at Fuxi Mausoleum in Huaiyang and co-edited a book entitled *An Overview of the Temple Fairs at Taihao Mausoleum in Chenzhou*, which provides a detailed account of the history of the fairs, Fuxi's achievements, temple scenes, and ritual practices. The book is a detailed record of the history of the temple fair, the accomplishments of Fuxi, the temple fair scenes, and the ritual customs. The book contains precise data and detailed information but needs more professional academic analysis and theoretical elaboration. After the founding of the People's Republic of China, Huaiyang County conducted a large-scale cultural census to collect and collate information on the history and culture of the Taihao Tomb, the myths and legends of Fuxi and the female snail, and songs. Recently, many scholars have been combing through ancient texts to trace the origins of the Taihao Fuxi clan and exploring the development and evolution of the myths and legends of Fuxi and the female snail. The history of Huaiyang, the general situation of Taihao's tomb, the legend of Fuxi, and the forms of temple activities and rituals are all carefully recorded. The book's value lies in its sufficient survey data and detailed information, but it needs to include more theoretical elaboration and professional academic analysis. After founding New China, Huaiyang County conducted a large-scale cultural census, explicitly focusing on the Taihao Mausoleum, collecting and collating a large amount of relevant historical and

cultural materials, including myths and legends of Fuxi and the female snail, as well as songs and ballads. In recent years, as people's awareness of cultural heritage has increased, many scholars have also paid attention to the Tai Hao Ling Temple Fair, trying to trace the origin of the Tai Hao Fuxi clan by combing through ancient sources, exploring the development and evolution of the myths and legends of Fuxi and the female snail, and thus uncovering the profound cultural connotations of the Tai Hao Ling Temple Fair.

Regional folk culture is a unique cultural phenomenon in a region, just as the temple fair is a living folk culture, which comes from many factors, such as the natural and human environment of a particular region, before forming the different folk styles of each place. Human beings convert graphic symbols closely linked to regional cultures, such as traditional graphics, colors, traditional literature, folk customs, and historical relics, into symbols as information conveyance, also known as regional cultural symbols (Bian Jing, 2010). Chinese traditional images have a long development history, referring to various professional and non-professional traditional images, folk images, and folklore images that have been handed down and inherited throughout history. These images involve various fields such as the court and the powerful, the literati and the scholarly, the folk people and religious beliefs, and include images of artifacts, writing, painting, music, dance, theatre, and many other aspects. Traditional images are the result of historical inheritance and accumulation. People generally perceive and experience these images through historical documents and visits to historical relics (Fu Shasha, 2014). The temple fair at Tai Hao's tomb is an ancient traditional folk cultural

activity, first recorded in the Ritual Records - Lunar Order, where Tai Hao was worshipped every year in the second month of the lunar calendar, indicating that there was already a considerable scale ritual for Tai Hao Fu Xi at that time.

Folklore images are images created by people or cultural elites who record people's lives, using a variety of physical surfaces (such as rock walls, masonry, wood, cloth, artifacts, paper, etc.) as material carriers to depict the folklore life world of specific communities in a particular time and space. They are a primary means for people to record, preserve and disseminate information, assuming an essential narrative function (Cheng Anxia, 2016).

From the narrator's perspective, folklore image narratives can be summarised into two basic types: narrative and symbolic folklore image narratives. Narrative folklore image narratives imply the time course of an event by capturing moments in the development of the event or constructing a time stream using multiple moment sequences; for example, a mud dog delivering a doll. The symbolic folklore image narrative treats the image as a unique visual language symbol, constituting a world of meaning that the viewer can understand through the spatial composition and visual sense of the object symbols, such as the monkey plus the official in the clay dog. From the perspective of the narrative recipient, the semantic structure of folklore images contains three levels of meaning: the folklore visual layer and its original meaning, the visual theme layer and its programmatic meaning, and the symbolic consciousness layer and its intrinsic meaning.

The primary color of the dragon totem at the Taihao Ling temple fair is yellow, and the colors of the mud dogs are

five, with a black base color. These colors also convey the meaning of folk culture and have a specific symbolic function. The symbolic role of color symbols is an essential language in the visual design of regional cultures, directly and effectively communicating the emotions between human beings. Firstly, as a visible symbol that has accumulated the characteristics of this region, the color symbols have established conventions in visual communication, expressing the long historical rhythm of this region; secondly, as different regions, different environments, different histories, and different cultures constitute traditional ideas about color expression, reflecting the differences in regional culture and interpreting the emotional changes of people in other regions (Bian Jing, 2010).

China is a diverse and multi-ethnic country, and temple fairs are a widespread folklore phenomenon. Although scholars have made some notable achievements in recent years in their research on the temple fairs at Tai Hao Ling, fewer have analyzed the functions shown by the temple fairs from a macro perspective and suggested the effectiveness of how the temple fairs can drive the local economy; the research methods are essentially the same, and the views are nearly identical.

