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The Gu Clan of Jiangnan: Family Style and Cultural Inheritance

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A family of loyalty and filial piety, famous in the south(一门忠孝, 名扬江南)

--Lu Shen "Xiyang" (陆深《西岩歌》)^[1]

These two lines of poetry are the pertinent comments of Lu Shen(陆深), the master of the famous Shanghai eunuch Lujiazui, on the Gu family, a prestigious family in Tinglin, Jiangnan. The Gu family, historically, is a big family name in Jiangnan, a powerful and prestigious family, whose founder was Gu Yong(顾雍) during the Three Kingdoms period, who grew up in Tinglin and worked as a prime minister in the state of Wu for nineteen years. In the Southern Dynasty Liang, Gu Yewang(顾野王) laid the foundation of the Gu family's unshakeable cultural status in the history of Chinese culture. As the direct descendant (14th generation grandson) of Gu Yong, Gu Yewang (519-581) pushed the culture of the Gu family to its peak. Not only did he invent the most authoritative Regular Script Calligraphy in the history of Chinese characters and edited the first Regular Script Dictionary, the Jade Book, but he also made many achievements in the fields of script exegesis, history, geography, literature, painting and music. Gu Yewang was honored as "Confucius of Jiangdong" by later generations for his achievements in the fields of script exegesis, history, geography, literature, painting, music, and so on. Historically, the only person who could be compared to Confucius in terms of cultural achievements was Gu Yewang. As a famous and prestigious family in Shanghai, the Tinglin Gu Clan has long formed a strong moral and ethical family style. In terms of academic culture, since the Eastern Jin Dynasty, the Gu Clan has emphasized Confucianism, the construction of a family culture, and the inheritance of the family culture, which has enabled the Gu Clan to maintain the unity of the clan and to flourish for a long period of time.

One

Gu Qing's "Preface to the Genealogy" (《家谱序》) states that the Gu Clan "follows the rules of propriety and righteousness, and inherits its innocence".^[2] As a famous surname in Jiangnan, the Tinglin Gu Clan began to be prominent in politics in the Western Han Dynasty. Gu Yong's father, Gu Cong(顾琮), was a minister in the Han



Dynasty. During the Three Kingdoms period, Gu Yong served as the prime minister of Wu for 19 years, making him the longest-serving prime minister of Wu. Gu Yong established the political status of the Gu family, and the Gu family became prominent in Jiangnan. During the Southern Dynasty, Gu Yewang was highly valued by Emperor Wu of Liang, serving as a great writer and taking charge of the state history, which established the cultural prestige of the Gu family. Since then, during the turbulent changes of the dynasties, the Tinglin Gu family has produced officials. However, it was during the Ming and Qing Dynasties that the Gu family really made a significant impact on history. Ming and Qing dynasties, is the whole Jiangnan region of the powerful families rise in the period, the Gu family is the Jiangnan many powerful families in the Jionglin branch, but in the Chinese cultural history, the Gu family is through more than a thousand years, the door is not declining.

The reason why the Gu family has been able to continue to this day along with the prosperity and turnover of history is based on its family cultural traditions. In the Gu family culture, the most important thing is the family and national sentiment passed down from generation to generation. Tinglin Gu upholds the Confucian spirit of "loyalty, filial piety and righteousness, respect for propriety", adheres to the traditions of cultivation and study, hard work and thrift, scientific research and marriage selection, and inherits the family customs and family rules, filial piety for the family, loyalty for the country, and maintains the cultural prestige of the thousand-year-old family. During the period when Gu Yewang was living in his father's house, he immediately recruited his fellow villagers to aid the King of Xuancheng with the volunteer army during he was deeply affected by the pain and sorrow brought about by the loss of his son in the third year of the Liang Taiqing era (549), and served as a military counselor of the King of Linhe in Liang. Although eventually failed to quell the rebellion, but reflects the Gu Yewang's spirit of commitment, in times of national crisis, step forward, regardless of the safety and security. After Chen replaced Liang, he was actively involved in the economic and cultural construction of the new era, and in the early days of Tianjia (about 560), he supplemented his bachelor's degree in history. In the second year of Chen Taijian's reign in the Southern Dynasty (570), he was appointed as a doctor of the state, writing books and spreading culture, reflecting the character of King Gu Yowang as he kept abreast of the times.

Gu Yewang's spirit of commitment has been well inherited in all subsequent generations. His descendants have concentrated on the spirit of benefiting the world. The descendants of the Gu family would go to the country's difficulties in time whenever the country needed them; they vigorously organized disaster relief and charity work to help the society. At the beginning of the Ming Dynasty, Gu Qing(顾清) entered the officialdom after winning the bachelor's degree, which established the political status of the Gu family in the Ming Dynasty. They cultivated their sons and daughters, built their homes and consolidated their clan. The Gu Clan was so prosperous that in addition to Gu Qing's family, there were many other branches of the Gu Clan. In order to safeguard the honor and interests of the Gu clan, Gu Qing donated 8 mu of land as charity fields to support the children of his clan who had difficulty in studying. Later on, the Gu Clan really put the Confucian moral principle



of "helping the world" into practice. Gu Cheng(顾澄), a cousin of Gu Qing, was known to give thousands of stones of corn to help flood victims. In the case of Gu Zhengxin, since there were many floods in Jiangnan, he donated 100,000 taels of silver to buy 80,000 mu of land as charity fields, which was enough to enable all the flood victims in the entire Qingpu and Huating counties to receive general relief. In addition, Gu Zhengxin donated another 30,000 taels of silver to be placed in the state treasury in case of emergency. To Gu Liangzhuo(顾梁佐), after a flood, he donated 500 stones of grain to be distributed to the people who suffered from the flood. For the flood, the government cooked porridge for free for two months, but the Gu family took the initiative to bear the porridge food for one month. Gu Qing edited the "Songjiang Prefectural Records"(松江府志), his focus is on the south of the tax and floods and other events closely related to people's lives. Gu Qing's "Dongjiang Family Collection Manuscripts"(《东江家藏稿》) preserves a large number of his songs, the core of which was to request the imperial court to remit the taxes in Jiangnan. In addition, he constantly wrote letters to the Shanghai area, to the officials of Songjiang Huating and the Jiangnan area, reporting the disaster and requesting the government to come up with solutions. It can be seen that the starting point of Gu Qing's petition was the safety and livelihood of the people. In 1553, Gu Dingfang's(顾定芳) eldest son, Gu Congli(顾从礼), was appointed as Shaoqing of Guanglu Temple. When the southeast coast was repeatedly harassed by Japanese invaders, and city walls were built all over the country, Gu Congli proposed to build the wall of Shanghai, and donated 4,000 stones to build the wall of Xiaonanmen, in addition to donating money to build a large number of bridges. According to the Genealogy of the Gu Clan, every generation in the family has donated food and fields. In addition, they also helped individuals in distress. This is the Gu family's "sense of family and country", which has been passed down from generation to generation. Family and national sentiment, not necessarily to fight on the battlefield, for the country, in times of peace, for the country to share the worry, help the people is the right embodiment of family and national sentiment. Many powerful families also tend to have charitable deeds, but such as the Tinglin Gu family so common and persistent people are not rare. Charity and benevolence as Tinglin Gu family culture, family spirit passed down to the present day. Jinshan Tinglin has become a happy township known far and wide today, and the cultural tradition of the Gu family is not unrelated. Due to the majesty of Yan Song's(严嵩) and his son, when Xia Yan(夏言), the chief cabinet minister, was killed, full of civil and military officials no one dared to help. The imperial physician Gu Dingfang arranged for his family to collect the body of Xia Yan, and for the purchase of coffins, has been sent to his hometown for the burial of Xia Yan, righteousness. More familiar to the world is Gu Yanwu, "The rise and fall of the world is the responsibility of every man", a cry that not only proves Gu Yanwu's loyalty to the country's personality, but also establishes his historical status. Gu Yanwu many times in different articles to recount the ancestors speak its ancestor is Gu Nu Wang, "Gu Tinglin Poetry and Literature"(《顾亭林诗文集》) of the "Yu Lu Mou Shu"(《与卢某书》) said Gu Yewang as "Han Zong Shi Zu"^{[3]134}, Gu Yanwu(顾炎武) for his own name "Tinglin" (亭林) that reflects his character not forgetting his roots. In the



turmoil of the Ming and Qing dynasties, Gu Yanwu firmly adhere to the integrity of the survivors, for the loyalty of the Ming, his heritage is embodied in the spirit of the Gu family's commitment. More important than Gu Yanwu is Gu Weijun(顾维钧) in the Republican period. Gu Weijun was born in Jiading, but he signed his poems and letters with the name "Tinglin Gu", which indicates that Gu Weijun's recognized family origin was in Tinglin. Gu Weijun's generous speech at the Paris Peace Conference at the end of World War I won honor for China, and his perseverance triggered the May Fourth Movement, which directly changed China's destiny. The performance of the Paris Peace Conference embodied the spirit of commitment of the Gu family in Tinglin.

