

Guanyin Culture in Mount Putuo Region: Society of Zhejiang People, China.

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Abstract

In the history of modern tourism development in Putuo Mountain, the statue of the South China Sea Guanyin Open-air Buddha (South China Sea Guanyin Bronze Statue) is a major event that has far-reaching influence in the Buddhist and tourism circles, and is a typical example of the production of physical pilgrimage landscapes. The event of the South China Sea Guanyin statue itself and the abundant narration around this landscape are important weights for pilgrimage tourism in Putuo Mountain. In the Buddhist cultural system, there is a long history of statue tradition. Buddhism is a kind of "image teaching", which not only has idols, but also means that people will spare no effort to make statues of Buddhas and Bodhisattvas. The colorful art of Buddha statues constitutes an important part of the Buddhist belief system. The statue of Guanyin has promoted the spread of Guanyin belief. As Liu Changjiu said, "There are two ways to spread Guanyin belief. If Guanyin Bodhisattva only stays in the "concept", it obviously cannot meet the people's belief needs. It must be "landed" as a concrete icon in order for people to truly perceive the existence of this god, that is, the abstract "signified" in the belief symbol system should be condensed into the concrete "signifier". Only temples that create artistic images for the gods and provide shelter for the holy images can make the gods "in concept" move towards "reality" and become idols worshipped by people; Only through people's statue movement can we truly realize the mission of gods blessing the masses. Statues of gods are the landscape production process of belief symbols and become people's pilgrimage objects; The temple where the icon is located provides people with pilgrimage space, which is the supporting place for communication between human and God and the carrier for pilgrimage tourism.

Key words: Putuo Mountain, Guanyin Statue, Social Development

1. Introduction

Landscape is a narrative system, which constructs the past in narrative and connects tradition with modernity in narrative. In the modern social and cultural context, the landscape is reconstructed by

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relevant actors, and new cultural memories are produced through "storytelling". Therefore, the landscape, as the field of memory and inheritance, is the object of continuous construction and dynamic development. The construction of physical landscape is not the end point of landscape production, but in the process of writing and narrating by various forces, it continuously shows its symbolic spiritual value and symbolic significance, otherwise it will become a lifeless and ordinary existence. In other words, the production of landscape has both material and conceptual levels, as Xu Ganli said: "In the modern consumer society where 'intention' is the object of production and consumption, the landscape shaping of tourist destinations also begins to pay attention to image space." (Xu Ganli, 2017, p75-174)

The "intention" at the conceptual level is the symbol of the landscape and the most valuable and attractive part of the landscape. The production of pilgrimage landscape is centered on belief symbols. The core identity symbol and universal spiritual value of Guanyin belief are "efficacious". Most Guanyin narratives are carried out around the belief spirit of "efficacious". After all, "efficacious" at the conceptual level is abstract, and it needs to be "landed" in a specific space-time field and attached to specific material objects such as holy places, temples and icons, so as to be truly perceived and recognized by the audience. As a result, we often hear the expression "the Guanyin Bodhisattva of XX is very effective". Putuo Mountain, as the pilgrimage center of Guanyin belief, has almost become synonymous with "efficacious". However, the effectiveness of landscape is the result of subject construction. From the perspective of "spiritual economy", Chen Weihua pointed out that "spiritual power needs people to produce, and it is a resource mobilization process of social relations operation". (Chen Weihua, 2008, P58) Lingli production is a part of landscape production, a landscape production at the conceptual level, and also a production process of faith. Spiritual power is supported by efficacious stories, and the efficacious narrative of landscape is the necessary path of spiritual power production.

Putuo Mountain, especially among the monks, is convinced that the establishment of the Guanyin Open-air Buddha in the South China Sea was personally "instructed" by Guanyin Bodhisattva, and there is an incomparable reason. After that, the bronze statue of Guanyin in the South China Sea was completed, with Mituo on top of the Buddha statue, Dharma Wheel on the left hand and fearless seal on the right hand, which was exactly the same as the statue of Guanyin seen by the old monk Miaoshan at that time. Then the story of "Buddha's choice of address" was "proved" in the actually completed landscape. However, according to Master Jing Min, the secretary of the great monk Miaoshan at that time, the great monk Miaoshan never personally talked about the construction of the Guanyin Buddha in the South China Sea due to the induction of Guanyin. It is the production of landscape that breeds the inspiration narrative of Miaoshan Monk by Guanyin Bodhisattva, Or did Guanyin Bodhisattva's previous "prediction" provide a blueprint for landscape production? We will not examine and distinguish it. The key point is that such inspiration deeds imply the sanctity of the landscape and its close connection with Guanyin Bodhisattva. Therefore, the original natural landscape has become a spiritual place where Guanyin Bodhisattva "approves" under the attachment of effective narration.

2. Literature Review

2.1 Research works on Society

The definition of sociology can be divided into three types: the first one focuses on the whole society. The main representatives of such views are Comte, Spencer, Durkheim and so on. In the study of

the whole society, Conde and Spencer emphasized the general social phenomenon, while Durkheim emphasized the special social phenomenon, namely "social fact". This view forms the positivist line in sociology. The second category focuses on individuals and their social actions. The main representatives of such views are Weber and others, forming the anti-positivist line in sociology. These two kinds of views have a deep influence on later generations, many of which are mostly the deformation or mixture of these two kinds of views. Also, among the sociologists of Marxism, there are both those who advocate the first type of view and those who support the second type. But they are all guided by the unity of society and individuals, and they all agree with Marx's following views: individuals are the existence of society, so we should avoid the opposition of "society" as an abstract thing and individuals; on the contrary, society is the product of people's interaction and the sum of social relations that each person produces. As for other sociological definitions that do not belong to these two categories, they can be regarded as the third category. Some of them have great influence, but they have not become the mainstream of sociological development.

From the perspective of sociology, identity can be divided into two levels: individual identity and social identity. On the social level, identity refers to the sharing of certain beliefs and emotions among members of the social community, which is the internal power to maintain the survival of the social community. Durkheim's "collective consciousness" or "common consciousness" belongs to this level of identity. At the individual level, identity refers to the rational confirmation of one's social role or identity, which is the source of the lasting power of one's social behavior. Giddens' self-identity belongs to this level. (Zhan Xiaomei. 2014: PP7)

Moreover, in the Guanyin culture of Mount Putuo, the development of tourism is the most important factor in sociology. This is one of the important because it promotes the local economy. In the interaction between people, the individual level of society gets spiritual support from belief, when the number of individual members reaches a certain amount members of the community have a deeper sharing of this belief, that is, Guanyin culture can spread rapidly at the social level, affecting the development of local society, and this common awareness affects the surrounding environment and also extends to other regional cultures. Also, Rinschede pointed out that religion promotes the development of tourism to a large extent, but due to the differences of religious beliefs, tourism activities and religious activities in some areas are difficult to integrate, which has a negative impact on tourism. (Rinsehede, 1992: pp51-67) in his book *tourism and religion*, Vukonic points out that tourism and leisure activities provide an excellent platform for enriching people's spiritual life and personal development, and the great influence of religion on tourism activities cannot be denied. Taking the historical development as the mainline, Nguyen Teng Qing's research on Buddhist temple gardens of bamboo forest in Vietnam has analyzed and summarized the characteristics of temple gardens in different periods and regions from the perspective of inheritance, development, protection, and innovation, enriching and penetrating the research contents of each department.

Some scholars agree that "tourism is equal to religious activities". For example, Smith believes that in contemporary Europe, with the increasing popularity of religion, there is no substantial difference between religious pilgrims and tourists. (Smith, 1992: p1-17) but this was opposed by many scholars. Robinchaud pointed out that religious festivals in Rome should be different for whether the main participants are tourists or pilgrims. (Robinchaud, 1999: pp18-25) Shalinisingh believes that there is an

essential difference between a secular pilgrimage and secular tourism. (Shalinisingh, 2005: pp215-233) Cohen, through a case study of some college students, believes that the differences in tourism activities are affected by religious beliefs. (Cohen,1981: pp1)

In recent years, the upsurge of developing religious tourism all over the country has provided a good opportunity for the vigorous development of religious tourism, but also exposed many problems. Domestic scholars put forward many countermeasures for the scientific development of religious tourism on the basis of analyzing the shortcomings. Some scholars put forward all-round development suggestions according to the existing problems and contradictions, such as Cao Huicha's opinion that there are many problems in China's religious tourism, such as the vulgarization of the development of religion, blind development of projects, confusion in the internal management of some projects, and the difficulty in straightening out the relationship between scenic spots and religious venues. (Cao Huicha, 2002: pp48-51) Zhang Qiaogui and others pointed out that the development of religious tourism should be based on the guidance of high-quality religious resources and healthy activities, and the promotion of tourism, religious culture and the overall and coordinated development of people. (Zhang Qiaogui, 2008: pp128-139) Peng Diefei and others proposed the development strategies of reasonably integrating resources, determining ecological capacity, strengthening ecological moral education, building religious brands and selecting target markets. (Peng Diefei, 2006: pp135-139) Cai Chaoshuang used the fuzzy comprehensive evaluation method as the quantitative method to evaluate the religious and cultural tourism resources and took the Shizhu mountain Taoist cultural resources as an empirical study. (Cai Chaoshuang, 2011:135-139)

2.2 Research studies on Guanyin culture

Guanyin culture can't be separated from social development. For example, the formation of Mount Putuo Guanyin Daochang can't be separated from the "maritime Silk Road". At that time, because of the trade exchanges between South Korea, Japan, and Southeast Asia, many Zen masters and monks who came to China to study Buddhism were engaged in the dissemination and exchange of Buddhist culture. The dissemination and development of Mount Putuo Guanyin Daochang benefited from the "maritime Silk Road" The opening of the road. Now as the Guanyin Daochang, Mount Putuo must take the establishment of the Zhoushan Islands New Area as a favorable condition to promote Mount Putuo as the core area of Guanyin culture to internationalization. This is the result of social activities.

