

# Viewing the Protection and Inheritance of Taiwan Matsu Clothing Based on the Theory of Actor Network

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## Abstract

In the past, most of the research on Matsu clothing stayed in the historical literature and the changes in the godhead. Whether it is human or god, apparel as a representative of social technology and cultural aesthetics has a value that cannot be ignored, and it is a product of mutual construction between man and the outside world. The language of the gods is a manifestation of the fear of nature. Through the interactive worldview of actor network theory, this study tries to get rid of the ecological circle of Taiwan's Matsu clothing from a single historical and technical point of view, and will affect the "human" and "non-human" in the process of inheriting Matsu clothing into the same position. Using the way of linking, the people can understand the appearance of Matsu clothing, the social function of Matsu clothing and how the Matsu clothing design process works, thus stimulating the people's awareness of the protection of Matsu clothing and the correct value perception.

**Key words:** Matsu clothing, cultural heritage, Actor-network theory

## Introduction

### 1.1. Research Background and Motives

Matsu belief is the main belief of the people of Taiwan. Matsu Pilgrimage are famous around the world and attract the attention of many foreign tourists. It is also listed as "the world's three major religious events" by Discovery Channel. In addition to the activity itself, the objects of the ritual are also sacred, but few scholars will pay attention to the clothing culture of Matsu. In the view of the new era of Internet platform, there is such a title "if Matsu is allowed to wear the western crown", and believers think that their own Matsu can dress up at will. Through the author's collection of related literature on the evolution of Matsu costumes, it is found that Matsu clothing have also changed with the change of the godhead. The standard of change is the ethics system behind the society. Matsu clothing are no longer the object itself, but a symbol of multiple powers. After thousands of years of changes, Matsu clothing have already had the characteristics of Taiwan's localization, and they still inherit the tradition in terms of structure, and because it is still a special existence for modern society.

People who have been modernized and westernized by education are vague about the shape and origin of Matsu clothing at present, and even have long forgotten the cultural connotation and value representation of it. In addition, Matsu

clothing are the carrier of embroidery crafts, and the modern context also puts forward a difficult problem for embroidery and other handicrafts. Therefore, the protection and inheritance of Matsu clothing culture are confronted with two aspects of culture and technology, which were discussed separately in the past, and this is not in line with the way we understand the world. Therefore, in order to overcome this split, this paper attempts to study the topic from a new epistemological point of view.

### 1.2. Research Goals

This paper hopes to use the new epistemology to break the traditional link of Matsu clothing into technical crafts. At the same time, in order to avoid the formation of awareness of Matsu clothing and cultural hegemony, the path of followers is used to reveal the common relationship between Matsu clothing and society. Constructing a relationship and rethinking the mainstream discourse power of Matsu clothing. It aims to understand how Matsu clothing forms a network of actors through interactions among various natural and social factors, and how to play against the power of other actors in the process of translation to find out the weakness of Matsu costumes. Linking points, let more people participate in it, increase the exposure of Matsu clothing culture, and thus change the public's perception of Matsu clothing.

### 1.3. Scope of Research

Matsu clothing has two meanings in the modern context. One is the dress of the human. According to legend, this is the favorite appearance of Matsu in the folk. The upper body is a Chinese navy slanted shirt with a large front, and the lower body is a pair of trousers with red and black stitching, which all have the meaning of auspiciousness and missing [1]. and the image of local tourism communication culture. The other is Taiwan's localized clothes for the gods. In order to avoid confusion, the special purpose of this study is only the second..

## Literature

### 2.1. Research on Matsu clothing in Taiwan

The research on the clothing of the gods in Taiwan seldom takes culture as the object, but looks at it from the perspective of industry. This is because the clothing of the gods is closely related to the embroidery technology, so the attention to the clothing of the gods is the technical technology. Although the value of intangible culture is emphasized, the tangible part is still valued and protected. For example, National Embroidery Crafts--Research on Gods Clothing; Research on Tainan Religious Costume Embroidery Crafts; Embroidery Patterns of

Taiwanese Women's Clothing--Taking Tainan Area as an Example, and Innovation of Traditional Industries--Fashion God Clothes, in this paper, when it comes to the innovation of the use of clothing, but the cultural heritage is limited to the use of figurative patterns, lacking intrinsic spirituality. There is also a change in the image and the godhead that is devoted to the study of Matsu. It can be seen that the two aspects are divided. Even if the relevant topics are very diverse, there is still a lack of research on the Matsu clothing itself and the culture of "ceremony".