"Gu Lu Dong Wu Old Family(顾陆东吴旧世家)" (Lu Shen). Marriage is an important way for the powerful families to maintain their families. In the "Zhu Zhang Gu Lu" Jiangnan four surnames, not only "Gu, Lu old patriarchs, has a high position"^[4] (Chen Lin "Jiao Wu Jiang Jiao Bu Wen Qu"), but also intergenerational marriage, "through the family of the old is not a day"^[5], together to maintain each other's reputation and interests. Zuo Si's(左思) "Wu Du Fu" (《吴都赋》): "Their residences are of high rank and honor, and they cultivating heroic heroes, the descendants of Gu Lu." ^[6]¹⁸⁸⁴Gu Yong(顾雍), the aunt of Lu Xun(陆逊), a general of the Eastern Wu, had the character Yuan Sheng. Gu Yong's father, Gu Cong, was the governor of Yingchuan in the Eastern Han Dynasty, and his family lived in Tinglin, which was a powerful family in Jiangnan during the Wei and Jin dynasties. The Gu and Lu family names, as prominent members of the Eastern Wu family, have multiplied and stretched to the Ming Dynasty, reaching an extreme peak. Historically, the Gu and Lu families have been married for generations. Gu Dingfang, the imperial physician of Emperor Jiajing, was a lecturer at the imperial feasts of Zhengde and Jiajing, and was the cousin of Lu Shen, a famous eunuch of Lu Jiazui. Lu Shen's aunt Lu Sulan(陆素兰) married Gu Cheng and gave birth to a son, Gu Dingfang. Lu Shen's uncle, Lu Dongyin(陆东隐), married a daughter of the Gu family in Tinglin. Lu Shen and Gu Dingfang successively into Beijing, living in the capital of the high position, political help each other, mutual support, in the Xia Yan and Yan Song fierce power struggle, Lu Shen and Gu Dingfang can be safe and sound, they also have to Xia Yan, Yan Song, Xu Jie(徐阶) three chief ministers to maintain friendly relations. This largely protected their family interests in Jiangnan. Xia Yan is Lu Shen presided over the Jinling countryside examination admitted students, Lu Shen in the eighteenth year of the Jiajing (1539) to get into the Palace of the scripture feast lecturer that is by the Cabinet of Ministers Xia Yan and Gu Dinchen's joint recommendation. Xia Yan in the seventeenth year of the Jiajing (1538) Mew Cabinet, the next year that is the eighteenth year of the Jiajing (1539), plus the junior division, into the Guanglu Daifu, on the pillar of the state. The year after Xia Yan became the chief minister, Mew Lu Shen served in Beijing. Xia Yan developed before the day of preparation for the examination in Jinling, due to poverty almost can not wait until the arrival of the examination period, Gu Dingfang is a generous subsidy Xia Yan 300 two silver. When Xia Yan entered the cabinet, he directly promoted Gu Dingfang to the capital. Xia Yan and Gu Dingfang's grandchildren were married. The mother of the chief



minister Xu Jie was also a Gu woman. He married his daughter to the grandson of Gu Dingfang, a cousin of Lu Shen. Gu Dingfang was a nobleman in Xu Shi's career. Xia Yan was a disciple of Lu Shen. When Xia Yan joined the cabinet, he recommended Gu Dingfang to be the imperial physician in Beijing. Gu Dingfang took the opportunity to ask his disciples to write birthday poems for Xia Yan in the name of Xu Jie, and when Xia Yan moved to his new residence, he presented a carpet of matching size in the name of Xu Jie, which made Xu Jie valued by Xia Yan, and he eventually joined the cabinet and became the chief minister.

Contributions in the field of art, calligraphy and painting. Gu's paintings were on a par with the Wang Xizhi (王羲之) family of the Eastern Jin Dynasty. Gu Yewang(顾野王) was the ancestor of the Regular Script, and his Jade Book, as the first character book in Chinese history, spread to Korea, Japan, and Vietnam, which promoted the formation of the Chinese character culture circle in East Asia and the spread of Chinese culture overseas. Yu Shinan(虞世南), a calligrapher of the early Tang Dynasty, studied calligraphy under Gu Yewang for a long time. Gu Yewang's "Fureitu"(《符瑞图》) had a significant impact on Dunhuang painting. Gu Dingfang, a famous imperial physician during the Jiajing period, was initially recommended to enter the palace because of his expertise in calligraphy, and was responsible for writing plaques and couplets in the palace. Gu Dingfang's eldest son, Gu Congli(顾从礼), who was well known for his calligraphy, was called to the Hanlin Academy as an editor, with the repair of the "Jade Butterfly", copying the "Yongle Grand Dictionary"(《永乐大典》), and was given the rank of fourth grade. Gu Zhengyi(顾正谊), Gu Yide(顾懿德) and Gu Dashen(顾大申) were all famous calligraphers and painters, among others. The Gu family culture draws attention to the unique female culture - embroidery based on painting. Gu Yewang's calligraphy was superb, and his paintings were also exquisite. Painting, like calligraphy, was a family culture passed down from generation to generation of the Gu family until Gu Zhengyi in the Ming Dynasty reached the pinnacle of Gu painting. Gu Zhengyi was Dong Qichang's teacher, and Dong Qichang(董其昌) learned painting from Gu Zhengyi since childhood. It can be seen that Dong Qichang's brilliant achievements in the field of painting were inseparable from the patient cultivation of Gu Zhengyi and the Gu family's innovations in painting. The men in the entire family, centered on Gu Zhengyi, were engaged in painting, and they also spent much of their spare time reveling in the mountains and forests on paper, cutting up the art, and most of the members' paintings have been handed down to them. Influenced by the atmosphere of the painting family, the women in the Gu family also began to try copying. Not only did they copy, but they also began to express those very pleasing paintings in the form of embroidery, and the Gu Embroidery, a new product combining painting and embroidery in history, was born. This was an outstanding contribution to Chinese culture by the women of the Gu family. Painting and embroidery were first used by the women of this family as a form of entertainment. Compared with paper painting, painting and embroidery on satin is more exquisite, with bright and vivid colors, rich sense of hierarchy, and more importantly, it can be preserved for a long time. In the middle of the Ming Dynasty in the era of prosperity of the commodity economy, Gu



embroidery quickly to the market, becoming the best-selling products on the market. In order to get the embroidery, the scholar took out an ancient painting he had treasured for many years and exchanged it for the embroidery, and finally got what he wanted; a merchant brought 300 taels of silver to the Gu Mansion to buy a Gu embroidery; in 2005, the Gu embroidery was approved by the state as the intangible cultural heritage of Shanghai, and therefore, today, a Gu embroidery is still preserved in Songjiang, which is the most important part of the Gu embroidery in China. Songjiang still retains a Gu embroidery workshop, aiming to pass on the craft of Gu embroidery, so that the unique female culture of Shanghai can be inherited.

Medicine, reflecting the social concern of the Gu family. Gu Dingfang was an imperial physician who benefited one side of the family. The Gu family kept producing doctors. Gu Dingfang was an imperial physician for 14 years. Invented the heart treatment method, the earliest in Chinese history and the most inspiring to the local area. Treatment of depression. After Gu Dingfang entered the palace, his medical expertise was soon highlighted because of his proficiency in the art of healing, and he turned to imperial medicine. Eventually, Gu Dingfang became a famous doctor in history. In fact, the Gu family was also a medical family, and Gu Dingfang reached its peak. However, before and after Gu Dingfang, the Gu family continued to produce famous doctors who were dedicated to healing the sick and saving lives of the people. Gu Dingfang was the imperial physician at the palace for 14 years. In the palace, he was loyal to his duties, serious study, and constantly improve the level of medical skills, he believes that "medicine is like using a person"^[7] invented psychotherapy, Gu Dingfang is the earliest psychiatrist in the history of China. In addition, the Gu family also made many achievements in the field of literature. Gu Yowang wrote "Jade Book" and "Yuzdihuan"(《輿地志》); Gu Qing, the editor-in-chief of Songjiang Prefecture's first historical record, was one of the initiators of "Songjiangfuzhi"(《松江府志》), a famous school of poetry in the Ming Dynasty, and his poems gave a great impact to the Chaling School of Poetry(茶陵诗派), which had been the dominant style of literature since the beginning of the Ming Dynasty, with its refreshingly realistic style. His poetry, with its fresh and realistic approach, gave a great impact to the Taige style, which had dominated the literary world since the early Ming Dynasty, and brought a new literary flavor to the poetry world, leading a new trend in the development of the literary world.

Two

The Gu family not only emphasizes the enhancement and inheritance of the family culture, but also attaches great importance to the consolidation and development of the family status and the family economy, which is a powerful family that is good at management.

First, the political operation. When Gu Congli was young, he followed his father to study in Nanjing, where he met Xia Yan, a scholar from Jiangxi province, who was trapped in the imperial examinations. Xia Yan was down in the dumps, sitting in a city of worries, not even the money to go home, he was in the temple lamenting long



sighs, was passed by the side of the Gu Congli heard. He was heard by Gu Congli who was passing by. Understanding the situation, Gu Congli immediately took out 300 taels of silver and gave them to Xia Yan. Since then, Xia Yan was a successful candidate, a successful scholar, and a member of the Cabinet. He was always thinking of ways to repay Gu Congli and looking for opportunities to repay his kindness. Therefore, when the palace needs calligraphers to write couplets, Xia Yan naturally thought of the Gu family. Recommended by Xia Yan, Gu Dingfang successfully entered the palace and became an important imperial physician in charge of the emperor's pharmacy. Shanghai Xu Jie, also official cabinet chief minister, in his downfall in the capital, Gu Dingfang also timely help. When the birthday of Xia Yan, the chief minister, was approaching, Gu Dingfang thought it would be a rare opportunity for Xu Shi. He asks Xu Shi to write a birthday poem for Xia Yan. Xu Step's confidence was low, he thought that he was only a minor official in the capital, while Xia Yan was the chief minister of ten thousand people, and it was impossible for him to reach the gate of the chief minister. Therefore, on the day of Xia Yan's birthday celebration, Gu Dingfang asked his family to write exquisite birthday poems for Xia Yan on behalf of Xu Jie, signing his name as Xu Jie. As a result, Xia Yan not only knew Xu Jie, but also understood that Xu Jie had outstanding writing skills. Once Xia Yan planned to move to a new house, Gu Dingfang learned the news and arranged his family to measure the size of Xia Yan's new house and secretly purchased a carpet for the first minister. When Xia Yan entered his new residence, he realized that every room had been carpeted and every corner was perfectly sized. Xia Yan was very puzzled, Gu Dingfang told him that the carpet was a congratulatory gift from Xu Shi, Xia Yan was deeply touched. From then on, Xu Step by Xia Yan's importance, soon, Xu Step quickly step up, into the cabinet. Later, after the downfall of Yan Song, he became the head of the cabinet.