Mount Putuo is an island among all Zhoushan Islands. It looks like a dragon lying on the sea. It covers an area of nearly 13 square kilometers. It faces Shenjiamen of the Zhoushan Islands across the sea. It is known as the "sea heaven Buddha country" and "holy land of the South China Sea". It is one of the first batches of national key scenic spots and national 5A tourist scenic spot. Mount Putuo is a famous Buddhist holy land at home and abroad. Its religious activities can be traced back to the Qin Dynasty. By the end of the Qing Dynasty, the whole mountain had formed a great temple, a Buddhist temple, a Mao Peng, and thousands of monks. Every February 19, June 19 and September 19 of the lunar calendar are the three incense periods of Guanyin Bodhisattva's birthday, becoming a monk and gaining enlightenment. The whole mountain is full of people, the temple is surrounded by cigarettes, and there are a sea and heaven Buddhist scene.

In addition, the beautiful natural scenery of Mount Putuo is an important embodiment of the combination of Taoism, Buddhism, and Confucianism. From the time of ancient sea myth, Mount Putuo

has been endowed with religious culture. They cultivated the surreal culture in the early days of Mount Putuo. The introduction and root of Buddhist culture since the Tang Dynasty finally made Mount Putuo become the Taoist field of Guanyin and a real religious resort. Within the Guanyin culture of Mount Putuo, the communicators of Guanyin culture are divided into monks and believers. While learning Guanyin culture, they also spread Guanyin culture, so that Guanyin culture has a stable foundation at the social level

In the study of social groups, tourists, local fishermen and businessmen become an important part of tourism. According to the survey results, the distribution of the domestic tourist market in Mount Putuo is decreasing in the East, middle and West, following the law of distance attenuation. Among them, about one-quarter of the province's domestic tourists come from the province and about two-thirds from East China. Due to the large space distance and economic distance, the visit rate of northwest, southwest and Northeast China is very low. Although the coastal Bohai Bay Economic Circle and the Pearl River Delta economic belt are the regions with developed domestic economy and strong travel capacity, there are relatively few tourists to Mount Putuo, which may be related to the formation of spatial block of passenger flow and insufficient promotion of tourist destinations, such as Dalian, Qingdao, Xiamen, Beihai and other coastal tourist destinations near the two regions. The tourists from Shanxi, Sichuan, and Anhui, where the four famous Buddhist mountains are located, are relatively high compared with the surrounding provinces, which may be related to the religious connection between the four famous Buddhist mountains and the promotion of tourist source travel agencies.

In the development of religious culture in Mount Putuo, the government is also an important part of the society. It is mainly divided into central government and local government. The support and guidance of the central government also play an important role, especially in the policies and policies and the management level of the management departments. However, there is no unified opinion on the development direction of Mount Putuo. There are serious differences within the government on the ownership of Mount Putuo. Some people believe that Mount Putuo is national and support the application for world intangible cultural heritage. Another group of people thinks that Mount Putuo belongs to Zhoushan mountain because of its serious local protection. Either the application of the intangible cultural heritage of Mount Putuo is regarded as a kind of political achievement, or the application of the intangible cultural heritage of Mount Putuo is devoted to the acquisition of economic interests and the pursuit of the maximization of economic interests. Mount Putuo is a project with commercial development value, which is convenient to transform into a tourist attraction and is conducive to Zhoushan's economic development. However, for the protection of the religious and cultural resources that are imparted orally, it is believed that those projects that do not have commercial value are labor-intensive, and most of them are in a state of self-destruction. The government has put a lot of energy into image projects such as tourism development and foreign investment.

3. Research methodology

This study adopts qualitative research method, and the writing method adopts descriptive analysis. Through various channels, using various methods and methods, there are plans and purposeful understanding of the real situation of things. Processing, and gradually understand the nature and laws of objective things.

Interview form is one of the important information collection tools. Based on the research questions formulated in advance, they will be submitted to the interviewees in written form. The interviewees will have a clearer understanding of the research content and make targeted explanations. Researchers can also develop new questions based on the answers given by the interviewees, or consider deeper interviews. At the same time, the question-and-answer form need to make the participants to communicate flexibly and give the interviewees enough time to consider problems. However, during the interview, the interviewer is required to explain the content on the questionnaire form to help the interviewee understand. After the interview, we can consider whether we need to organize more in-depth interviews according to the process and results of the interview. Interviews can be conducted with different people or multiple times with the same person.

The observer is the main test or main test assistant who observes the research object in the observation method. The observer encodes the target behavior according to the definition and rules of the coding scheme. The results can be used for quantitative analysis and comparative research.

The Documentary studies method mainly refers to the methods of collecting, identifying, collating the literature, and forming a scientific understanding of the facts through the research of the literature. Bibliographic method is an ancient and vital scientific research method.

Fieldwork is a general term used to describe the collection of raw materials. Fieldwork is mainly carried out in the field. The nature of field work will vary depending on whether the subject is alive or dead, and where they exist in a residential habitat or buried beneath the soil. Other processes such as interviewing or observing people to learn their language, folklore, and their social structure are also included. In some situations, especially when the subject of the study is human beings, the work must be designed to avoid the risk of observer effects or over-theorization or idealization of the actual cultural activity. Field investigation can be divided into five phases: preparation phase, start phase, investigation phase, investigation report writing phase, and supplementary investigation phase. Only the first three stages are explained here.

Research record can be used as one of the personal data of researchers, and the main content is research objectives, research plan, and time arrangement and so on. You can also set big goals for different time periods. At the same time, it shall also include the list, address and contact information, time arrangement of tasks, research funds and other contents of researchers. Researchers need to check the work record in time to determine the work stage and the considerations of different work stages, etc. Finally, the record can be stored as auxiliary data.

4. The Spread of Guanyin Culture in China

Buddhism from India, after being introduced into China, has experienced initial spread, prosperity and popularization in the long years of more than 2,000 years. It has been continuously preached, interpreted and deepened, gradually merged with people and continuously penetrated into Chinese social life. It has evolved and acted imperceptibly and eventually became the religion that has the greatest influence on China and even the people of East Asia. Among them, the belief in Guanyin is the most easily accepted and practiced by the public, and Guanyin has the largest number of believers and the widest range of people. It is the most popular among Buddhas and Bodhisattvas. Since the destruction of Buddhism in Tang Wuzong, Chinese Buddhism has been divided into two major factions: Han Xianzong and Tibetan Tantric Sect. However, since Song and Yuan Dynasties, the Xianzong and Tantric Sect in Han

and Tibet have almost completed the localization and folk of Guanyin belief at the same time, with surprisingly tacit understanding and consistency in the development process. The Sutra of Chenjugguangming Dingyi translated by Zhi Yao of the Later Han Dynasty is the first Buddhist sutra with the name of Guanyin Bodhisattva. Among them, there are many Bodhisattvas who come to listen to Buddha. One of them is named Guanyin, but there is only a name without introduction.



Figure 1 Map of Hephui Maritime Silk Road in Han Dynasty

Source: ZhangJun, 2020, photography

It was not until Zhu Fahu of the Western Jin Dynasty translated "Zhenghokkekyo" in the 7th year of Taikang (286) that his 23rd product "Guangshiyin Bodhisattva Pumen Product" gave a detailed introduction to Guanyin Bodhisattva's Weide divine power, transformation of avatar, great compassion and wish power, and practice methods. In "Guangshiyin Bodhisattva Pumenpin", the Buddha told the Bodhisattva of Endless Meaning about Guangshiyin's rescue of people's sufferings and disasters. It is said that as long as people wholeheartedly call the name of Guanyin Bodhisattva, they will be able to get rid of the suffering of "seven difficulties" (fire, water, wind, knife and staff, thieves, ghosts and shackles) and "three poisons" (greed, caution and delusion), and can satisfy the desire of "two demands" (seeking men and women); At the same time, due to the different objects, the sound of the light world should be changed with the class, realizing all kinds of identities of all walks of life, and generally saving men, women and children from all walks of life in society. Rescue and transformation have become the necessary prerequisites for worshipping Guanyin. Since then, the Chinese people have learned more about Guanyin. Guanyin classics and doctrines also began to spread, but only in some areas of the Central Plains centered on Luoyang and Chang'an. Soon "Guangshiyin Bodhisattva Pumenpin" was separated from the Chinese translation and became a booklet that is easy to be read and recited. It is called "Guangshiyin Sutra". During the Eastern Jin Dynasty, the activity center of Buddhism among the gentry moved to Huiji area. According to the records, Yu Fakai's "Good" Shining "and" Fahua "(Hui Jiao, 1992, p167), Zhu Fakuang's "Every time "Fahua" is the purpose of the meeting, "Infinite Life" is the cause of the Pure Land, he often recites two parts, and when he is alone, he recites them "(Hui Jiao, 1992, p205) Because it is difficult to save water, the worship of Guanyin has gradually become popular in Huiji area.