### 2.2. Actor-network theory concept

The Actor-network theory was in the mid-1980s, represented by French sociologists Michel Callon, Bruno Latour, and Jogn Law. The Paris School of Scientific Knowledge sociologists, also known as ANT. It is from the STS (science and technology studies) biased towards the historical path, evolved for empirical questions, focusing on the comprehensive exploration of social conditions such as scientific culture, organization and institutional operation [2]. ANT appears in the intersection of epistemology and ontology. The actors in ANT have no pre-determined nature. They are generated in the process of networking, no longer limited to people, ANT is the biggest difference. It is to consider "human" and "non-human" in a position of equal value. Jogn Law (1997) believes that the best way to understand things is to show the process rather than summarizing it[3]. Most of the social sciences in the past were human-centered and clearly divided between nature and society, human beings and non-human (Fig. 2.2.1), but such divisions split the relationship, and our world actually exists. Many non-humans with mobility [4].

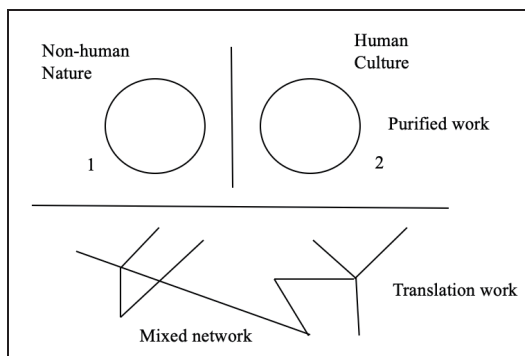


Fig. 2.2.1 Epistemological division. From *We Have Never Been Modern*, p75.

Matsu clothing is the product of Matsu belief, and Matsu belief is the interaction between man and nature. The middle involves social order, cultural soil, and rights relations. Therefore, the non-human part plays an indispensable role in the construction of things. This kind of connection is variability and interacts under certain conditions, so ANT is another network called heterogeneity. How the combination of human and non-human is translated through the intermediary relationship, and thus becomes the next fact. The translation includes problem presentation, benefit giving, recruitment and mobilization, and dissent. The process of translation can be seen between the power of human and non-human. Involved, thus constructing the style behind the whole thing. It

emphasizes the continuous production effect, is the process of connection, interaction, flow, change, is a worknet rather than network [5].

### 2.3. Application of Actor-network theory

The actor network theory is a good sociological analysis method, but it also has certain problems. ANT is a theory, even a methodology, but it does not have a fixed model, so ANT is widely used in various fields. When used, different branches will appear, and there are also deep and shallow differences in application.

In this study, only issues related to cultural assets are discussed. Including the transformation and development of local development, the transformation of cultural industries, as well as traditional handicrafts such as pottery, shipbuilding and Yongchun paint. From the perspective of epistemology, they all turn their attention to a global perspective, and explore the ups and downs of problems from the historical context. In the traditional process, it is no longer limited to the technology itself, but a complex of culture and technology. It is also a set of abstract symbols. It is not only a career but also a local social

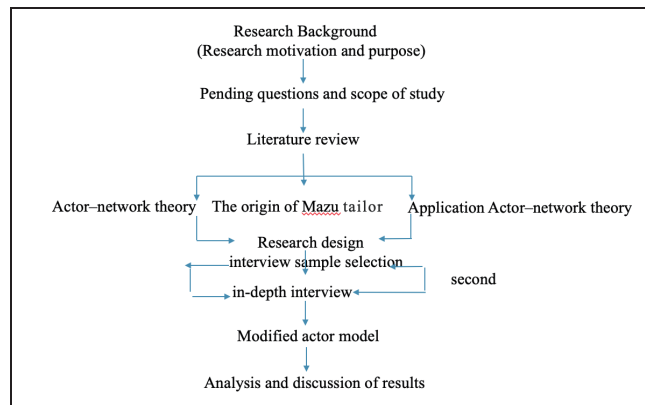


Fig. 3.1.1 Research flow chart. This study is organized environment with a unique ecological environment and spiritual temperament. The relationship of social construction is far beyond the object itself [7].