Second, the commercial operation. From the literature, it can be seen that the Gu family's commercial operations mainly include four categories: First, the opening of a wine shop, according to He Liangjun(何良俊), "Siyoushaicongshuo"(《四友斋丛说》) Gu Qing's father, Gu Qiong(顾琼), "two grooves"^{[8]88}, operating the wine industry. Brewing and selling wine, open wine store. The two wine shops were inherited as a family legacy by later generations of children and grandchildren. Gu Qing's father, Gu Qiong (1436-1508), operated a wine industry with two wine shops and abundant capital, married Lu, and had a son, Gu Qing, who became an official in the Ministry of Rites in Nanjing. The second was to operate land, in addition to donating land also operated land, buying and selling land was also an important source of income for his family; the third was to open a pharmacy to sell medicine, ancestral practice of medicine, is the Gu family culture, is also an important source of economic Gu family. Compared to the above three ways of income for the family, more income was generated by engraving and printing books. The Gu family has a family bookshop, the Ming and Qing Dynasties Jiangnan bookshop began to rise, the Gu family is not a professional bookshop book engravers, but this is a very important source of income for the family, Gu Congjing(顾从敬) engraved "Cao Tang Poetry"(《草堂诗余》) this collection of lyrics popular throughout the Ming Dynasty lyrics, the end of the Ming



Dynasty Lyricist Xu Shijun(徐士俊) summarized the Ming Dynasty lyrics are declining because: "*Caotang*(《草堂》) of grass, years blowing; *Huajian* (《花间》) of flower were colored every year."^[9]The grass of the *Caotang* is blown up every year; the flowers of the *Huajian* are presented every year. Xu Shijun blamed the popularity of "*Caotangshiyu*"(《草堂诗余》) and "*Huajianji*"(《花间集》) for the lack of popularity of Ming words. This also shows, on the contrary, that the "*Caotangshiyu*"(《草堂诗余》) published by Gu Congjing was able to popularize the whole Ming dynasty, which means that this canon was repeatedly engraved, and it was not only a bestseller of the times, but also a bestseller of the whole Ming dynasty, and it was a bestseller for the whole Ming dynasty. It can be seen, only this kind of canonical books due to continuous engraving, for the Gu family to bring immeasurable high profits. Gu Dingfang in the palace, can have the opportunity to read a lot of very precious ancient rare books, he has the conditions of rare books for transcription, brought back to Shanghai Gu's bookshop for engraving, such as "*Medical Sayings*"(《医说》), is a famous doctor Zhang Gao's(张杲) medical writings in the Song Dynasty, divided into forty-nine categories, recorded from ancient times to the Southern Song Dynasty of the medical palms and medical insights, the use of information are all out of the source, which quoted a lot of historical data has been lost, through the "*Medical Sayings*" to be preserved. This is a book of great documentary value. This Song publication of great documentary value is rare and not widely circulated. Based on this, Gu Dingfang engraved the Song version of Zhang Gao "*Medical Sayings*", became the Ming dynasty published in the Song dynasty medical writings in the most excellent good, beautifully printed, and best-selling nationwide. Another example is the Song Dynasty of Jiahu version of the "*Huangdineijing*"(《皇帝内经》), the Southern Song Wen Rengui's(闻人规) "*Douzhenun*"(《痘疹论》), and other precious ancient medical books, which were reproduced by the Gu family and pushed to the society, and thus were passed down, which is a great contribution of the Gu value to Chinese medicine. And the earliest of their family was not to spread Chinese culture and pass on Chinese culture, its direct purpose was as valuable books with uses could have a broader sales market. Closely related to book engraving, the Gu family was also a famous antique dealer in Jiangnan. Gu Congde collected more than 20,000 ancient seals, all of which were topographed and published as "*Jiguyinpu*"(《集古印谱》), which was initially engraved and printed in 20 volumes, and quickly sold out. This shows that the market has a great demand. So he continued to collect, widely mobilized friends to collect more seals, and soon published a sequel to the "*Jiguyinpu*", that is, today's "*Yinsou*"(《印薮》), engraved thousands of books, marketing the world,"*Yinsou*" has become a collection of ancient seals, retaining a wealth of information on the seals, has a great value of the literature, many of the lost ancient seals because of the "*Yinsou*" and can be saved. Many lost ancient seals have been preserved because of "*Yinsou*". Through "*Yinsou*", the transmutation course of ancient seals can also be seen. It has preserved a wealth of information for the ancient Chinese seal culture. At the same time, Gu's seals were also traded into the market and exchanged, which was also one of the sources of income for the Gu family.

As a model of family cultivation and education, the Gu family's family customs and



teachings provide valuable lessons for us today in building our homeland and building a community of human destiny. In the process of the formation of Chinese culture, countless families such as the Gu family in Shanghai have always put their sense of family and country, charity and benevolence in their family motto, and their children and grandchildren have abided by it from generation to generation, forming the national spirit of the Chinese nation of bravery, tenacity and hard-working, which is precisely the driving force for the continuation of the Chinese nation's soul and vitality, and the driving force for the unity and advancement of the Chinese nation. Remembering Gu Ye Wang, research and study Gu family style, for today's promotion of excellent traditional culture, enhance national self-confidence, will have important significance.

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An Analysis of the Causes of the Ryukyu Kingdom's Early Trade with China^①

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Abstract

From the 15th to the 18th century, the Kingdom of the Ryukyus rapidly rose from a small maritime state to become the "Bridge to the world" in the East Asian world, and trade with China was an important driving force in its early development. The opening of the Ryukyu-China shipping route was the first to create the possibility of communication between Ryukyu and China, and then the natural resources of the Ryukyus came into play, and Ryukyu and China became more and more frequently involved through resource trade. Against this backdrop, the Kingdom of the Ryukyus began to trade with China and gradually promoted its own development through the influence of the Chinese factor.

Keywords

Kingdom of the Ryukyus, Chinese factor, Ryukyu-China trade, Natural conditions

1.Introduction

Ryukyu land in a corner, in the middle of the ocean. According to history: "Sui Daye first year, the sea marshal He Man(何蛮) said: 'the sea has smoke, I do not know how many thousands of li is the flow to seek also' three years, four years, and repeatedly sent envoys recruited, do not serve. Yuan Shizu to middle of Yuan, had ordered will go to the logging, no success and return to Ming Taizu(明太祖) Hongwu early, sent pedestrians to Oracle, and the tribute is to come. This Ryukyu through the beginning of China also."^[1] the history of the Ryukyus was first contained in the "Sui Book"(《隋书》), but at that time the Ryukyu-China contact between the two countries is not much, until the Ming Dynasty, the Kingdom of the Ryukyus and China to establish a stable national relations. 1429, the Ryukyus back to unity, the

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Kingdom of the Ryukyus was formally formed, the earlier regime of the Kingdom of Zhongshan can be continued, so to some extent can be regarded as a predecessor of the Kingdom of the Ryukyus, relying on its unique geographic location and natural conditions, the Kingdom of the Ryukyus gradually embarked on a new course of action. Relying on its unique geographical location and natural conditions, the Kingdom of the Ryukyus gradually embarked on the road of external development centered on its relationship with China, and continuously realized its own development by means of the Chinese factor, which was mainly manifested in its trade with China in its early stage of development.

2. Opening of the Ryukyu Sea Route Creating conditions for trade with China

As the Ryukyus and China were facing each other by the sea, trade between the two countries depended on maritime transportation, and through the opening of the Ryukyu-China Sea Route, key matters such as the routes of the sea routes between the Ryukyus and China and navigational experiences were fully documented. These sea route records served as references to facilitate the movement of people between the Ryukyus and China, and because of the constantly updated route records, transportation between the two countries became more and more traceable, allowing the Kingdom of the Ryukyus to engage in contact and trade with China, and thus realize its national development.

2.1 Envoys and the Ryukyu Sea Route

Emperor Yang's conquest of the Ryukyus proved that there were already exchanges between Ryukyus and China during the Sui Dynasty, and the exchanges between Ryukyus and China were recorded for the first time, but the Kingdom of the Ryukyus did not have the ability to sail the oceans, so it can be inferred that the exchanges between Ryukyus and China at that time appeared to be dominated by China. Since the beginning of the Ming Dynasty, the records of the sea lanes between the Ryukyus and China have become clearer and clearer, and Yang Zai's(杨载) mission to the Ryukyus laid down the history of friendly exchanges between the two countries, and also formally opened up the sea lanes for the two countries' exchanges. According to the historical records of the enshrinement of the sea route, the enshrinement envoys in the Ryukyu-China sea route consumed varying amounts of time, from China to the Ryukyus, depending on the wind and weather, more than ten days, less than a few days. ^[2] Among them, the envoys from China were not only the pioneers of the Ryukyu Central Sea Route, but also those who experienced and recorded the situation of the Ryukyu Central Sea Route.

From the perspective of the envoys, the Ryukyu-China Sea Route was the first journey from China to the Ryukyus and then back to China from the Ryukyus, with the timing of the departure from China depending on the monsoon conditions of the year. Usually, the departure time was set in summer, and after a series of preparations



such as "sealing the boat" and "offering sacrifices to the gods," the envoys embarked on the sea journey to the Kingdom of the Ryukyus. Regarding the voyage, Chen Kan (陈侃) gave a detailed account in his "Shiliuqiulu Shishijilue" (《使琉球录·使事纪略》):

"On the second day he sacrificed to the sea and boarded the boat, and gave them a farewell dinner... Five days to start, not to stop counting... Until eight days, out of the sea, can see a vast ocean... On the ninth day, I dimly saw a hill, which was really the Gate of Ryukyu. Ten days, the south wind blew fiercely, sailing fast... Over Pingjia Mountain, over Fishing Island, over Huangmao Island, over Chiyu Island, A day and night can cover as much distance as three days... On the evening of the 11th, I saw Gumi Mountain, which was part of Ryukyu... Another day, arrived at Gumi Mountain; A foreigner came in a boat asking... On the 13th, the wind's strength lessened and it reached their country." [3]

By analyzing the historical data can be learned, the enthronement from China to the Ryukyus for a total of more than ten days, in addition, the Ryukyus in the sea road in the "small Ryukyus, Pingjia Mountain, Diaoyu Dao, Huangmao Dao, Chi Dao" and other key landmarks are clear one by one, and so the sea rowing with reference to the boat. The fact that "the small sails of the boats could not be reached" also directly proves the low navigational ability of the Ryukyu Kingdom and the fact that the early operation of the Ryukyu-China Seaway was dominated by China.

"Liuqiuruxuejianwenlu" (《琉球入学见闻录》) is described in the Ryukyu Enrollment Record:

"Ryukyu skewness to the North Pole center line to the east of 54 degrees, and Fuzhou east-west difference of eight degrees 30. 200 li per degree, 1,700 li straight out to sea. Each ship travels 60 li for a watch, from Fuzhou to Ryukyu Gu Mi Mountain 40 li, a total of 2,400 li; From Ryukyu Gu Mi back to Fuzhou fifty more, a total of three thousand li: it is around the north and south.....In Fujian province, it is in the northeast of Fujian. The time of starting is summer, by the southwest wind; It must be late winter when we come back, with the northeasterly wind." [4]

This record summed up the experience of predecessors, not only will the Luzhong Sea Road to come and go in the "skewness" and other sea voyage of the key to write out, but also the Luzhong Sea Road "It must have been high summer, with the southwest wind; It must have been late winter when he came back, with a northeasterly wind" This important time node and the statistical course of the sea route of "from Fuzhou to the Gumi Mountain of Ryukyu, counting 2,400 li" were recorded one by one, which was more detailed than that of predecessors, which also provided a reference for the exchange and passage between the two countries in the future.