Then, more cross-disciplinary analysis of the ritual symbols in temple fairs needs to be done. Folklore studies are more numerous, emphasizing the development of the Taihao Ling temple fair, its importance in history, and the religious beliefs it carries. Although there is some reference to similar events in other disciplines, more is needed to fully and accurately convey the culture of the Taihao Ling temple fair as a whole.

Due to the epidemic, the festival was closed during the Chinese New Year from 2020 to 2022, and online ancestor

worship was opened on the official website. Still, the number of people worshipping online was as low as the leading group of people praying for blessings and worship were middle-aged and elderly. Due to the safety issues associated with crowding, tickets for the Tai Hao Temple Fair are now booked online the day before, so numbers are limited, with the highest number of people exceeding 100,000 on February 2, 2023.

Elements of the folkloric symbols of the Taihao Tomb in Huaiyang

The Tai Hao Ling Temple Festival is a large gathering of people at Tai Hao Ling in the north of Huaiyang District, Zhoukou City, Henan Province, with Tai Hao Fu Xi rituals as its core content. The festival features "sacred rituals - rituals - folklore treasures - intangible cultural heritage exhibits - dance for the entertainment of the gods - the tandoori and the ancient totem of the mud dog. "A festival is an annual event.

The Ritual Ceremony is an annual ritual for the exchange of life on the second day of the second month of the lunar calendar, to honor the ancestors of humanity, to pray for the blessings of China, and to wish for friends and relatives. The dragon has an extremely high status in the hearts of the Chinese, and in ancient times it was considered a symbol of the Son of Heaven, a bright object, and the master of harmonizing the wind and rain. This is why the proverb "On February 2, the dragon raises its head" indicates the arrival of spring and the revival of everything. During the ceremony, which takes place on the platform square of the Tontine Hall, the dragon totem motif is repeated in the scenery, with flags on both sides of the road, the central body yellow and the

edges red, and the middle part of the flags showing the dragon totem motif.

The ceremony begins at zero o'clock, with all the participants wearing dragon scarves and singing the national anthem. The ceremony begins with the ringing of bells and drums, the firing of cannons, and the playing of the ritual music to welcome the ancestors and invite the saints. Afterward, flower baskets are offered to the ancestors, incense is offered, and titles are presented. The dragon scarves draped around people's necks are also embellished with dragon totem motifs. Dragon totem motifs are also carved on the main buildings in the park.

The ancestral rituals are divided into official rites and folk rituals. In the folk rituals, people carrying yellow flags with dragon motifs, or a "meeting," or a group, or a family, follow a central axis of 750 meters, bowing one step at a time, until they reach the Fuxi tomb, with a level of devotion that is hard to believe unless you witness it. Incense is burned, offerings are made, and kowtow, kowtow, and kowtow again. Thus, the Dragon Totem seems very important at the Taihao Tomb Temple.

The mud dog is an important mud toy that appears at the Taihao tomb temple fair, also known as the 'tomb dog' or 'spirit dog' is also an important folkloric event at the fair, and it represents a representational phenomenon of the original theme of the human ancestor temple fair.

(Zhao Lame, 2007) analyses the cultural symbols of the mud dog, describing the Huaiyang "mud dog " modeling ancient and grotesque black matted circumference applied with colorful decorations colorful. Hundreds of different kinds of dogs exist, most of which are strange birds and animals or monsters with multiple heads. The Huaiyang "Mud Dog" has both ornamental

and practical value, as well as a religious matter. The Huaiyang "Mud Dogs" are clumsy, grotesque, and colorful, with a black background and colorful decorations. There are hundreds of different kinds of animals and birds, or humans and animals in the same body, such as "human-faced monkey," "human-faced beast," "monkey-headed swallow," "nine-headed bird," "two-headed dog," "many-headed monster," etc. Using the structuralist principle of semiotics, the article argues that colors and brush strokes can be called symbols, and explores the symbolic system of the mud dog motif, elaborating on the folkloric symbolic concept of the mud dog in terms of animal worship, fertility worship, marriage customs, "Xing" music, and the custom of worshipping blackness. However, a more specific analysis of the symbolism of the mud dog's shape and color needs to be done.

(You Qingxue, 2006), through field research and interviews, interviewed Fang Guofu, a mud dog artist from Xulou village, and described his concern about the current situation of the mud dog. As a result, the number of inheritors is decreasing. He introduced the process of making mud dogs, which are made of solid mud, heavy and generally small in size, using the ancient pottery painting method and going through the process of pinching, drying, and coloring. It is a continuation and expansion of primitive art, recording the trajectory of human cultural development. The color of the clay dog is also unique, with a black background and a mixture of red, yellow, blue, and white, giving it a deep, lustrous, antique, and strange appearance.