### Research methods and design analysis

The research method of this study is divided into two parts. The first part is a semi-structured interview. The interviewers are produced from the literature, such as the craftsmen who make the gods or the masters who are responsible for Change clothing, and then weave the entire heterogeneous network relationship from the interviews by snowballing. The second is to interpret the core epistemology of the entire paper, the actor network theory, and construct a conceptual map through the understanding of translation.

#### 3.1. Research Framework

#### 3.2. Semi-structured interview

According to the characteristics of the actor network, the interviewer's screening is not fixed from the beginning, but at the same time requires the accompanying observations to discover the force of the non-human part from the perspective of the person. Therefore, actors who are directly related to the

spread of Matsu clothing are pre-established from the literature. The first screening is for the craftsman A, people who is responsible for the clothing change B in temple, the cultural preservation asset bureau responsible person C, the head of a religious organization D, the believer E, etc., ABCDE represents a certain category, and the non-human part includes The field and organization of the interviewee, as well as network promotion and protection policies.

Each category judges its role in the network by the conveyance of costumes as a value criterion. The interview questions mainly include how different are they from the past value of Matsu clothing? What parts or factors are involved in the manufacturing process of Matsu clothing. Secondly, what kind of opinions and protections are expected for the protection of Matsu clothing. After the interview, the coding method will be used to extract the appearance of the person and the non-person, and integrate according to the actor's network theory.

### 3.3. Actor-network theory analysis

The actor network theory emphasizes the common connection between nature and society. In the first interview, it mainly focused on the establishment of the internal network, that is, the medium directly related to the production and dissemination of Matsu clothing, and based on the five-step principle in translation (question Presentation, benefit-giving, recruitment, mobilization, and objection) to construct the network relationship (Figure 3.2.1).

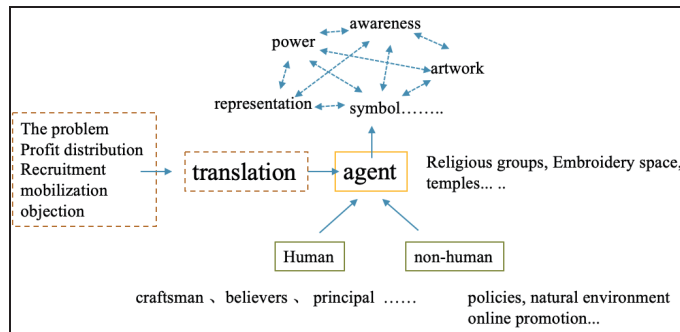


Fig. 3.3.1 Conceptual map of relationship between human and non-human. This study is organized

## Research results and discussion

This study only completed one-third of the project, with the aim of initially establishing an intranet for the actors who have a direct interest in affecting Taiwan's Matsu clothing. The benchmark for the link is the promotion of the “ceremony” culture (Figure 4.1). By sharing their core interests, they focus on the inheritance and protection of Matsu clothing. Although this graph is based on interview analysis, it also adds the expected idea. It also needs to conduct a second interview. When the information of the coding is confirmed twice and the information is saturated, the collection process will be stopped and the correction will be re-corrected. model. In addition to confirming the establishment of the internal network and identifying the obstacles of the various stakeholders, this study will expand the exploration of the external network, so that the protection of Matsu clothing has a large ecological perspective,

and can truly propose strategies and protections one by one. policy.

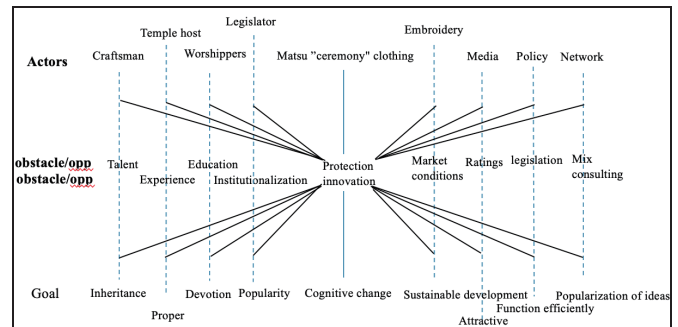


Fig. 4.1 Matsu clothing protection network actor preliminary diagram. This study is organized

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