In the Southern and Northern Dynasties, the society was in turmoil, natural and man-made disasters were frequent, and people's lives were in danger, which forced people to seek help and comfort outside reality. Due to the lack of the ideological tradition of universal relief in China, and the relief recipients are

limited to the selected class, a large number of helpless people from the non-selected class are prompted to turn to Buddhism from outside. Mahayana Buddhism's idea that all living beings are equal and everyone can become a Buddha, Guanyin Bodhisattva's spirit of saving the poor and its efficacious divine power just soothe the hearts of the people living in turmoil. Therefore, shortly after Kumarajiva translated Miaofa Lianhua Sutra, the worship of Guanyin quickly became popular in all social strata under the realistic needs of China and the special ideological conditions of the times.

During the Sui and Tang Dynasties, Chinese culture and education flourished, and Buddhism entered its heyday. The famous monks of the various clans clarified their differences and started the clan and set up the sect. Each sect actually stood up and advocated Buddhism. Tiantai and Huayan are famous for the integration of teaching principles, while other sects such as Zen and Jing are famous for their religious practices. Although there are differences, they all worship Guanyin. In addition, although the royal family in Li Tang worships Taoism, they are tolerant of Buddhism. Therefore, the belief in Guanyin was strongly promoted and entered the heyday of overall prosperity in the prosperous Tang Dynasty.

Buddhist Pure Land Belief includes Maitreya Belief, Amitabha Belief and Pharmacist Belief. Maitreya belief, which flourished in the Northern and Southern Dynasties, gradually declined in Sui and Tang Dynasties. The Mituo belief became the mainstream of the Pure Land belief in Sui and Tang Dynasties through the vigorous promotion of Tanluan, Daochuo, Shan Dao and others, and the vigorous promotion of Huiyi, Chengyuan, Fazhao, Feixi and others. In the Tang Dynasty, the belief in Pure Land was widely accepted because of its simple practice method and superiority as the ultimate belief, and the thought of Pure Land spread widely and developed into Pure Land Sect. Because of the simple doctrine of the Pure Land Sect, it is only necessary to chant Buddha to surpass the third generation and die in the Pure Land, which meets the ideological needs of ordinary people. From the Tang Dynasty to the early Song Dynasty, it went deep into the folk.



Figure 1 Dock model of Tang Dynasty

Source: ZhangJun, 2020, photography

The rulers of Yuan Dynasty worshipped Tibetan Buddhism. Before Kublai Khan acceded to the throne, Ba Siba, a young disciple of Sakya Sect in Tibet, followed him. Kublai Khan and Mengge Khan both called Karma Baxi, the second Living Buddha of the Black Hat Department of the Karma Kagyu Sect, to teach Tibetan secrets to the Mongolian court. After acceding to the throne, Yuan Shizu ordered people to supplement the damaged and missing parts of Zhao Cheng Jin Zang left over from the Jin Dynasty, which were engraved and circulated. In the 30th year of the Yuan Dynasty (1293), a royal decree was issued to send the old scriptures of the Great Tibetan Scriptures in Xixia to Manjuji⁴, Hangzhou, for carving and printing. In the 6th year of the Yuan Dynasty (1302), the scriptures were carved, totaling more than 3,620 volumes, and then 10 collections were printed. After that, he printed more than 130 collections many times. Such repeated carvings and seals are bound to make the Guanyin classics spread on a large scale in the Han, Tibetan and Mongolian regions with Buddhist beliefs.

⁴The translation base of the Great Tibetan Scripture in Xixia may be a revised version of Tianxi in Kaibao. In the first year of Jingyou in the Northern Song Dynasty (1034), the printed version of Kaibao was spread to Xixia. Zhao Yuanhao, the founding monarch of Xixia, built Gaotai Temple in Xingqing Prefecture to collect it. At the same time, Uighur monks were called to translate it into newly created Xixia characters. According to the vow attached to the Western Xia language "The Sutra of Solemn Robbery of Thousands of Buddhas in the past", since the first year (1038) of the Western Xia Dynasty, 32 people, including Buddhist Bai Faxin and later Zhiguang, participated in the translation. By the first year (1090) of Tianyou Min'an, 362 books, 812 books and 3,579 volumes had been translated. After that, from the first year of Daqing (1140) to the twenty-fourth year of Ganyou (1193), it was re-proofed according to the Northern and Southern Classics. The Southern Sutra may refer to "opening treasure" and the Northern Sutra may refer to "Khitian Tibetan".

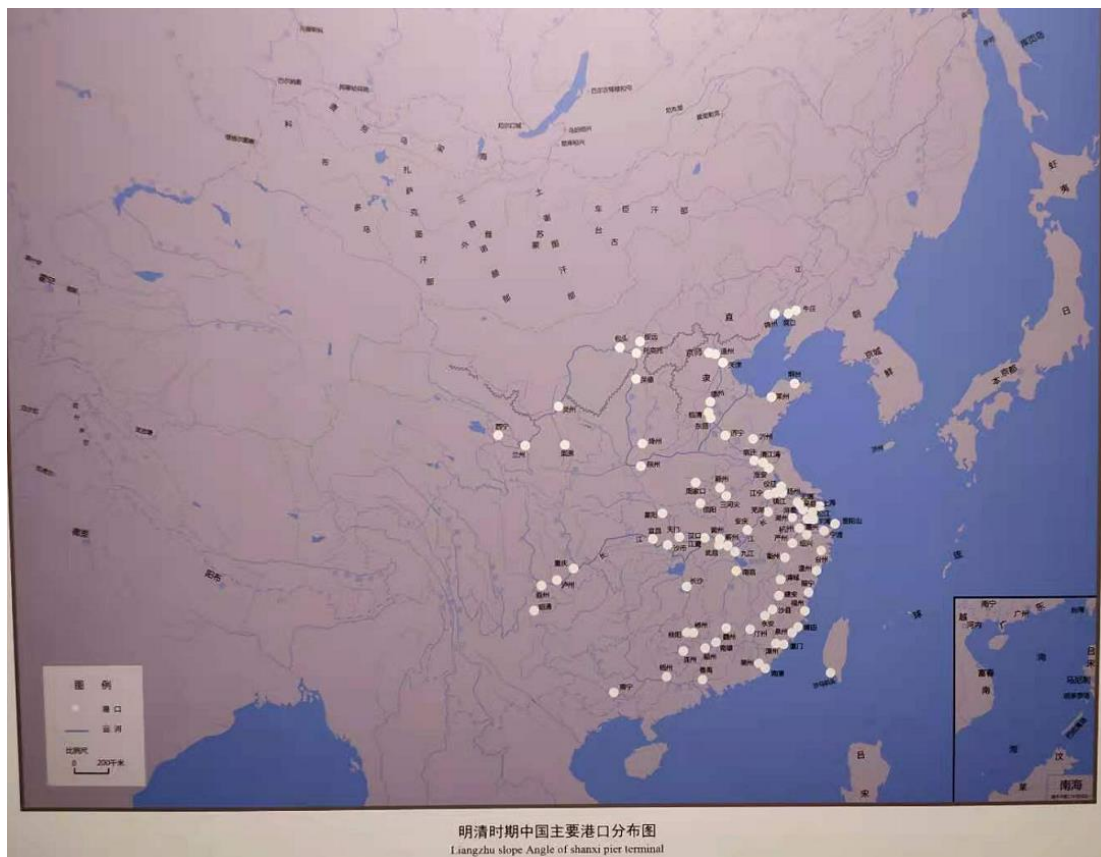


Figure 3 Distribution map of China's main ports in Ming and Qing Dynasties

Source: ZhangJun, 2020, photography

With Dadu as the center, Tibetan Buddhism has spread in Shangdu, Jiangnan and Dunhuang. Yang Lian Zhenjia, a Xixia native, was appointed president of Buddhism in the south of the Yangtze River and built Tibetan Buddhist monasteries in the south of the Yangtze River, especially in Hangzhou, the old capital of the Southern Song Dynasty. Hangzhou has become the center of spreading Tibetan Buddhism in the south of the Yangtze River. From the 19th year of Yuan Dynasty (1282) to the 29th year of Yuan Dynasty (1292), Yang Lian Zhenjia opened a cave in Feilaifeng, Hangzhou, and dug Tibetan Buddhist statues. Among them, there are many female incarnations of Guanyin in Tibetan Buddhism-Tara (or Doro Bodhisattva).

5. Putuo Mountain Guanyin Culture from Symbol to Landscape

In the history of modern tourism development in Putuo Mountain, the statue of the South China Sea Guanyin Open-air Buddha (South China Sea Guanyin Bronze Statue) is a major event that has far-reaching influence in the Buddhist and tourism circles, and is a typical example of the production of physical pilgrimage landscapes. The event of the South China Sea Guanyin statue itself and the abundant narration around this landscape are important weights for pilgrimage tourism in Putuo Mountain.