As for the shipping route to China from the Ryukyus, Zhou Huang (周煌) wrote down the route of the Ryukyu Kingdom's tribute envoys to China from the Ryukyus in "Liuqiuguozhilue - Boundary" (《琉球国志略·疆域》), and the text specifically states: "Tribute, from the Fujian sea road, from the time of winter solstice to Gu Mi



Mountain began to calculate, fifty geng (sixty li is a geng, a total of three thousand li); The return journey from the time of the summer solstice to the end of the Gu Mi Mountain, forty geng (two thousand four hundred li). Gu Mi to the capital, four hundred and eighty li. Straight to the sea, west from the Chief Secretary of Fujian 1,700 li, from the capital 7,832 li." [5]

From the analysis of the above historical materials, it can be seen that no matter which route was chosen, the mileage of the sea route was mentioned as "2,400 li", and there was a clear record of the key moment of the sea route's passage and departure, which was "coming in the winter and returning in the summer". It can be seen that the sea routes from China to the Ryukyus and from the Ryukyus to China differed only in the places of arrival and departure, but the sea routes were basically determined, and the Ryukyu-China Sea Route became clearer and clearer with the active role played by the enfeoffment mission.

2.2 The key to time and space in the Ryukyu Sea Route

Analyzing from the time dimension, there are two main points about the key to the Ryukyu Central Sea Route. First, it is about the voyage time in the Ryukyu-China Sea Route. Sailing ships, as an important means of transportation for maritime communication in ancient times, had to rely on natural winds to travel between the Ryukyus and the Middle Kingdom. Taking the Chinese fleet as an example, in ancient times, sailing must rely on monsoon winds, and under good weather conditions, the process of the "1,000-mile" voyage of the enshrinement delegation usually lasted for more than ten days. Of course, there are also "and pan the ocean, hundreds of li in an instant; sometimes meet the wind, bumping like a leaf", resulting in "five days and arrived" extreme cases, [6] or even worse, the unfortunate encounter with wind and waves in the middle of the voyage, resulting in shipwrecked and killed. Secondly, about the time of sailing in the Ryukyu sea route. From China to the Ryukyus, "It must be the southwest wind in summer and the northeast wind in autumn when it comes back"[7] When departing, the enshrinement mission would generally take the southwesterly wind to the Ryukyus in the summer; on the way back, the enshrinement mission returned to Fujian from the Ryukyus in the winter of the northeasterly monsoon winds. Whether it was for enshrinement or trade, the sailing practice from China to the Ryukyus was to "travel to the Ryukyus on the southwest wind after the summer solstice," and to "return to Fuzhou on the northeast wind after the winter solstice". With the increase of Ryukyu-China exchanges, also summarized "the north wind is fierce, not more than the south wind is gentle, so it is particularly difficult to return" this kind of sea voyage in the precautions, but also on this basis summarized "no matter whether the winter solstice is early or late, always after October 20, the east wind is sent as auspicious." [8] In short, "after summer solstice, take the southwest wind to the Ryukyus" and "after winter solstice, take the northeast wind to return to Fuzhou". [8] In conclusion, although the route between Ryukyus and China was basically fixed, the time of departure and voyage was closely related to the monsoon conditions and weather factors.

In addition to the temporal dimension, based on the above, we are also able to analyze



the names of places recorded during the Ryukyu-China Sea Route and study the Ryukyu-China Sea Route from the spatial dimension. Through the opening of the Ryukyu-China Seaway, the Ryukyu Kingdom's perception of itself and China became clearer. The names of "Little Liuqiu, Diaoyu Dao, and Gumi Mountain"(小琉球、钓鱼屿、古米山) contained in the historical materials were already used as important nodes of the voyage between the Ryukyus and China in the Ming Dynasty and continued to be used until the Qing Dynasty. Among them, "Gumi Mountain" was also known as "Jumi Mountain"(久米山) and "Gumi Mountain"(姑米山) in other historical records, and the island was an important demarcation mark between the Ryukyus and China, with Chen Kan and other envoys saying "See Gumi Mountain, is the Ryukyu"^[9], that is, this place is attributed to the Kingdom of the Ryukyus. It can be seen that although the ancient countries did not pay much attention to the division of national boundaries in the sea, they used landmarks to clarify the Ryukyu-China boundary, which played a positive role in enhancing the interaction between Ryukyu-China and improving the mutual understanding of Ryukyu-China.

3. Ryukyu's Natural Resources as an Important Support for Ryukyu-China Trade

From the 15th to the 18th century, the Kingdom of the Ryukyus from a small country in the sea state quickly rose to become the East Asian world, "Bridge to the world"(万国津梁), in addition to the positive human factors, its unique natural advantages are also contributed to the early trade with China, to achieve the development of one of the important causes.

3.1 Unique pastures and horse grazing resources

The Ryukyu Islands are located between the East China Sea and the Philippine Sea, and from north to south are the Amami Islands, Ryukyu Islands, and Sindo Islands, with a long and narrow land portion and an overall northeast-southwest orientation, with a subtropical oceanic monsoon climate. This climate makes the Ryukyus suffer from typhoons every year, but to the Ryukyus local losses at the same time also brought rain, thanks to abundant precipitation, the Ryukyus pasture growth, excellent pasture conditions and suitable pasture environment for the Kingdom of the Ryukyus animal husbandry flourished to create a natural advantage.

According to recent studies, the main source of fodder for Ryukyu livestock is sugarcane during the winter season, while in the other seasons, native Ryukyu pasture is mostly used as the main fodder. In addition, the Ryukyu's advantage in livestock development is also deeply related to the geographical location of the Ryukyus, especially its latitude. Facts and studies have shown that the growth of pasture grasses in the Ryukyus is significantly better in summer when the temperature is relatively high than in winter. ^[10] Of course, winter pasture growth is inferior to summer only relative to itself, because of its lower latitude location and the characteristics of the oceanic archipelago, the Ryukyu Islands can always maintain high temperatures, so



for the latitude of the more northern region, the Ryukyu pasture growth conditions always have an advantage. In conclusion, the hot temperatures and abundant precipitation in the Ryukyus create an excellent environment for the growth of pasture, which naturally favors the reproduction and growth of herbivores. In addition to climatic conditions, Ryukyu native animals and "no donkeys, mules, rabbits, roe deer and tigers, leopards, jackals, wolves, bears, fighters,"^[11], not only has the unique conditions of pasture, but also there is no common large carnivorous animals, and thus the Ryukyu "wild and fresh only deer, the rest of them are horses, cows, goats, hogs, chickens, more than a few species And the price is very cheap, but the food is fishy"^[12], so the historical record of the Ryukyus "although the village households under the poor, but also more animals and horses"^[13], it can be seen that the Kingdom of the Ryukyus native horse resources are quite rich.

At this time, China's "military strength is surplus, only the horse for urgent"^[14], Ryukyu horse just to fill China's needs, the two sides naturally began trade activities. According to statistics, in the Hongwu period, the Ryukyu-China horse trading situation also has a change, first every other year the city of horses, and then every year the city of horses, and finally changed to every other year the city of horses. The volume of horse trading in Ryukyu-Chung was about two to three percent of the volume of horse trading in China, and at the highest level, it even reached one-fifth of the volume of horse trading in China.^[15] It can be inferred that the resources of the Kingdom of the Ryukyus were used as an important vehicle to enhance the interaction between Ryukyus and China at the beginning of the Ryukyus-China interaction.

3.2 Inherently inadequate climatic and arable land conditions

Why did the Kingdom of the Ryukyus actively embark on trade with China? This should be analyzed in terms of its natural resources and the development of plantation agriculture. The subtropical maritime monsoon climate is very beneficial to the development of the Kingdom of the Ryukyus' animal husbandry, but not to the development of its plantation agriculture. Theoretically, such temperature and precipitation conditions should be beneficial to crop cultivation, in fact, the Ryukyus, although abundant precipitation, but the rain is mostly brought by the monsoon and even typhoons, resulting in the Ryukyu Kingdom "July and August after more winds to pull out the seedling, so the field stops a kind of" the scene.^[16] In this regard, there is a historical record: "June in the middle, the gale repeatedly, sea rain flying, fruit are falling; years as a rule. Non-harvesting early, will be more pulling out of the harvest of the problem."^[17] Confirmed the Ryukyu Kingdom's agricultural development by its climatic conditions. Moreover, the Ryukyus "south of Taiping Mountain, west of Gumi Mountain, Horsetooth Mountain, north of Sulphur Mountain, hot walled mountain, gray pile of mountains, move mountains, seven island mountains"^[18]. From the topographic conditions, the Kingdom of the Ryukyus is a long and narrow land area with many low mountains, uneven terrain, so the development of plantation agriculture in the Kingdom of the Ryukyus is more restricted by topographic conditions.

Regarding the farming conditions and farming rules of the Kingdom of the Ryukyus,



the envoy, Xu Baoguang(徐葆光), also wrote in a poem:

"The cold wind is howling, the rain is not stopping, and the people are busy farming at the foot of the mountain. Although it is October, the leaves in the taro field are still falling, and the green seedlings can be seen on the other side of the ridge. When the chrysanthemum is in bud, it should be the last month of the plum blossom. Here, the rice fields are harvested in June and planted in October. Although there are rice fields, it is not known that they can be twice a year, but flowers can bloom all year round.." [19]

This small poem, titled "Winter Plowing," succinctly summarizes the local Ryukyu biannual farming rules and the hot and mountainous farming conditions, and also reflects the limitations of the Ryukyu Kingdom's agricultural development.

In addition, in the social life of the Ryukyu Kingdom, "rice only the royal family and the official family to eat, Ordinary people only eat potato" [20], it can be seen that the Ryukyu upper and lower classes are not the same as the rations, the ruling class to rice for food, while the lower classes of the people to eat sweet potatoes, it can be seen in the Ryukyu Kingdom of the cultivation of agricultural development by the natural conditions of the great limitations, as well as the associated problems of limited production conditions of food crops, insufficient production capacity. It can be seen that the development of plantation agriculture in the Ryukyu Kingdom was greatly restricted by its natural conditions, and the accompanying problems of limited conditions for the production of food crops and insufficient production capacity.