The narrative nature of folkloric symbols at Taihao Ling in Huaiyang

The Huaiyang Mud Dog was exhibited at the 1984 Henan Folk Art Exhibition at the National Art Museum of China in Beijing and received much attention from experts, who called it a "true totem, a living fossil" because the images of the Mud Dog convey the aesthetics of the ancient times, using clay in the form of a casual pinch, with black as the base color for the whole body, outlining red. The pattern of red, yellow, blue, green and white conveys a different aesthetic mood from the usual one. It has special fixed shapes and designs, such as the human-faced bird, the female yin pattern, the straw hat tiger, and the cat-pulling monkey.

Many local legends about the mud dogs carry folk tales, historical stories, and myths. For example, the human-faced monkey in the mud dogs (Jia Huai Peng, 2012), after researching the mythology, believes that the human-faced monkey is actually a symbol of bird worship and that Huaiyang, as the tomb of Taihao, was once an important fortress of the Dongyi culture, whose totem was a bird. The mud dog was attached to the temple of Tai Hao, who was once the leader of the famous Dongyi tribe, so the mud dog motif should have a close relationship with Dongyi culture.

According to (Jia Huai Peng 2012), 1. the Nai Nai Dog carries the bloodline of the Dongyi culture and reflects the rich historical information of bird worship, sun worship, moon worship, and tiger worship of the Dongyi culture; 2. the imagery and stories of the Nai Nai Dog are inextricably linked to the Southwest Yi culture or the culture of the Southwest minority; there is an inherited relationship between the Dongyi culture and the Southwest Yi culture: Chi You and Tai Hao were defeated by the Yanhuang group and retreated to Jiangnan. Under the influence

of Yao, Shun, and Yu, some moved to the northwest, forming the Yi, Naxi, and other southwestern minority groups. In contrast, others were forced to migrate to the Sichuan basin and establish the Ba state. The relationship between the myth of Pan Gu, the legend of Xi Wang Mu, the tale of Kua Fu chasing the sun, and the myths of Fu Xi and Tai Hao is reinterpreted. The religious imagery of the mud dog has gradually lost its utilitarian dimension throughout history. It has become aesthetic imagery, but this aesthetic imagery is not entirely non-utilitarian but has an implicit practical dimension.



The symbolism of folklore symbols of the Taihao tomb in Huaiyang

The graphics' symbolic nature and the symbols' meaning are close, representing the expression of people's expressive words in terms of ideology and subjective wishes. This externalized expression focuses more on expressing people's spiritual world through external graphic symbols. Symbolic graphics mainly express the form of traditional folk auspicious patterns, conveying drawings must have a context, the context is generally bright; the narrative form is to use the image as a visual language symbol through some specific graphic symbols to express, such as the Chinese pronunciation of the harmonics, the form of some objects.

CONCLUSION

Based on the study of the current situation of the temple fairs of Taihao Ling, this paper combines archaeological, documentary, and folklore materials to conduct research. It has been proved that the folk culture symbols carried by the temple fairs in Taihao tomb have essential research value; the prosperity of the temple fairs shows the people's expectation and aspiration for a better life and also really reflects that the traditional folk culture is more valued and understood by people. The enormous sales of folklore toys also convey the recognition of folklore symbols. Thus, folklore images are no longer objects to be seen or interpreted but are inseparable from our real lives.

REFERENCES

- Cheng, Fang & Wang, Yan. (2009). The function, characteristics, and heritage protection significance of the "Pai Dian Pig" temple fair in Rui'an's Li Cheng Village. *Journal of Zhejiang Institute of Technology and Industry* (01), 74-78
- Ding Deco. (2008). A study of rural temple markets in northwest Henan in the modern period. *Ancient and Modern Agriculture* (02), 111-118.
- Du Junfang. (2008). Rural temple fair legends and the construction of local society: Centering on the Huatuo temple fair in Huangyan village, Xianfen, during the Ming and Qing dynasties. *Cang Sang* (01), 47-48.
- Hong Donghai. (2010). Cultural Reflections on the Revival of Folk Temple Fairs - Based on the History and Current Situation of Temple Fairs in Changwu Area. *Journal of Xianyang Normal College* (01), 53-55.

- Li Donghong, Yang Limei. (1996). The Temple Festivals of the Bai People and their Cultural Connotations. Journal of Yunnan Institute for Nationalities (Philosophy and Social Science Edition) (04).
- Liu Tieliang. (2001). Rural temple fairs as public life. Folk Culture (01), 48-54.
- UPA. (2000). Into the symbolic world of folklore - A theory of folklore symbols. Jiangsu Social Science (03), 39-53.
- Wang Meng.2009(06).A review of temple fairs in North China [J]. . Dynamics of social science in higher education.