Figure 4 The statue of Guanyin in Nanhai

Source:https://www.lingyinsi.org/detail_22_13219.html, 2021, online

In the Buddhist cultural system, there is a long history of statue tradition. Buddhism is a kind of "image teaching", which not only has idols, but also means that people will spare no effort to make statues of Buddhas and Bodhisattvas. The colorful art of Buddha statues constitutes an important part of the Buddhist belief system. The statue of Guanyin has promoted the spread of Guanyin belief. As Liu Changjiu said, "There are two ways to spread Guanyin belief. One is to use the relevant classic propaganda principles, that is, the text communication method; The second is to use artistic images to make people worship." (Liu Changjiu, 2004, P43-48) People's cognition of belief starts with the concrete image of the physical form, which is a process from image to impression, then from impression to abstraction, thus internalizing into a belief identity. If Guanyin Bodhisattva only stays in the "concept", it obviously cannot meet the people's belief needs. It must be "landed" as a concrete icon in order for people to truly perceive the existence of this god, that is, the abstract "signified" in the belief symbol system should be condensed into the concrete "signifier". The religious feelings of the Chinese people are always "vented on the temples they visit and the countless gods and idols in the temples" (Hou Jie, Fan Lizhu, 2001, P2); Only temples that create artistic images for the gods and provide shelter for the holy images can make the gods "in concept" move towards "reality" and become idols worshipped by people; Only through people's statue movement can we truly realize the mission of gods blessing the masses. Statues of gods are the landscape production process of belief symbols and become people's pilgrimage objects; The temple where the icon is located provides people with pilgrimage space, which is the supporting place for communication between human and God and the carrier for pilgrimage tourism.

To sum up, Guanyin has three main images: Pure Land Guanyin, Great Pessimism Guanyin and South China Sea Guanyin. Nanhai Guanyin is the core symbol of China's localized Guanyin belief, but it has always existed in people's "imaginary" world, and it is rare to see artistic statues embodied into physical forms. The "South China Sea" is Putuo Mountain, which is the "permanent place" of Guanyin in the South China Sea. It is a holy place of Guanyin highly recognized by monks and laymen at home and

abroad. In Journey to the West, whenever Sun Wukong encounters unsolvable difficulties, he will go to Zizhulin in the "South China Sea" to ask for help from Guanyin Bodhisattva. Yu Junfang pointed out: "The amazing statue of Guanyin has attracted the attention of this island for the first time. The magical manifestation of Guanyin attracts pilgrims from the mountain. Finally, Putuo Island jumped into Putuo Luojia Mountain. Its concrete symbol is the new statue of Guanyin in the South China Sea." (Yu Junfang, 2012, P381) It can be seen that statues are of great significance for Putuo Mountain to enhance spiritual power and consolidate its position as a pilgrimage center. Putuo Mountain is duty-bound to build the holy image of Guanyin in the South China Sea. At the end of last century, under the guidance of the abbot Miaoshan of Putuo Mountain, the South China Sea Guanyin Open-air Buddha Statue Event, which caused a sensation in the entire Buddhist community, was launched. The 1999 publication of "Putuo Luojia Mountain Records" records:

Miaoshan, the abbot of this mountain, has long been a long-cherished wish to present the Guanyin Treasure Statue in the an tang Institute of Quanshan Temple, the seaside on the top of the mountain, the rock caves and valleys, and the dust brake. Therefore, he has never forgotten to build the open-air Guanyin Giant Buddha after engraving more than 120 frames of statues painted by famous artists since the Tang and Song Dynasties on the Buddha's top mountain. (Wang Liansheng, 1999, P285)

In 2007, in order to commemorate the 10th anniversary of the opening of the Guanyin Open-air Buddha in the South China Sea, the Putuo Mountain Buddhist Association specially compiled a special issue on the 10th anniversary of the opening of the Guanyin Treasure in the South China Sea. In the preface, Master Jie Ren described the origin of this statue event:

Jue encountered the "Cultural Revolution" and suffered another catastrophe. Clouds open. National fortunes turn for the better. Religions revive. Everything is in ruins. Master Miao Gong, the Lord of Great Compassion, has a wise root, is sincere in protecting and teaching, flies tin to cross again, and revives Putuo. Since 1980, he has worked hard and led all the monks in the mountain to work together to repair, rebuild and build more than 30 fine blue monasteries. He has devoted all his efforts. Before his death, he said: "Mount Putuo is the Avalokitesvara Buddhist temple. It should be braked with dust between the temples, temples, halls and institutes of the whole mountain, the seaside on the top of the mountain, and the rocks on the roadside. The treasure statue of Avalokitesvara should be seen by several people facing the mountain step by step, thinking about Avalokitesvara, and staying with Avalokitesvara, as if they were in the holy land of a great scholar. Only then can they be worthy of their trip to the" Buddhist Kingdom. " Shiwei in 1994, Master Miaogong jumped on Guanyin and saw for himself the supernatural spirit of the great scholar. Therefore, the sprouting ambition to build an open-air Buddha coincides with the same view of good knowledge in the world, and the stronger the ambition of Miao Gong.

From these recordings, it can be seen that the construction of the Guanyin Open-air Buddha in the South China Sea is a major move by Mount Putuo to revitalize the Buddhist Holy Land and the Guanyin Holy Land, and is a milestone in the development history of Mount Putuo since its inception. The construction of the bronze statue landscape of Guanyin in the South China Sea has always been carried out under the leadership and support of the Party and the government. At the beginning, Ma Qizhong, former executive vice mayor of Zhoushan City and director of the Preparatory Committee for Guanyin in the South China Sea, put forward the idea that "Mount Putuo should produce works of the 20th and 21st centuries": there were pagodas in the Yuan Dynasty and temples in the Ming and Qing Dynasties. In the

20th and 21st centuries, the buildings needed to be religious and Buddhist first, which should not only promote the future tourism industry, but also represent the symbol of Mount Putuo. This is the idea of building an open-air Buddha."⁵

This idea coincides with the wish of Miaoshan Monk to revitalize the Holy Land of Guanyin in Putuo Mountain. According to memory from Xu Guangxi, former secretary-general of Zhoushan Municipal Government and deputy director of Nanhai Guanyin Preparatory Committee, Monk Miaoshan once said: At a time when the national fortune is prosperous, Mount Putuo is the Guanyin Ashram. After more than ten years of restoration, it has a new appearance, with more and more incense and tourists. However, I think that it lacks of something. That is, there is no open-air Guanyin Buddha. I have been thinking for a long time and believe that there should be an open-air Guanyin in a suitable place.⁶

Liu Jihai, deputy manager of Luoyang Copper Processing Group's Mechanical and Electrical Repair Company and commander-in-chief of the on-site installation of Mount Putuo, a bronze statue of Guanyin in the South China Sea, also said: Mount Putuo has always been a holy place for believers to worship the mountain and Buddha. It is also a center for Guanyin Bodhisattva to preach scriptures and teachings. Although ancient temples are spread all over the mountain, there is no place for believers to worship Buddha. As a result, the abbot of the whole mountain, Monk Miaoshan, complied with the wishes of all believers and vowed to build a glittering open-air Guanyin statue. This is the unique golden Buddha in the world.⁷

These are all true records about the statue of Guanyin in the South China Sea, all of which are included in the Special Issue of the 10th Anniversary of the Opening of Guanyin Treasure in the South China Sea. The narrators are the planners, practitioners and witnesses of the event. From these recordings, it can be seen that the statue of Guanyin in the South China Sea is not only for Buddhism itself, but also for the development of modern tourism in Mount Putuo. It is an event about religion and tourism. The construction of the bronze statue of Guanyin in the South China Sea also meets the pilgrimage needs of the vast number of believers. According to Wang Yuliang, former deputy director of the United Front Work Department of Zhoushan City and director of the Office of the Nanhai Guanyin Preparatory Committee, many people once expressed their expectation to see the "Guanyin Bodhisattva": many people came to Mount Putuo to worship and met monks and asked: "Master Miao, Mount Putuo is the Guanyin Dojo, why didn't I see a Guanyin Bodhisattva?"⁸

Therefore, from the government's point of view, the construction of the Guanyin Open-air Buddha in the South China Sea is to promote the construction of scenic spots in Mount Putuo with the Buddhist discourse of promoting the spirit of Guanyin, attract pilgrims, and thus develop the local tourism economy; In the Buddhist circles, this incident has just become a good opportunity to promote Buddhist beliefs and spread Guanyin culture. For pilgrims, the bronze statue of Guanyin in the South China Sea provides them with a concrete and physical worship landscape. Therefore, the construction of the bronze statue of Guanyin in the South China Sea is the result of the promotion of local administrative forces and

⁵Ma Qizhong: "Putuo Mountain Should Make a 20th and 21st Century Work", "Special Issue on the 10th Anniversary of the Opening of Guanyin Treasure in the South China Sea", p. 2.

⁶Xu Guangxi: "My Memories", "Special Issue on the 10th Anniversary of the Opening of Guanyin Treasure in the South China Sea", p. 39.

⁷Liu Jihai: "Pious Pledge Handed Down from Ancient Times-A Brief Memory of the South China Sea Guanyin Treasure Image of Mount Putuo", "Special Issue on the 10th Anniversary of the Opening of the South China Sea Guanyin Treasure", p. 58.

⁸Wang Yuliang: "The Origin of the Name of Guanyin in the South China Sea", "Special Issue on the 10th Anniversary of the Opening of Guanyin Treasure in the South China Sea", p. 84.

the main force of Buddhist circles, and the belief demands of pilgrims also played a role in fueling the flames.