In the face of such natural constraints, the Ryukyu Kingdom was destined to be unable to obtain more food and resources from its limited land. In order to feed a larger population and to realize national and social development, the Kingdom of the Ryukyus had to and would eventually embark on the path of foreign trade and outward development. The Ryukyu Kingdom's external development was built on trade with China. On the one hand, Chinese envoys traveled to the Ryukyus to create opportunities for trade, and after contacting China, the Ryukyu Kingdom felt a strong gap between the times, and gradually embarked on the path of learning from China; on the other hand, the Kingdom of the Ryukyus utilized its own resources to strengthen its ties with China, and increased the frequency of interactions with China by utilizing trade, tribute, and other activities, and since then, it has begun its national development. On the other hand, the Ryukyu Kingdom utilized its own resources to strengthen its ties with China, and increased the frequency of interaction with China through trade, tribute, and other activities.

4. Conclusion

Interaction with China was the key to the Ryukyu-China trade, and a prerequisite for the Ryukyu Kingdom's social development and nation building through trade with China. Firstly, the opening of the sea lanes between the Ryukyus and China was the means by which Ryukyu-China relations were realized, and the increasing clarity of the sea lanes in the Ryukyus made it possible for the Ryukyus and China to interact



with each other. Secondly, the natural resources of the Ryukyus served as the basis for the early Ryukyu-China relations. Due to its unique natural conditions and natural resources, the Kingdom of the Ryukyus naturally looked to the outside for opportunities in its path of development. With the visit of China and the establishment of stable ties between Ryukyu and China, the Kingdom of the Ryukyus was able to trade its natural resources, such as sulfur and horses, as commodities with China, thus formally opening the way for the development of the Kingdom of the Ryukyus' trade with China.

With the launching of enfeoffment and trade activities, Ryukyu-China exchanges became more and more frequent, and the Ryukyu-China relationship was further developed. Through active tribute activities, the efforts of the Kingdom of the Ryukyus in maintaining and consolidating the Ryukyu-China relationship were rewarded as the Kingdom of the Ryukyus officially became a Chinese vassal state, and was incorporated into the East Asian tribute system with China at its core. As a result, the Kingdom of the Ryukyus became more confident in its activities in the waters of East Asia due to its political dependence on China, and took this as an opportunity to gradually realize its early economic development through trade.

In short, by relying on trade with China, the Kingdom of the Ryukyus was able to transform its resource advantage into a trade advantage, and the Ryukyu-China relationship into a political advantage conducive to development, laying the foundation for the early development of the Kingdom of the Ryukyus, as well as for its subsequent rapid rise and prosperity. The key to all of this was the opening of the Ryukyu-China Seaway and its unique natural resources.

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Analysis of the Application of Paper Cutting as a Cultural Symbol in Chinese International Education and Teaching

—— Take Zibo Folk Paper Cutting as an Example

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Abstract

As an excellent traditional culture and intangible cultural heritage, it has a long history and rich and colorful forms. Cultural teaching is a very important part of Chinese international education, and it has an inseparable connection with language teaching. However, in the current research and teaching practice, paper-cutting is still only applied as a cultural display or cultural experience. Paper-cutting is not regarded as a cultural symbol, and there is no deeper use of the connotation and extension of cultural symbols to integrate with language teaching. People regard paper cutting as a cultural symbol and language teaching, especially language teaching, the combination of language skills. At the same time, as the carrier of cultural teaching, it is still a great possibility in the extension. Compared with the intangible cultural heritage paper cutting in Shandong province and other parts of China, Zibo paper cutting has a more popular and life-oriented aesthetic orientation and creation mode, and is more suitable for Chinese learners with different cultural backgrounds in the teaching process. Taking Zibo paper cutting as an example, this paper uses the theory of cultural symbols to analyze the application of paper cutting as a cultural symbol in teaching Chinese as a foreign language from the perspectives of content and form, and explores the new path of the application of traditional cultural symbols in teaching.

Keywords

Paper cutting, Chinese international education, teaching design, traditional culture innovation

Introduction

Paper-cutting as an excellent traditional culture, an ancient folk art. It is not only an excellent



carrier to display Chinese culture in Chinese as a foreign language, but also an easy to introduce Chinese cultural skills. At present, the application of paper-cutting in the teaching of Chinese as a foreign language is mainly focused on the cultural display elements of Chinese cultural courses and the practical skills of cultural experience lessons have been a lot of research and practice. However, it is rarely combined as a cultural symbol with language teaching. Large logarithm is only limited to a small number of case display in the classroom design of language teaching, using paper cutting in new course teaching, or interspersed in comprehensive course teaching, without applying paper cutting as a cultural symbol.

1.Application of paper cutting in Chinese International Education teaching

As one of the carriers of Chinese traditional culture, paper-cutting, an intangible cultural heritage, has rich cultural connotation. Although the connotation of paper-cut culture is not only there, the current Chinese international education and cultural communication course still focuses on the cultural connotation of paper-cut works. These two types are more common.

1.1 Cultural knowledge as the international Chinese education textbook

Teaching material is one of the most important components of the teaching process. Without teaching materials, teaching will become something without roots and water without a source. Through sorting out and selecting the authoritative textbooks often used in today's classroom, we find that the application of paper cutting as a cultural knowledge in teaching mainly focuses on two aspects.

On the one hand, it is a specialized teaching material in terms of teaching materials, such as cultural Panorama. Intermediate Chinese Course (Historical Records, Higher Education Press, 2009)[1]And Oriental Charm · Extensive Reading Course of Chinese Culture (Lian Degui, Peking University Press, 2008)[2]As a series of representative textbooks. The application of paper-cut is mainly to introduce the traditional customs and auspicious patterns by displaying the paper-cut works.

The specific presentation form is shown as follows.

Teaching level	Text topic	Text topic	The way of presentation	concrete content
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middle and high ranking	《traditional festival 》 (Cultural Panorama · Intermedia te Chinese Tutorial, Volume 1, Lesson 1)	Spring Festival and paper cutting	1.Topic of the text 2.Text illustrations	Twelve Chinese zodiac paper-cut
	"The Red and the Yellow." (Cultural Panorama · Intermedia te Chinese Course ", Volume 1, Lesson 6)	Wedding with red	Text illustrations	1.Longfeng Shuangxi paper-cutting 2.Double group flower paper cut

On the other hand, as the application of language textbooks, the relatively classic "Development of Chinese" series is taken as an example.

In terms of its teaching level, the paper-cutting art is mainly applied to the middle and advanced teaching. The teaching types in the language course are listening and reading respectively, which is a supplement to the comprehensive course and grammar course. It mainly takes language teaching as the leading role, and pays attention to the interpretation and dissemination of Chinese traditional culture. However, it still does not take paper-cutting as a cultural symbol, and it does not further use the connotation and extension of cultural symbols to integrate them with language teaching.

1.2 As a cultural theme in the cultural experience course

The selection of the course of Shandong University of Technology. The paper-cut culture experience course of Shandong University of Technology is based on the basis of the use of the teaching method of "infiltration". While paying attention to the concept of "learning from doing" in cultural experience teaching, it has made new attempts to the traditional cultural experience classroom belt and has new research value.

According to statistics, the main contents of the paper-cut cultural experience course of Shandong University of Technology include the following points, namely paper-cutting and Chinese characters, paper-cutting and traditional Chinese culture, paper-cutting and Zibo folk customs, paper-cutting basic techniques, and subdivided different cultural modules, such as xi, rabbit (Jade rabbit), rooster (lucky), etc. While teaching the basic techniques of paper-cutting, we should pay attention to the culture that it contains.



2. The theoretical basis and attribute of paper-cut as a cultural symbol

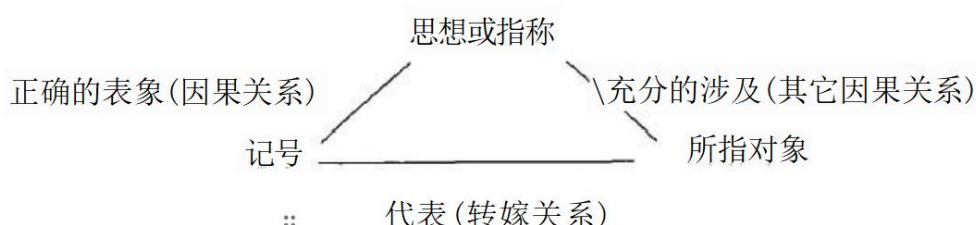
2.1 Semiotic theory

Swiss linguist Saussure, and the founder of pragmatic philosophy in the United States can be said to be the founder of semiotics, but also the representative of two different schools of semiotics.[3]The study of the symbolic system as a research object, namely semiology, began at the beginning of this century. The study of symbolic systems is mainly divided into two groups. One school is the structuralism symbol school represented by Saussure. They pay attention to the meaning of symbols to human social life, which is different from the other school —— the symbol school of philosophy. The symbolic school of philosophy pays attention to the embodiment of the logical meaning in the symbols, which is represented by Pierce.

The symbolic school of structuralism pays more attention to the study of human society, which has many relevance to our cultural communication teaching, so we will focus on the cultural symbol theory of this school.

The concept of "ability" and "meaning" laid the foundation stone for structuralist semiotics and structural linguistics, which is one of the great places of Saussure. The former refers to the material shell of the thing involved, which is the sound image in language: the latter refers to the connotation of the thing involved. That is, "energy refers" to "means" and "means" refers ". The relationship between the two is inseparable, and it is often established in a conventional way in human society.

With the deepening of people's understanding of Saussure's theory, later scholars innovated and developed this theory. Adding physical elements to the binary relationship between energy and meaning, which not only clarifies the relationship between symbolic meaning and symbolic form, but also expounds the meaning relationship between food and symbolic meaning for the first time. Originally written by two British scientists, Richards and Ogden, in their book *The Meaning of Meaning*, this theory enables the reference relationship to develop into a symbolic triangle:



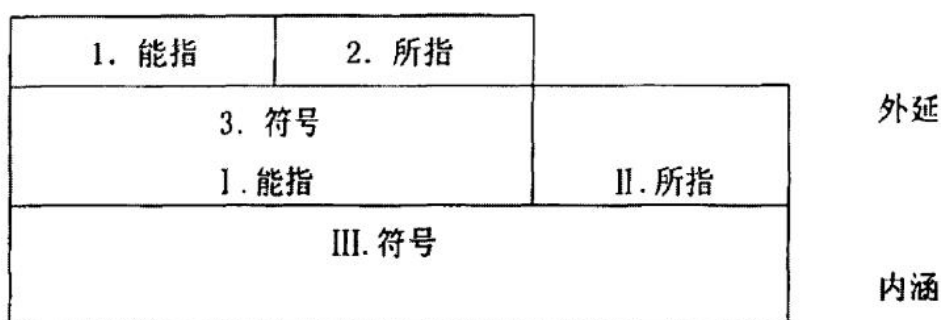
Roland Bart absorbed the essence of Saussure's theory and creatively developed his symbolic theory. He creatively proposed that the relationship between symbols has a higher level of function. That is, the symbol whole which has been formed does not complete the expression



process of meaning, but can be used as the new symbol content, to the corresponding symbol form. This development from the surface to the deep, namely the "extension" and "connotation" instruction process.

The so-called "extension", in fact, we usually say "the meaning", that is, using language to express the content; "connotation" is "meaning" that language, text, no expression, but really contain other things.

The diagram is as follows:



According to these theories, when we take paper-cutting as a cultural symbol, the materials that can be used in teaching are not only the paper-cut work itself, but also a series of cultural elements related to it, which can refer to, connotation and extension. That is, the physical element of paper-cut works is grasped from two levels of ability and reference, and at the same time, it is developed from the surface to the deep and applied from multiple dimensions.

2.2 The ability and meaning of paper-cutting as a cultural symbol

The relative concept of "energy meaning" and "meaning", the former refers to the material shell of the referring object, is the sound image in language; the latter refers to the connotation of the object involved. That is, "refers" refers to "refers", "refers" refers to "refers". The relationship between the two is inseparable, and those established in a conventional way often rarely change.

As an art form coming from people's production and life practice, when it is a cultural symbol, its ability and meaning is not random, but selective based on people's love of real life and yearning for a better life. And with the development of social history.

Paper-cutting is a kind of materialized cultural symbol. Chinese folk paper-cutting is the most popular and active art form in the life of the ancient working people. Paper-cutting is the product of practice in people's life and a living fossil of folk customs. For example, the gourd, pomegranate, jujube tree, chestnut and other "many zi" plants in paper cutting are all can refer to, can refer to the meaning of the prosperity of future generations.



2.3 Connotation and extension of paper-cutting as a cultural symbol

2.3.1 Connotation and meaning of paper-cut symbols

Our purpose is to analyze the application of paper-cutting as a cultural symbol in Chinese international education, so here we focus on the third level of symbol connotation and meaning, that is, the connotation and meaning of the narrative layer. The narrative layer is the deepest level of the connotation of symbols. It refers to the content contained in the work, or the self-interpretation of the allusions. It often represents the deep meaning of symbols in the historical and cultural significance or social meaning level. The analysis of the perceptual layer and the ideographic layer is not too extensive here.

Folk paper-cutting is the crystallization of the wisdom of the working people. Workers are not only the creators of this cultural product, but also the consumers. They are a form of artistic expression based on the history and group memory of the Chinese nation. In the inheritance and development, it reflects the creativity of the Chinese nation and people's yearning for a better life. Folk paper-cutting is mostly created by working people from the direct feeling of life to inspiration. In the content and form, theme and color in the long history of the grinding gradually presented a relatively stable, formal, standardized characteristics.

Here's two examples.

The embodiment of Confucian culture in the paper-cut symbols

Confucian culture is an important part of Chinese traditional culture. Its core idea is to take benevolence as the core and emphasize the harmonious relationship between people. The following is an overview of the Confucian culture. It pays attention to human nature and emotion, and emphasizes the emotional communication and moral cultivation between people. The Confucian classic *The Analects of Confucius* puts forward the moral principle of "do not do to others what you do not want others to do to you", emphasizing respect for, care for and understanding of others so as to establish a harmonious interpersonal relationship. Confucian culture also pays attention to social order and etiquette norms, advocates the idea of "the use of etiquette, harmony is the most valuable", and believes that etiquette and norms are important means to maintain social order and interpersonal relations. At the same time, Confucian culture also emphasizes individual self-cultivation and self-perfection, advocates the concept of "cultivating one's morality, regulating the family, governing the country and leveling the world", and believes that individual cultivation and moral character are the basis for realizing social harmony and national prosperity. In addition, Confucian culture also pays attention to education and learning, believing that education is an important way to cultivate talents and inherit culture. The Confucian classic *"University"* puts forward the educational concept of "proper knowledge, sincerity and integrity", emphasizing the improvement of personal moral cultivation and cultural quality through study and practice.



In short, Confucian culture is an important part of Chinese traditional culture, and its core concept is to take benevolence as the core and emphasize the harmonious relationship between people. Confucian culture pays attention to human nature and emotion, social order and etiquette norms, personal self-cultivation and self-improvement, education and learning, which has exerted a profound influence on the development and inheritance of Chinese traditional culture.

In the traditional sense, the Confucian filial piety attaches the most importance to the reproduction of the clan and the continuation of the blood relatives. Confucianism advocates filial piety and attaches great importance to clan inheritance. In ancient China, an agricultural society dominated by natural economy, productivity was relatively backward and frequent wars. The social unrest brought by the change of dynasties and the fear of natural disasters under the level of productivity make the number of family labor force become one of the important and decisive factors in the stability of people's life under the small-scale peasant economy. Because of this, a large number of auspicious images are full of the meaning of fertility. Confucianism even more strengthens this phenomenon.

Most of the folk paper-cutting with "more children more blessings", "prosperous population" as the theme. They are not only a means of emotional communication within the family, the smallest social unit, but also a folk symbol for the coordination, development and inheritance of group ideals and beliefs. There are many works in folk paper-cutting that use pomegranate and other "polyzi" plants. Their theme is the basic concept of "many children, many blessings". Its form is mostly manifested from the surface of "many children", to form the connotation of the wish of prosperity.

The embodiment of Taoist culture in the paper-cut symbols

Taoism, an important school of ancient Chinese philosophy, emphasizes the unity of man and nature and pursues the harmony between nature and man. Taoism has a long history, and its classic Tao Te Ching is the essence of Taoism. "The Tao that can be talked about is not eternal Tao, and the name that can be named is not the eternal name." This is the opening language of the Tao Te Ching, and also the core idea of Taoism. In the view of Taoism, everything in the world has its own way, and this way is constantly changing and developing. Therefore, we should follow the nature and pursue harmony. "The best is like water, water is good for all things without fighting." This is a famous saying in the Tao Te Ching, and also the realm of Taoism. Water is weak, but it is also the most powerful. It can nourish everything, but never contend with everything. This is the realm pursued by Taoism: conforming to nature, pursuing harmony, and not fighting. "To the virtual pole, keep quiet edict." This is one of the ways of Taoist practice. Through the inner cultivation, to achieve the realm of nothingness, to maintain the inner peace. In this way, we can better know ourselves, know the world, so as to better adapt to nature.

The pursuit of immortality and the cultivation of immortals has always been a very controversial part of Taoist culture. History has a lot of celebrities obsessed with this. However, for the average



person, it is more practical and more convenient for longevity to live in daily life than for alchemy. Therefore, people often choose cultural symbols from Taoist culture to create paper-cut works in order to express their good expectations for health, happiness and longevity.

The eight immortals embody the traditional Chinese auspicious concept in many aspects. "Eight" is the auspicious number in the folk belief for thousands of years, which is an all-inclusive number. With the "eight" as the basic framework, Zhouyi has had a great influence on Chinese philosophy. Among the Eight Immortals, there are men and women of different genders and occupations. The harmonious coexistence of the two brings happiness to people, which is the embodiment of the harmony view of Yin and Yang.

2.3.2 Exotation significance of paper-cut symbols

The extension meaning of the symbol refers to the direct form of expression of the symbol in the culture, that is, the obvious relationship between the symbol and the thing it refers to. This relationship is usually realized by describing the function of the symbol, making the referred thing become concrete. The extension meaning of symbols may vary in different cultures, but they are all conveyed through different forms of text, images, graphics, etc.

As a traditional folk art form, the extension significance of paper-cutting is mainly reflected in the following aspects:

First of all, paper-cutting is a kind of interior space decoration. In traditional Chinese culture, paper cuts are usually hung on walls or Windows to add to the festive atmosphere of festivals or marriages. At the same time, paper-cut is also an art form to beautify the daily life of the working people, they can make people feel the beauty and happiness of life.

Secondly, paper-cutting is a carrier to express cultural identity and inherit culture. Through the paper-cut works, people can learn about the traditional cultural knowledge and values, such as family, marriage, filial piety, etc. Therefore, paper-cutting is not only an art form, but also a way of cultural inheritance.

Finally, paper-cutting also has the connotation significance of individual, emotion, status and class. Different people, different social classes, different cultural backgrounds, all have different understandings and feelings for the creation and appreciation of paper-cut. Therefore, the connotation and meaning contained in the paper-cut works are also varied.

In short, as a traditional folk art form, paper-cutting is reflected in the decoration of interior space, the inheritance of cultural identity, individuals, feelings, status, class and other aspects. They are all conveyed through paper-cut works, so that people can feel the beauty and happiness of life. Paper-cutting is not only a Chinese cultural skill, but also an art that can be appreciated, but also a medium to understand Chinese culture.[5]

3.Zibo folk paper-cutting development process and artistic



characteristics

3.1 The development process of Zibo folk paper-cutting

From the Paleolithic Age of Yiyuan ape Man four or five million years ago, primitive civilization appeared on the land of Zibo. Later, the earliest discovered culture (Zhaojia Xuyao Site) entered the Dongyi and Qi cultures, and has a development history of more than ten thousand years, forming a complete Zibo cultural system, with a long history and a long history.

First of all, the expression of the meaning of Zibo folk paper-cut first started from the image of the totem symbol of the primitive society, according to the order of the form, and then to the expression of skills, began to transfer to the direction of the image, so there are exaggerated patterns, such as serrated line, crescent line, water wave, arc, figures and so on. Later, with the cultures of different times of mutual combination and innovation, in the continuous inheritance and development of Zibo paper cutting unique style and charm.