With the efforts of various forces, On 20 June 1993, The Putuo Mountain Buddhist Association formally submitted to the Putuo Mountain Administration the Report on Requiring Longwangang to Build an Open-air Guanyin Giant Buddha. The Buddha statue was located at Longwangang Pier at the head of Silla Reef, where Japanese monk Hui E left "refusing to go to Guanyin", and stipulated that the construction project of Guanyin in the South China Sea and the matters after completion should be under the responsibility and management of the Putuo Mountain Buddhist Association. During the implementation of the project, the selected Buddha statues were provided by brothers and sisters Chen Jinquan and Chen Youhong in Shangyu, Zhejiang Province

Sample No; 6 and Sample No; 9 provided by Beijing Liu Dawei are samples; The bronze statue is a heavenly body, neither male nor female; It is the image of "Goddess of Mercy in the Floating Sea"; The left hand holds the Buddhist emblem Dharma Wheel, implying perfection, perfection and beauty, and the continuous inheritance of Buddhism; The fearless seal on the right hand symbolizes the fearless and brave power of Guanyin Bodhisattva to all living beings. How to name such an image of Guanyin? Yu Hongyan pointed out that landscape production "has basic production methods such as landscape naming, renovation, reconstruction and new construction" 9and "naming" is an important link in landscape production, and the name of landscape conveys rich landscape information to the audience in highly generalized language, which is the expression of landscape cultural meaning. The final name of the open-air Buddha in Mount Putuo was "Nanhai Guanyin" after cautious consideration by Zhoushan Municipal Government Department. Wang Yuliang, former deputy director of Zhoushan United Front Work Department and director of the Office of Nanhai Guanyin Preparatory Committee, gave a detailed introduction to the origin of the name "Nanhai Guanyin":

There is no specific source for the image of Guanyin holding Falun in hand, ... We are Mount Putuo in the South China Sea, so we call it "Guanyin in the South China Sea". Some people suggest that the Buddhist community may not recognize it, but people basically think that they will recognize it when they get used to it. Zhoushan Municipal People's Government [1995] No.4 "Minutes of Special Meeting" agreed to name Putuo Mountain Open-air Guanyin "Nanhai Guanyin". . Since then, everything has been publicized and carried out according to the holy name of "Guanyin in the South China Sea". . Since then, the holy name of Guanyin in the South China Sea has spread all over the world. After looking at the bronze statue of Guanyin in the South China Sea, a Taiwanese teacher said excitedly, "I really saw Guanyin in my mind today!" The naming of pilgrimage landscape is the representation of belief symbols, In the belief system of Guanyin, "Nanhai" is the synonym of Mount Putuo, and Guanyin in Mount Putuo is "Guanyin in the South China Sea". The bronze statue named after "Guanyin in the South China Sea" is bound to become the most symbolic expression, inheriting and activating the belief symbol of Guanyin, pushing the traditional "Guanyin in the South China Sea" to modern times, and being interpreted, written and reshaped by all relevant subjects in the new context. The naming of landscape is the production of landscape. The completed Nanhai Guanyin Open-air Buddha is 33 meters high, weighs more than 70 tons, costs more than 40 million yuan, and the Buddha statue is 33 meters high, symbolizing the 33 incarnation

9Yu Hongyan: "Landscape Production and Landscape Narration-Centering on" The Legend of White Snake "[Chinese Abstract], Shanghai: Doctoral Dissertation of East China Normal University, 2015.

of Guanyin Bodhisattva in Pumenpin. A 5,200-square-meter Buddha Ritual Square was built in front of the throne of the bronze statue of Guanyin in the South China Sea. Under the throne, there was the Guanyin Merit Hall in the South China Sea, with reliefs carved on the four walls of "Two Turtles Listening to the Method", "Guanyin Delivering Meals", "Blue Public Custodian" and "Flying Sand Reclamation". On the wall behind the open-air Buddha, there is a large relief sculpture "Da Shi Hai Hui", which vividly describes the inspiration events of Guanyin belief. From the entrance of the East Gate to the exit of the West Gate of the Merit Hall, thousands of benefactors who are happy to help cast the Buddha are engraved along the wall with Yuan color marble and black granite. Before the merit name, the great monk Miaoshan wrote "The Monument of Merit".



Figure 5 Da Shi Hai Hui

Source: ZhangJun, 2020, photography

The bronze statue of Guanyin in the South China Sea is the only statue of Guanyin made of 18K alloy copper in the world. Abbot Miaoshan pointed out in his speech at the Guanyin Opening Ceremony in the South China Sea that this is "a great monument in the history of Buddhism in Mount Putuo" and "a great event never done in history, which has written a new chapter in the history of Haitian Buddhism." Wang Liansheng's "Putuo LuoJia Mountain Records" records: Today, much-anticipated statue of Guanyin in the South China Sea, With its majestic posture of 33 meters, stands erect in Mount Putuo, the holy place of Buddhism eventually. This will become an unprecedented pioneering work and outstanding symbol in the history of the "Haitian Buddhist Kingdom". It will become a strong witness to the implementation of the Party's policy of freedom of religious belief and the vigorous development of Buddhism in the new era. It will become a great holy site for guests from all over the world to admire and observe. It is of great significance and far-reaching influence. (Wang Liansheng, 1999, p289-290)

The completion of the Guanyin Open-air Buddha in the South China Sea has made Guanyin Bodhisattva's real "landing" on Mount Putuo a realistic object for the world to worship. It has also made the belief symbol of "Guanyin in the South China Sea" concrete, landscaped and visualized, and has become an important pilgrimage tourism landscape. On the day of the opening ceremony of the bronze statue of Guanyin in the South China Sea, the Dharma Master of Mount Putuo interviewed several Buddhist believers of Henan province: Dharma Master of Definition: As the saying goes, "Buddha is in the heart, why seek far away"? When you celebrate Guanyin at home, the effect is actually the same. Believers: I don't have that high level! It is called the Big Buddha in the open air, which is different from

other places. Think about it, Guanyin Bodhisattva has been hit by wind, rain and frost, but she is always worried about us. Comparatively, what does it matter if we suffer a little and suffer a little?

There are also many believers who say that visiting the Big Buddha in the open air is "going back to their parents' homes", a trip of "visiting relatives", and finding the end-result of their souls. Obviously, from pilgrims' perspectives, the bronze statue of Guanyin in the South China Sea is an extremely important pilgrimage landscape.

The bronze statue of Guanyin in the South China Sea is not a contemporary creation of "being born out of nowhere", but embodies the belief symbol of "Guanyin in the South China Sea" and the position of Mount Putuo as the pilgrimage center of Guanyin. It is an expression of authoritative discourse of belief. As the saying goes, "Guanyin in the South China Sea is compassionate and the new scenery of Putuo shines for thousands of years". The open-air Buddha turns the belief symbol of "Guanyin in the South China Sea" into a materialized icon for pilgrims to watch and admire. It completes the materialization and condensation from abstract symbols to concrete landscapes. It is the combination of "signified" and "signifier" and forms a complete symbol system. The production of bronze statue landscape is the production of faith.

It is a common paradigm for folklore scholars to study related issues with narrative as an incision. Diana Ellen Goldstein, an American scholar, said: "The cognitive change of folk discourse in academic circles and the public is concentrated in two fields of culture: narrative and local knowledge." "Let people know exactly that the professional knowledge in our field is local knowledge, narrative and expression culture." (Li Weihua, 2016, p53-67)

To recognize and understand landscape from the perspective of folklore, narrative is a theoretical method. Narration can connect "intangible perception of time, events, experiences and memories with specific places through story telling. Because stories connect the experience of places into various interesting relationships, narrative can provide a method to recognize and form landscape."

Like spoken language and tangible words, landscape also has the function of "telling stories" to the audience, and can often use various "buildings, images, sculptures, billboards and tour guides" (Yu Hongyan, 2014, P110-117)

The narrative system composed of such elements is used as a carrier to express its cultural connotation and symbolic meaning, which is called "landscape narrative". Some scholars have concluded that "landscape narrative" refers to "the interaction and relationship between landscape and narrative. Landscape is not only the background of the story, but also a changeable and important image and the process of producing the story." (Zhang Nan, Xu Yuemeng, Tang Li, Li Niobium, 2015, p6)

Feng Wei said: "Landscape narration implies the relationship between landscape and narration. Place constitutes narration. Landscape is not only the scene where the story takes place, but also a constantly changing narration itself. Places and events produce stories together." (Feng Wei, 2008, p116-118)

According to Zhao Yiheng, from the perspective of narratology in a broad sense, "any symbol can be used to tell stories". According to the research of scholars, landscape narrative is a narrative type with the form of objects as the medium. Ye Shuxian linked the multiple narrative concepts of cultural studies with the quadruple evidence law of Chinese studies, and summarized the type of "image narrative and object narrative"; Tian Zhaoyuan emphasized that folk customs have important narrative features, and concluded that "folk customs narrative not only is limited to oral and written words, but also includes the narrative of

ritual behaviors and the narrative of objects (images, landscapes-artificial and natural)." Therefore, landscape itself is a narrative system, and landscape narrative is the main meaning and function of landscape production. Without landscape narrative, the audience cannot feel and recognize the symbolic meaning and spiritual value contained in landscape.

The construction of the bronze statue of Guanyin in the South China Sea is not only an event of landscape production, but also a process of landscape narration. The landscape narrative of bronze statues condenses and "tells" the past tradition and represents the close connection with the past. According to the memory theory, landscape has the function of memory, is the carrier and aggregates of past cultural memory, and landscape narrative is the process of constructing social memory. Wang Xiaokui thinks: "Social memory is the basis for us to maintain cultural inheritance, and folk inheritance is realized in a field of memory", so "the field of memory is the field of inheritance". It can be inferred from this that the landscape can also be regarded as a memory field endowed with certain symbolic meaning, awakening people's memory with the visual impact that directly strikes people's hearts, and making people consciously associate with relevant legends, folk beliefs, historical allusions, cultural events and other information. For example, the relief sculpture on the four walls of Guanyin Merit Hall in the South China Sea is a landscape narrative that presents Guanyin induction stories such as "Two Turtles Listening to the Method" and "Guanyin Delivering Meals" in the form of images and sculptures. Yue Yongyi calls it "comic book-style scene reproduction", which can "transform the god and its sacred relics, and increase the authenticity and credibility of legends. It strengthens pilgrims' intuitive feelings, and enables pilgrims to relive the original events and return to the starting point of the subjective world. " Landscape is also the inheritance field of folk culture, and relevant actors can awaken cultural memory, learn and inherit traditional folk culture in landscape and its narrative; According to their own position and demands, people decode and reconstruct the information transmitted by landscape in various forms, and spread folk culture through various media, which is also a kind of landscape narrative. Based on the above analysis, we can summarize the basic laws of landscape production: first, the production of pilgrimage landscape is not only the production of faith, but also the inheritance of faith; Secondly, as the field of memory and inheritance, the landscape condenses the past tradition, constructs social memory and inherits folk culture, which are realized through landscape narrative.

6. Production of Putuo Mountain Landscape Spirit Force

Landscape is a narrative system, which constructs the past in narrative and connects tradition with modernity in narrative. In the modern social and cultural context, the landscape is reconstructed by relevant actors, and new cultural memories are produced through "storytelling". Therefore, the landscape, as the field of memory and inheritance, is the object of continuous construction and dynamic development. The construction of physical landscape is not the end point of landscape production, but in the process of writing and narrating by various forces, it continuously shows its symbolic spiritual value and symbolic significance, otherwise it will become a lifeless and ordinary existence. In other words, the production of landscape has both material and conceptual levels, as Xu Ganli said: "In the modern consumer society where 'intention' is the object of production and consumption, the landscape shaping of tourist destinations also begins to pay attention to image space." (Xu Ganli, 2017, p75-174)

The "intention" at the conceptual level is the symbol of the landscape and the most valuable and

attractive part of the landscape. The production of pilgrimage landscape is centered on belief symbols. The core identity symbol and universal spiritual value of Guanyin belief are "efficacious". Most Guanyin narratives are carried out around the belief spirit of "efficacious". After all, "efficacious" at the conceptual level is abstract, and it needs to be "landed" in a specific space-time field and attached to specific material objects such as holy places, temples and icons, so as to be truly perceived and recognized by the audience. As a result, we often hear the expression "the Guanyin Bodhisattva of XX is very effective". Putuo Mountain, as the pilgrimage center of Guanyin belief, has almost become synonymous with "efficacious". However, the effectiveness of landscape is the result of subject construction. From the perspective of "spiritual economy", Chen Weihua pointed out that "spiritual power needs people to produce, and it is a resource mobilization process of social relations operation". (Chen Weihua, 2008, P58) Lingli production is a part of landscape production, a landscape production at the conceptual level, and also a production process of faith. Spiritual power is supported by efficacious stories, and the efficacious narrative of landscape is the necessary path of spiritual power production.

According to official and folk written and oral materials, in modern and contemporary times, every Buddhist event in Mount Putuo must have astronomical phenomena; Believers ask for worship, and it has been fulfilled frequently. Before the construction of the Guanyin Open-air Buddha in the South China Sea, the great monk Miaoshan, who presided over the matter, saw the manifestation of Guanyin Bodhisattva. Master Jieren of Mount Putuo described this paranormal in Phoenix Satellite TV's "Cultural Grand View Garden" program. In Xu Rongmu's "Freedom in Mount Putuo", another version of this induction event is described: In 1995, Master Miaoshan, then abbot of the whole mountain, was determined to find a place to build the Guanyin Buddha statue in Mount Putuo, but could not find a suitable place. One day, when the mage visited the bank of Longwangang at the southern end of the mountain, the Guanyin statue cared for by Ruiyun suddenly appeared on the hillside, and the treasure statue appeared on the top of Mituo. The Bodhisattva stands solemnly, has good eyes and kind eyebrows, holds the Dharma wheel in his left hand, displays fearless fingers in his right hand, and is radiant with divine light. It seems to twinkle in the ethereal clouds. Its supreme temperament looks extremely magnificent. The mage has the same heart. Is this the address chosen by Buddha? So the Dharma Master decided to build a large open-air Buddha statue of Guanyin in the South China Sea. (Xu Rongmu, 2015, p145)

Putuo Mountain, especially among the monks, is convinced that the establishment of the Guanyin Open-air Buddha in the South China Sea was personally "instructed" by Guanyin Bodhisattva, and there is an incomparable reason. After that, the bronze statue of Guanyin in the South China Sea was completed, with Mituo on top of the Buddha statue, Dharma Wheel on the left hand and fearless seal on the right hand, which was exactly the same as the statue of Guanyin seen by the old monk Miaoshan at that time. Then the story of "Buddha's choice of address" was "proved" in the actually completed landscape. However, according to Master Jing Min, the secretary of the great monk Miaoshan at that time, the great monk Miaoshan never personally talked about the construction of the Guanyin Buddha in the South China Sea due to the induction of Guanyin. It is the production of landscape that breeds the inspiration narrative of Miaoshan Monk by Guanyin Bodhisattva, Or did Guanyin Bodhisattva's previous "prediction" provide a blueprint for landscape production? We will not examine and distinguish it. The key point is that such inspiration deeds imply the sanctity of the landscape and its close connection with Guanyin Bodhisattva. Therefore, the original natural landscape has become a spiritual place where Guanyin Bodhisattva

"approves" under the attachment of effective narration.

During the construction of Guanyin landscape in the South China Sea, many induction stories have also emerged. Master Jing Min participated in the construction of the whole project. As a witness, he shared an inspiration story of Guanyin Bodhisattva: Because I was one of the builders of the bronze statue of Guanyin in the South China Sea, I personally experienced the induction of this Guanyin Bodhisattva, and he began to manifest before he appeared. How? Our statue of Guanyin, whose Buddha is 20 meters tall, was made in Luoyang Copper Processing Factory. More than 70 pieces of double sides are welded together, but this face weighs 1.5 tons and is poured. At that time, in order to show our respect for this Bodhisattva, A gold donation campaign was launched to melt the gold into this face. As a result, 13 kg of gold was collected in a short period of time, all of which were gold rings and necklaces. No one donated gold bars or silver ingots at all. The whole washbasin could cover such a pile of gold. So where to take it? We have to start from Mount Putuo and then from Shanghai to fly to Luoyang Copper Processing Plant for whole pouring. When I took it, I packed it in a box, because we are all monks and don't have relevant financial knowledge. I don't know that the public security department should issue a certificate for individuals who carry a large amount of gold. A person took 13 kg of gold and went for a stroll? This is not normal. The public security organ needs to scrutinize, so it is absolutely impossible to pass the security check. You have to issue a certificate, otherwise, how can you carry 13 kg of gold with you? But we didn't know this kind of knowledge, so we thought the gold was mine, and of course I could take it with me. Therefore, some people say that they were found out by the customs with a lot of money, but they don't understand it. They say that the money is mine. I can take it as I like. Why do I have to go through the formalities? Don't understand, don't know. Ok, after the security check, nothing happened, and the security check didn't find it, so it passed. After passing the security check, Guanyin's face was cast. Finally, this face should be polished after it is cast. What should I polish? Trim the edge of this face. There are some fur burrs on the edge of the mold. Cut and trim them. Then everyone rushed to pick up these fur burrs as a souvenir. Why? This is because there is gold on the head here. Besides, it is the edge skin scrapped off the Buddha's face. This is very auspicious. So all the people who went there grabbed one piece and hid it as a souvenir. As a result, when we came back to go through the security check, alarm worked. Everyone was detained and touched for a long time to find out this copper sheet.¹⁰

In the words of Master Jing Min, this story of personal experience makes people feel that Guanyin Bodhisattva is really inspired and humorous; It ignores people when it should disappear. It makes people avoid trouble. It will not cause trouble and secretly "escort" people all the way through; When people have some bad actions, it is time to "come forward" and "warn" them in time, with some plain educating, which also reflects the spiritual power and blessing power of the Buddha statue "Guanyin in the South China Sea" to all living beings.

The most widely spread and influential event between monks and laymen was the reappearance of Guanyin at the Kaiguang Dharma Meeting after the completion of the bronze statue of Guanyin in the South China Sea in 1997. Due to the grand scale of the Dharma Meeting and the largest number of witnesses on the scene, it seems that the inspiration of Guanyin is particularly "real". This incident was recorded by Wang Liansheng, author of Putuo Luojia Mountain Chronicle. As one of the major events of

¹⁰According to the image data of Master Jing Min's lecture "Essentials of Pumen Products"; Venue: Putuo Mountain Yinxiu Lecture Institute; Lecture time: 2010; Finishing time: May 8, 2017; Organizer: You Hongxia.

the South China Sea Guanyin Statue Project, it was included in the Special Issue of the 10th Anniversary of the Opening of the South China Sea Guanyin Treasure: On the morning of October 30, 1997, when the South China Sea Guanyin opened, it was cloudy, and I was holding two "VIP cards" at the entrance of the highway in the south of Zizhulinan. At this time, there were about 100 people, including five or six policemen, who were unwilling to leave at the entrance. When Master Jie Ren, who presided over the Dharma Meeting in the venue, announced that "the Dharma Meeting will begin", his voice just fell and he saw a large blue sky with a roof over the Lotus Ocean to the south of the Giant Buddha. A touch of sunshine shot out from the clouds and shone directly on the treasure statue. The treasure statue immediately shone with ten thousand golden lights, and the venue was full of jubilation. More than 100 people standing at the entrance saw the colorful clouds rolling and changing at the edge of the "skylight", gradually forming a 2-meter-high Guanyin sitting statue, and the lotus platform under the seat formed lotus petals from golden, pink and purple clouds; The Guanyin wreaths and official robes on the seat are made up of golden, light red and green and white clouds, which are clear to see. Everyone was very excited. Some burst into tears and bowed down one after another. Some took pictures and videos while naming their names. Bodhisattva disappeared from the left side and slowly appeared from the right side. It was smooth and unimpeded. It appeared four times in four directions, southeast and northwest, lasting about 20 minutes. At this time, thunderous cheers came from the square, and more than 5,000 guests at home and abroad who attended the Dharma meeting also saw various auspicious elephants. When the Dharma meeting ended at 9 o'clock, the "skylight" suddenly closed and it would rain on cloudy days. It has not been seen in the past 50 years that a big man appeared in front of thousands of believers, causing a sensation all over the world.