It is not only different from other parts of Shandong paper-cut works, but also distinct from the southern paper-cut works. Zibo folk paper-cut often pays attention to the integrity at the same time for the work to increase or decrease just the right details. It not only does not affect the expression of the overall narrative level of the work, but also delicately shows the emotion conveyed delicately, fully combining the beauty of form and functional beauty.

3.2 The artistic characteristics of Zibo folk paper-cutting

Shandong is one of the main birthplaces of folk paper-cutting, and folk paper-cutting reflects the talent and wisdom of the working people with its extensive themes and diverse art forms.[6]Zibo folk paper-cutting is decorative. He is good at grasping the essential identification of things, removing virtual reality, perspective, light and shadow and other virtual images, and accumulating daily observation objects to greatly exaggerate and summarize the image characteristics and dynamic modeling. Design is naive, simple and spontaneous.

Zibo folk paper cutting in the form of expression, the use of gravure, relief and other techniques, clever use of black squares and thin lines, forming a strong color difference between the white and lines, set off each other, rich sense of rhythm. The pattern of the font is often used in the design, and the lines are rough and straightforward. The texture beauty of high-density paper-cutting is shown incisively and vividly. The beauty of the rough, the simple essence, the wonderful craft, thought-provoking.

Zibo folk paper-cutting rules and regulations are neat. The frame and pattern of paper cutting are orderly, regular but not constrained, simple but not monotonous. Order is an important factor to stimulate aesthetic pleasure. The complexity of the stylized artistic techniques is arranged in an orderly manner, and the conflicts become harmonious, reflecting the unity spirit of the organization and the people, insipid without losing the true taste.



4. The application of Zibo folk paper cutting as a cultural symbol in Chinese international education teaching design

According to the relevant theories and cultural elements mentioned above, we designed a class hour of Zibo folk paper-cut as a cultural symbol of Chinese international education cultural course. The teaching object is middle and senior mixed class international students, and the length of a single class hour is about 45 minutes. The main teaching contents involve paper cutting and contemporary life, paper cutting and folk tradition, paper cutting and philosophical thinking, etc. The overall design idea is shown as follows.

福祿壽財	教学目标	1. 了解汉字主题的剪纸作品
		2. 了解“福”字剪纸的日常用途和基本含义
		3. 掌握“福”字剪纸的基本技法
	教学内容	1. 复习“露”剪纸的日常用途和基本含义
		2. 讲述汉字“福祿壽財”的基本含义及其对应的剪纸作品
		3. 讲述“福”剪纸的日常用途和文化寓意
		4. 展示“福”剪纸的创作技法
	教学素材	1. 实物素材：福祿壽財剪纸作品、纸张等工具、“福”剪纸半成品
		2. 影像素材：传统春节短视频
	教学评估	学生利用教师事先准备的半成品剪刻“福”剪纸

5. Conclusion

As an excellent traditional culture and intangible cultural heritage, Chinese paper cutting has a long history of inheritance and rich forms. Cultural teaching is an important part of international Chinese language education and is closely related to language teaching. However, in the current research and teaching practice, paper cutting is still only as a cultural display or cultural experience. Paper-cutting is not regarded as a cultural symbol, nor does it use the connotation and extension of cultural symbols to deeply integrate with language teaching. People regard paper-cutting as a cultural symbol, and rarely combine it with language teaching, especially language skills teaching. At the same time, as the carrier of cultural teaching, it still has great



potential for promotion.

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Research on the Status Quo, Problems and Strategies of Brand Building and Communication of Qi Culture^①

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Abstract

Excellent traditional Chinese culture is the root and soul of the Chinese nation. Under the background that the country and society attach great importance to the creative transformation and innovative development of traditional culture, Qi culture, as an important branch of traditional culture and a representative of the culture of Zibo City and surrounding regions, revitalizes its cultural resources and expands its influence with brand building. It is of great significance for local construction of new cultural development highland and promoting the development of Qi culture-related products and industries. Starting from the exploration, sorting and screening of the rich connotation of Qi culture, this study summarizes the current status of brand building and communication of Qi culture characteristics, analyzes the problems in the process of brand building of Qi culture, and puts forward the improvement strategies of brand building and communication of Qi culture characteristics according to the problems.

Keywords

Qi culture, Cultural brand building, Cultural brand communication

1. The foundation of Qi culture brand building and dissemination

Qi culture is an important part of Chinese traditional culture. It is a culture with regional characteristics summarized and accumulated by ancestors in ancient Zibo area of Shandong Province through long-term life practice. It is the resource base for shaping and spreading Qi culture brand, which mainly includes Qi cultural relics, Qi history, Qi scholarship and Qi spirit.

1.1 Cultural relics of Qi state and Qi place

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The cultural relics of the State of Qi mainly refer to the material cultural heritage created by the ancestors in the territory of the ancient state of Qi, including "immovable cultural relics" and "movable cultural relics". The main difference between movable and immovable is whether manual transport can be carried out. "Immovable cultural relics" mainly refers to the ruins of palace buildings, urban residential areas, tombs and cemeteries that cannot be carried by artificial means as a whole, which can be called "monuments". "Movable cultural relics", that is, "antiquities", include bronze, ceramic, jade, gold and silver devices and inscriptions that can be moved by manual transport, such as Yan Wang sword, human foot Dun, etc.

1.2 The history of the Qi country

The history of the Qi country refers to the famous deeds and major historical events of the state and territory of Qi. For example, Duke Huan of Qi in the Spring and Autumn, the battle of Guiling, Confucius Wenshao, and Tian Dan's Fire Brigade broke Yan, all belong to the "Qi history".^[1]

1.3 Philosophy and social science

The philosophy and social science of the Qi country, referred to as "Qi academic", mainly consists of the system and thought created by the ancient sages of the state of Qi, including the theory of Taigong, Guanzi, Yanzi, Jixia and Qi's theory of military science.

1.4 Spiritual life in the Qi country

The spiritual life of the Qi country can be referred to as "Qi spirit", which overlaps with the current concept of "intangible cultural heritage", and can also be referred to as "Qi intangible cultural heritage". It includes religion, folk customs, science and technology, education, literature, music, dance, art, sports, medicine and health, etc.

2. Qi culture brand building and communication status

2.1 Brand overall construction status

British scholar David Ogilvy put forward the "brand image theory", which defines brand communication as the core of corporate behavior.^[2] In 1992, American scholar Schultz put forward the "integrated marketing theory", which helped the development of advertising and brand communication. Russian scholars believe that cultural brand includes cultural and historical identity and is a common value - inheritance.

Taking Disney and Marvel, which are successful examples in shaping and spreading foreign cultural brands, as examples, this paper analyzes the status quo of the overall construction of cultural brands. Disney and Marvel brand building strategies are the same, that is, through the perfect brand business module to complete the heritage of culture and values transmission. Create



IP around film and television entertainment, widely disseminate and publicize through media network means such as TV, radio, online live broadcast and theme store covering all ages, and build a theme park that brings immersive animation experience to the audience by using heat and influence, integrating the scenes and characters of movies and cartoons, and transforming virtual into reality; At the same time, it carries out derivative consumer goods authorization business based on film and television production, and authorizes the operation of offline retail stores, including souvenirs, plush dolls, cartoon books, DVDS, etc., as well as the development of tourist attractions, resorts and hotel operations. The perfect brand shaping process gives full play to the role of cultural resources, with both economic and social value, and the scale, volume and benefit of cultural brands are unique in the world.

To mark the advanced characteristic cultural brand building and dissemination, the scope of the audience covered by Qi culture needs to be further expanded. The preferences of the audience still need in-depth analysis. In recent years, in the film and television entertainment business sector, the overall unity of Qicultural IP has not been realized in terms of the role of animated films or the use of media means, and the generated animated characters and their linkage with the radiation industry and consumer products are less, and the overall brand awareness is weak.

2.2 Qi culture characteristic brand product status

Relying on Qi culture brand products, existing cultural tourism products, arts and crafts, film and television works. First of all, the cultural tourism products are mostly supported by Qi ruins, Qi culture theme parks and museums, such as Qi Ancient City Archaeological site Park, Jiang Taigong Temple, Guan Zhong Memorial Hall, Cuju Town, Qi Culture Museum, football Museum, etc., mainly to show people the content related to Qi culture, and meet other needs of leisure and entertainment relatively few cultural tourism products. Secondly, handicrafts are mainly made of character handicrafts made of celebrity images of Qi culture, cultural relics of different proportions and sizes, printed elements of Qi culture, and symbols of handicrafts, but the product has not carried out a detailed analysis of the product's target audience and other factors. Secondly, the number of film and television works of Qi culture is relatively small, which currently includes two categories: live action film and television works and animation film and television works. Mainly based on the background of the State of Qi in the Warring States period, the content of film and television works is created, or the life stories of historical celebrities in Zibo city are used as the starting point for the production of film and television products.

2.3 Qi culture characteristic brand industry status

At present, the existing and formed Qi culture brand industries include tourism, arts and crafts manufacturing, film and television industry and game industry. The tourism industry focuses on the field visit to the parks and museums of Yiqi cultural scenic area; The handicraft manufacturing industry is currently focused on the development of metal handicraft products sold in museums,



cultural relics such as Qi knife coins, sacrifice statues, Qi weapons and other artifacts and figure pieces, pottery and other ceramic crafts; The film and television industry mainly includes the production of "Warring States", "Sun Tzu Legend", "Qi Chou Wu Yan", "Jiang Ziya", "Cuju Boy" and other films and TV plays; The mobile side of the game industry "King of Glory", the hero role includes Jiang Ziya, Sun Bin, Bian Que, Zhong Wuyan and other historical celebrities in the cultural resources, the computer side "Three Kingdoms 11" in the Guanzhong character setting is corresponding to history, command, intelligence, political attributes are very high, of which the political attribute is the highest ranking of the whole game, with the special effect "Wang Zuo", The effect is that it has advantages in domestic production and talent discovery. Another example is Sun Bin, the military strategist of the State of Qi, who has superb military thought and strategy in history, and his characters in the game also have corresponding intelligence attributes.