Figure 2 Kaiguang meeting of the bronze statue of Guanyin in the South China Sea

Source: https://www.iqiyi.com/v_1irua3tesso.html, 2021, online

In an interview with the mage who wrote the press release of the opening ceremony of the bronze statue of Guanyin in the South China Sea in Mount Putuo, he recalled that he interviewed many mages and believers at the scene at that time and confirmed the authenticity of this miraculous story: I was responsible for writing the press release to the editorial department at that time. On September 30, 1997, the bronze statue of Guanyin in the South China Sea opened. Since the reform and opening up, there has

been basically no major natural disaster in Mount Putuo. That day, it was actually cloudy, and it did rain in the morning. When it rained, I ran from Fusaiji to both sides of Guanyin in the South China Sea. I wrote about it through a large number of interviews. I interviewed Master Suxi, Henan, Shandong and Inner Mongolia people to listen to their stories about Guanyin Kaiguang paranormal.¹¹

The great virtues of Mount Putuo spared no effort to tell this incident on various platforms. In their view, the manifestation of Guanyin Bodhisattva is a kind of "auspicious sign", which proves that this open-air Guanyin Buddha in the South China Sea does have incredible sensitivity and blessing power. This kind of self-construction is the expression of cultural self-confidence and local cultural identity.

In today's globalized and modern society, the speed of narrative dissemination is greatly accelerated, and the radius of radiation is greatly extended. The story of the bronze statue of Guanyin in the South China Sea has been repeatedly told by TV, Internet and other media platforms. For example, Phoenix Satellite TV broadcasted "Guanyin in Mount Putuo and the Evolution of Buddhist Culture in China" on November 21, 2007:

On October 30, 1997, the opening ceremony of the bronze statue of Guanyin in the South China Sea of Mount Putuo was preparing for the last hour. Thousands of spectators attended. This morning, the sky was still cloudless. Suddenly, dark clouds rolled and a rainstorm was gathering energy. This day is the day when the bronze statue of Guanyin in Mount Putuo opens. It is not a good omen to see this scene. While people were talking about it, the opening ceremony at 8 o'clock was somehow postponed for another 15 minutes, which is a taboo. In people's complicated emotions, the opening ceremony officially began. At this time, the sky is cold, like dark. The president of Mount Putuo Buddhist Association announced the official start of the opening ceremony. As soon as his voice fell, a hole suddenly appeared in the dark clouds in the sky. A wisp of white light shot out. The sky was bright and cloudless. All the people attended were shocked and had never experienced such a scene before. White light just shot into the 20-meter-high bronze statue of Guanyin. All the people present were silent and the opening ceremony was suspended. Everyone's attention is on this white light. Suddenly, someone in the crowd was shouting: Guanyin is manifested! Look! Just look at the silhouette of Guanyin's upper body in the white light, standing on the lotus platform. Thousands of people bent over and bowed down, and this wonder lasted for more than 20 minutes. All the people present can't explain this phenomenon, not to mention those who have faith, even those who don't have faith. Seeing this scene at this moment will definitely be associated with Guanyin Bodhisattva. Because the light was too dark, it was almost dark. At that time, the professional camera did not take this picture due to technical reasons, but this wonder was taken by a home camera. This picture has become the only real scene captured on the spot. Now science can't explain this phenomenon, and Guanyin Dojo is once again famous all over the country.¹²

This kind of media narrative interprets the Guanyin Manifestation at the opening ceremony of the bronze statue of Guanyin in the South China Sea as a modern Shinhwa, It is full of mysterious colors, arousing people's great curiosity, and highlighting the "innate" and "consistent" magic and paranormal of Mount Putuo. It shows that the manifestation of Guanyin in the contemporary era is a continuation of Mount Putuo's tradition, and Mount Putuo is synonymous with "efficacious".

¹¹ Interviewee: Master Putuo Mountain; Interview Place: Putuo Mountain College, China Buddhist Institute;

¹² According to the image data of Phoenix Satellite TV's program "Putuo Mountain Guanyin Manifestation, Chinese Evolution of Buddha Culture", the broadcast time of the program is November 21, 2007; Finishing time: December 1, 2016;

The Guanyin inspiration story of the opening ceremony of the bronze statue of Guanyin in the South China Sea has been written by various groups. The manifestation of Bodhisattva has brought great shock and influence to people, making them believe in the spiritual power of Guanyin in the South China Sea and increasing their confidence in pilgrimage. The main narrative groups are Benshan Dade, Dharma Master and Zhoushan local people from all walks of life, which gradually spread to the audience groups of monks and laymen at home and abroad through narrative carriers such as dictation, newspapers, television media and network platforms. For example, in the Collected Works of Guanyin Legends "You Putuo Zhiqi" written by Baohua and Baihua, paranormal, who held the opening ceremony of the bronze statue of Guanyin in the South China Sea, was included in the contemporary Guanyin Legend, entitled "Prosperity Celebrates Prosperity and Peace, Opens Light and See the Sky" (Baohua, Baihua, 2008, P66); The Putuo Mountain Dictionary edited by Wang Liansheng also includes the entry "Treasure Image Brilliant Clouds Show Guanyin" (Wang Liansheng, 2015, P269).

The effective narrative of landscape is not an individual narrative, but a "collective" behavior of various forces, which is a folk narrative. Wan Jianzhong said: "Folk oral narrative is a collective narrative, and folk oral tradition has become a flowing communication chain passed on by word of mouth through the voices of participants." (Wan Jianzhong, 2004, p29-33)

It is precisely because of the collective folk narrative that the effective narrative of landscape has great influence. Through the circular construction of people's narration, dissemination, re-narration and re-dissemination, it has become an indispensable element of landscape entity. Paranormal, where the South China Sea Guanyin Bronze Statue was held, has been deeply rooted in the hearts of the people and has been highly recognized by both monks and laymen. Whenever the South China Sea Guanyin Bronze Statue or even Mount Putuo is mentioned, the vast majority of people will tell this effective story. In this way, the effective narrative of landscape has been gradually constructed as a modern folk custom and has become a vital part of pilgrimage tourism.

The effective story about the bronze statue of Guanyin in the South China Sea does not stop at the manifestation of Guanyin at the Kaiguang Dharma Meeting. After receiving pilgrimages from all sides, this landscape continues to produce the spiritual power of Guanyin. Zhoushan Archipelago, where Mount Putuo is located, has been an area hit by typhoons since ancient times. Since the completion of the landscape of Guanyin Open-air Buddha in the South China Sea, typhoons have always been able to "bypass" and have always guarded the peace of one side with incredible blessing. Master Jing Min is from Zhoushan. When he talked about Guanyin's ability to resist "wind difficulties" described in "Guanyin Bodhisattva Pumenpin", he especially described the spiritual power of the bronze statue of Guanyin in the South China Sea to resist typhoons:

As we all know, Zhoushan Islands have been a typhoon-intensive area since ancient times, just like Wenzhou and Fujian coast. I am a native of Zhoushan. I was born in 1968. From an early age, I heard that "the first typhoon of this year, formed on what ocean surface east of the Philippines, will soon affect our region..." From my childhood experience, too many typhoons hit Zhoushan head-on and landed in Zhoushan, causing all kinds of damage, too many and too many. However, I tell you that in 1997, after our 33-meter-high bronze statue of Guanyin in the South China Sea was completed, no typhoon hit or passed Zhoushan head-on, let alone landed in Zhoushan. How many years has it been since 1997? Isn't that enough to explain? From officials up to the people in Zhoushan, everyone rushed to preach this point.

A fearless seal of "Guanyin in the South China Sea" pushed forward. When a large number of typhoons arrived in Zhoushan, they turned into low pressure, and when they arrived in Zhoushan, they changed their heads to the north. This kind of thing often happened, and there were too many examples. I am in my forties this year. I can say that I have been living in the disaster of typhoons for the first 30 years, and I will never see a positive typhoon again. This is well-known, and I can't invent it to cheat everyone. Isn't this to save the "wind difficulty"? Because this bronze statue of Guanyin Bodhisattva embodies the piety, donation and financial support of many believers. Every day, when you go to the "Guanyin in the South China Sea", you can tell how many people have gone and worshipped there. The blessing power of this Guanyin Bodhisattva is extremely strong.¹³

The story of Shi Dauntless Handprint "Blocking" Typhoon in the Bronze Statue of Guanyin in the South China Sea was presented artistically by Gao Chunyan in the Northeast Drum Book Guanyin Bodhisattva:

Fire, water and wind disasters have continued in ancient and modern times, and the ferocity is frightening. As long as you concentrate on Guanyin Bodhisattva, it is not difficult to eliminate disasters and solve problems. Zhoushan people have experienced this and they have the most say. Every time fishermen fall into the water and encounter danger, they can be rescued safely by believing in Guanyin. Zhoushan Islands, originally a typhoon-intensive place, has been hit by typhoons for many years and is miserable. Since the 33-meter bronze statue of Guanyin was built on the coast, Zhoushan people have been far away from typhoons and are happy. It is said that Bodhisattva gives fearless handprints, which makes it difficult for them to keep out the wind. When Bodhisattva pushes hand, the typhoon does not dare to approach. Zhoushan's officials and people all praise Bodhisattva's Weide, and everyone is grateful in their hearts. How many people in ancient and modern times have been inspired by Bodhisattva, and there are too many examples to calculate. Choose only famous stories and talk to you.¹⁴

In Zhoushan people's eyes, the bronze statue of Guanyin in the South China Sea is a local patron saint to protect local peace, and all of them believe in it devoutly and worship it. This is not only an expression of local identity and cultural pride, but also a narrative of the landscape spiritual power of the bronze statue of Guanyin in the South China Sea.

In the context of modern tourism, the spiritual power of landscape increases the attraction of scenic spots, which is bound to become a topic that tourism professionals vigorously exaggerates. In Mount Putuo, basically every tour guide will explain to foreign tourists the story of the bronze statue of Guanyin in the South China Sea resisting typhoons. The general manager of Mount Putuo Travel Agency said:

The bronze statue of Guanyin in the South China Sea is a landmark of Mount Putuo. The paranormal when it was opened was real and there was a lot of evidence. After 1997, the typhoon really didn't come to Mount Putuo, which is what the tour guide must talk about. For example, the typhoon Canhong in 2015 was supposed to hit Zhoushan head-on, but it turned 90 degrees and went directly to Japan, which was quite effective.¹⁵

Tour guides often quote the case of "Canhong" when explaining: As this is a real event that has taken place in recent years, it can form a great impact in the hearts of pilgrims:

¹³Interviewees: Master Jing Min and Master Putuo Mountain; Interview place: Putuo Mountain Yinxiu Lecture Institute;

¹⁴According to the image data of Gao Chunyan's Northeast Big Drum Book Guanyin Bodhisattva, the second episode of "Pulling Bitter to Happiness"

¹⁵Interviewee: ZL, General Manager of Putuo Mountain YC Travel Agency; Interview place: Xilei Xiaozhuang, Putuo Mountain;

Legend has it that Typhoon Canhong hit Zhoushan in July 2015. When it landed on Mount Putuo, the palm of the Guanyin Buddha in the South China Sea turned the typhoon towards Japan.

In addition to the "anti-typhoon" spiritual power that people like to talk about, the bronze statue of Guanyin in the South China Sea has also seen many astronomical phenomena and wonders. In the "Putuo Mountain Dictionary" edited by Wang Liansheng, the entries of "Cloud Reappearance of Guanyin Treasure in the South China Sea" and "Auspicious Clouds Care for Great Scholars to Show Two Bodies" are included:

At about 1: 00 a.m. on October 14, 2003 (September 19 of the lunar calendar), colorful clouds appeared over the bronze statue of Guanyin in the South China Sea of Longwangang in Benshan, shaped like a treasure statue of Guanyin, lasting for more than 20 minutes. Thousands of tourists witnessed the vision and were filled with happiness. (Wang Liansheng, 2015, p269)

At about 7: 00 p.m. on November 10, 2003, colorful clouds reappeared over Guanyin in the South China Sea, forming two Guanyin statues, one Ruoyang Zhi Guanyin and the other Ruonanhai Guanyin, which lasted for more than 40 minutes. Thousands of incense tourists and local residents saw this magical scene. (Wang Liansheng, 2015, p270)

On June 27, 2013, the "Taiwan Linggriffin Mountain Duoluo Guanyin Anfeng Putuo Mountain Prayer Meeting" was held in the Guanyin Square in the South China Sea. The weather forecast on that day was heavy rain. Indeed, it was still heavy rain at 6 o'clock in the morning. The rain stopped at about 7 o'clock and it was already clear at 8 o'clock. A great virtue in Putuo Mountain wrote in his WeChat circle of friends:

This morning, Mount Putuo turned heavy rain into a clear sky to welcome the arrival of Taiwan's Duoluo Guanyin. The astronomical spectacle is in Mount Putuo, which is actually common in the Buddhist world. Ms. Ye Jinfeng, consultant of Taiwan's Lingjiushan and chairman of the Central Review Committee of the Chinese Kuomintang, excitedly told me today in the face of this situation: In May 2011, the day before Mount Putuo escorted the holy image of Pilu Guanyin to Feng'an Linggriffin Mountain, Taipei was also raining heavily, which was worrying. Amid prayers, the rain stopped at 9 o'clock that night. The next day, the Pilu Guanyin escort arrived in Taipei with bright sunshine and Buddha light. Recalling the cross-strait Guanyin exchange, it's really coincidental, and it's amazing! I think this is exactly Bodhisattva's silent statement, which makes all those who have seen and heard happy and firm in faith from one side! Nanwu vast inspiration Guanyin!

Efficacy" is the spiritual value of the core symbol of Guanyin belief. The inspiration deeds of Guanyin Bodhisattva have also been running through the whole story of the statue of Guanyin Open-air Buddha in the South China Sea. After the completion of the landscape, various efficacious narratives are still being produced. The paranormal of the bronze statue of Guanyin in the South China Sea is an effective narrative of the landscape. In the process of narrative dissemination, different texts have sprung up, but the core motif is about the spiritual power of Guanyin. The efficacious narrative of the bronze statue of Guanyin in the South China Sea comes down in one continuous line with the efficacious records and inspiration records of Guanyin in history, and always shows the belief spirit of Guanyin belief and Putuo Mountain Holy Land.

All kinds of effective narratives of Guanyin icon in the South China Sea have injected spirituality and vitality into the landscape, and further constructed the sanctity and authority of Guanyin icon and

holy land. In this way, the effective narrative of the landscape participated in the production and construction of the landscape, shaped the image of the bronze statue of Guanyin in the South China Sea, and further enhanced the authoritative position of Putuo Mountain as the pilgrimage center of Guanyin. To be important, the production of spiritual power is an integral part of landscape production, and it is the writing and dissemination of belief symbols.

7. Discussion and conclusions

There is a great emphasis on the study of Guanyin belief in our country, but there are few studies on Guanyin statues, lacking of literature records. It is only involved in the study of the history of Chinese art development from the perspective of sculpture, so the research idea of this paper is based on the theme of Guanyin statues. Since Buddhism was introduced into China, Buddhist belief is like a link that affects the development of politics, culture, economy, art and other aspects of our country. According to the analysis of ancient Indian Guanyin statues, on the one hand, it imitates ancient Indian statues, on the other hand, it is self innovative. This paper starts from combing the different characteristics of Guanyin statues in different periods and regions, and through the field investigation of Guanyin Taoist temple in Putuo Mountain, starting from the analysis of Guanyin culture, studies and discusses the relationship between Putuo Mountain and Guanyin culture, as well as the comprehensive utilization of the time and location of Putuo Guanyin.

From the perspective of culturology, Guanyin belief culture has had a profound influence on China's social system, history and culture, social life, philosophy, literature and art. In the process of the formation, development and evolution of Guanyin belief, a series of complex problems such as reality and imagination, past and present, human and divine world, historical stories and myths and legends, religious classics and folk beliefs are intertwined to form a dazzling cultural landscape spanning time and space. These cultural phenomena embody the greatest characteristics of Guanyin culture. Analyzing and studying the characteristics of Guanyin culture is of great significance for understanding Guanyin belief in the whole eastern world, understanding and accurately grasping Guanyin culture and grasping the law of social development.

Buddhist believers, those who "seek their roots and ask their ancestors", those who pray for efficacy, those who experience Buddhist culture and those who visit Range Rover constitute the pilgrimage tourism group in Mount Putuo. Among them, there are motives for beliefs and customs, as well as for the purpose of sightseeing, curiosity and cultural experience, or "pilgrimage" or "tourism". In fact, there is "tourism" in "pilgrimage", and there is "pilgrimage" in "tourism". As Nelson Graburn said: "The essential duality between sacred and secular constitutes a part of tourists' experience." (Zhao Hongmei, 2009, P193) Pilgrimage tourists are mobilized by the two forces of belief and tourism. They are a group between "belief" and "tourism". They are both sacred and religious, or a medium to communicate sacred and secular.

Pilgrimage tourists are not only the dominant and operated objects, but also play the role of subject construction through pilgrimage behavior and pilgrimage tourism experience narrative. They participated in the production, dissemination and inheritance of faith, which is mainly reflected in the production of effective discourse system and the writing of spiritual power of the Holy Land. As Strom said: "The long

journey of worship not only brings new life to pilgrims, but also strengthens the sanctity of this Holy Land." (Kanazawa, He Qimin, 1991, P91) Pilgrimage tourists are huge belief groups, disseminators and inheritors of pilgrimage folk customs, and have established a strong belief connection with the holy land. This connection is the transportation form of tourism economy. Then, the pilgrimage behavior of believers has become a tourism behavior, and pilgrimage tourists have also become a powerful driving force for pilgrimage tourism.

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