In the stage of the birth and productization of Qi culture brand, the related products of Qi culture brand are all physical products, lacking virtual products produced by using new media thinking and fashion products to meet the needs of audiences, and the sales channel is single. In the stage of industrialization, the regional development value of Qi's cultural industry has not been fully released from the regional dimension. At the same time, there are situations in Qi's cultural brand industry that emphasis is placed on the development of tourism and less attention is paid to the film and television industry and the game industry, and there is no complete connection between the industries. What is more obvious is that the representative works in the film and television industry are shot and promoted by different production companies. Without consistent brand values transmission and cultural identity construction, the breadth of industry mining and the degree of adhesion between industries need to be further improved. In the stage of industrial clustering that needs to be further deepened, the integrated and market-oriented industrial system has not yet formed, and the promotion of unified characteristic brand communication and promotion mechanism needs to be strengthened, and the use of online media network means is low.

3. Qi culture brand building promotion strategy

3.1 Strengthen the depth of content mining and stimulate the internal vitality of culture

“The General Secretary pointed out that the prosperity of a country and a nation is always supported by the prosperity of culture. At present, civilization should strengthen its cultural self-confidence and constantly promote the prosperity and development of socialist culture.”^[3]

Strengthening the digging depth of regional cultural resources is the premise of stimulating cultural vitality. As a representative regional culture in Zibo and other surrounding areas, Qi culture is rich in content, extensive and profound. From historical relics to the governance



thoughts of sages, as well as the deeds of celebrities and historical events, these contents can be used as the basis for the branding and dissemination of Qi culture. For the preferences of different groups of audiences, such as focusing on concise and universal cultural points and highlights for the public; Aiming at the group of party and government cadres, it focuses on exploring the governance thought of Qi culture; Facing the young audience, we will launch Qi-culture youth books and virtual immersive products, continue to strengthen the depth of content mining, constantly stimulate the vitality of Qi-culture, and lay a good content and audience foundation for the brand building and communication of Qi-culture.

3.2 Form collective brand memory and enhance cultural identity

The audience in the Internet era will form personal media memory and collective memory in the process of using media. Media memory research takes the text symbols produced by media as the object of memory research, focusing on the influence of media content on collective memory, which can also be understood as examining the collective past narrated by media.^[4] Movies, variety shows, animation, etc. all imperceptibly enable the audience to form collective memory in the process, and the construction process of collective memory is also the identification of the concepts and culture transmitted by them.

Nishan Art Forum, Qi Culture Festival and other activities through audience participation are important ways to construct the collective memory of Qi culture brand. The film "Jiang Ziya" and the TV series "Cuju Boy" take Jiang Ziya, the former land of the State of Qi and the representative figure of Qi culture, or Cuju, an important image of Qi culture, as the theme, and establish a sense of identity aligned with culture in the process of plot advancement. Based on the Qi culture, through the shaping and communication of the media, the collective memory of the audience is constructed, the audience's recognition of the Qi culture is deepened, and the preparation is made for the building of the Qi culture brand.

3.3 Innovate brand communication methods and expand cultural influence

The communication culture brand should focus on the analysis of the historical background and communication context and adopt advanced and appropriate communication means. In the process of traditional media communication, the transmission and reception of information are relatively slow, mainly relying on traditional forms such as lectures and venue visits, resulting in weak demonstration effect.^[5] Compared with traditional media, new media has obvious advantages in communication speed, scope and amount of information. It uses new media to excavate the highlight content of Qi culture, integrate the two micro end, short video, micro film and other communication means, improve the efficiency of cultural brand communication, and attract young audiences to understand the rich connotation of Qi culture, thus helping to shape and spread Qi culture brand.



4. Conclusion

As a component of traditional Chinese culture and a representative of regional culture, Qi culture has rich connotations. It establishes the overall brand awareness, deeply digs into the content hotspots to build collective memory, integrates the isolated and fragmented resources of Qi culture, builds cultural brands under the system norms through existing industries and new communication means, and achieves both economic and social benefits. It is helpful to form a benign brand development model, so as to expand the radiation scope and influence of Qi culture and promote the protection and prosperity of regional culture.

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Emotions and Nature in Yu Dafu's Novel *Sinking*

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Abstract

Yu Dafu's novels have obvious lyrical characteristics. The novel *Sinking* carries Yu Dafu's deep patriotic emotions and his longing for his hometown, as well as his loneliness. He writes about his hope for love. Yu Dafu's emotions are related to his motherland, and he cares about his country no matter where he lives. In *Sinking*, Yu Dafu once wrote that the protagonist likes to read Wordsworth's English poetry, and he walks alone with a collection of Wordsworth's poems. Wordsworth is an English romantic poet. In the novel *Sinking*, Yu Dafu has expressed more than once the healing effect of nature on his loneliness. The strong national self-esteem and sometimes unfriendly experiences during his studies abroad made Yu Dafu feel lonely in his heart.

Keywords

Sinking, Yu Dafu, Emotions, Nature

1. Introduction

Yu Dafu's autobiographical and lyrical novels stand out in the history of modern literature. His novels are mainly lyrical, and his typical masterpiece *Sinking* has a clear lyrical meaning. In *Sinking*, Yu Dafu once wrote that the protagonist likes to read Wordsworth's English poetry, and he walks alone with a collection of Wordsworth's poems. In the novel, Yu Dafu translated Wordsworth's poem *The Solitary Reaper*. Wordsworth is an English romantic poet who is skilled in writing poetry related to nature. Yu Dafu added English poetry to his novel, and at the same time, he also added Chinese poetry, presenting a fusion flavor in the novel. The fresh nature and sincere emotions in the novel deeply attract readers. In the novel *Sinking*, Yu Dafu once wrote that the protagonist enjoys reading Wordsworth's English poetry, and Wordsworth's poetry appears in the first chapter. In Chinese cultural tradition, the expression of emotions is implicit, while Yu Dafu expresses his feelings towards his motherland in a straightforward and strong way at the end of the novel. He was influenced by both Chinese and Western cultures.



2.Sincere Emotions in the Novel

Yu Dafu is a modern Chinese writer, and among the writers of the 20th century in China, his works have a unique style. He studied abroad in Japan. On the one hand, Yu Dafu enjoys reading novels, and on the other hand, he also enjoys poetry. He is a talented writer. People are familiar with his novels, and his poetry creation is also impressive. He was influenced by European romanticism, and at the same time, he was also influenced by ancient Chinese literature. The novel *Sinking* carries Yu Dafu's profound patriotism and his longing for his hometown, as well as his loneliness. He also writes about his longing for love. The novel depicts a Chinese youth studying abroad. He feels lonely in the foreign environment. In the fourth chapter of the novel *Sinking*, Yu Dafu wrote about a scene that caused his emotions to fluctuate. The scenes of stars, moon, and the lights outside the window suddenly evoke a sense of sadness in the protagonist of the text. At this point, Yu Dafu wrote: Sentimental, too Sentimental! When the protagonist in the text feels negative feelings, such as being stared at by others at school, wanting to avoid his classmates, and always feeling lonely during class. The feelings brought by the environment, combined with his thoughts, make him generate many emotions. In *Sinking*, the protagonist of the novel experiences many emotional changes such as loneliness, sadness and tears, sadness and anger, joy and homesickness. It is easy for people to feel the emotional changes of Yu Dafu. At that time, China was facing difficulties, and the strong national self-esteem and sometimes unfriendly experiences of studying abroad made Yu Dafu feel lonely in his heart. He mentioned that nature is his refuge.

Yu Dafu's emotions are related to his motherland, and he cares about his country no matter where he lives. Yu Dafu mentioned in his novel that he took a walk with a collection of Wordsworth's poems. Yu Dafu and Wordsworth both focus on emotions in literature. At the end of Yu Dafu's novel *Sinking*, the protagonist shed tears and called out for the strength of the motherland. In Chinese cultural tradition, the expression of emotions is implicit, but Yu Dafu expresses his feelings towards his motherland in a straightforward and strong way at the end of his novel. This reinforces the lyrical features of the novel. Yu Dafu's patriotism is not only reflected in this article, but also in his concern for current affairs and love for Chinese culture. In times of national crisis, Yu Dafu wrote many patriotic works rich in emotions.

Yu Dafu's novels have obvious lyrical characteristics, and at the end of the novel *Sinking*, Yu Dafu once linked the bright stars with his motherland, containing feelings of longing. At the end of the article, Yu Dafu expresses his emotions sincerely and directly, which is obviously not the implicit tone of traditional Chinese poetry. He feels deep sadness due to missing his motherland, and then uncontrollably tears flow down his face. Yu Dafu moves readers with strong emotions, causing them to be touched in reading novels.

3.The Poetic Taste and Nature in The Novel

In Yu Dafu's novel *Sinking*, the male protagonist mentions that he was a poet. In the novel, Yu Dafu mentioned Heine's poetry collection and Wordsworth's poetry collection. Yu Dafu also wrote poems in the text. Yu Dafu is famous for his novels, But it is obvious that some poetic elements can be seen in the novel *Sinking*. Yu Dafu integrated poetry into his novel, and beyond this novel, poetry accompanied Yu Dafu's life. "Yu Dafu's literary career began and ended with poetry, and it was the creation of poetry that accompanied his wandering life." ^{[1] (p1)}

In the novel *Sinking*, Yu Dafu has expressed more than once the healing effect of nature on his



loneliness. As early as the summer of 1913, in his hometown of Fuyang, Yu Dafu wrote an ancient poem "Climbing the East Stork Mountain on a Summer Night of Guichou". At that time, Yu Dafu was studying in his hometown's study, and the overall mood of the poem was the scene of Yu Dafu walking alone on a quiet night. This poem was created by Yu Dafu during his diligent study in his hometown. This poem has the beauty of traditional Chinese poetry, for example, Yu Dafu used the word "Flower Shadow". At the end of *Sinking*, the protagonist walks alone under the cold moon, shedding tears as he looks at his own thin and long shadow, feeling heartbroken. The image of "shadow" used by Yu Dafu here is often seen in ancient Chinese literature. Yu Dafu blends the image of "shadow" with the cold weather, the seaside, the cold moon and tears in the text to create a solitary and cold atmosphere, making his lonely and melancholic monologue even more touching.

Although Yu Dafu enjoys reading Wordsworth's natural poetry, their views on poetry are not entirely the same. In *Sinking*, Yu Dafu expressed his view that "English poetry is English poetry. Chinese poetry is Chinese poetry." Yu Dafu, who is good at writing ancient poetry and loves English poetry, may have realized that poetry written in two languages has different rhythmic beauty. The relationship between rhythm and poetry, poet Wen Yiduo proposed that rhythm is a necessary condition for art. He advocated the "three beauties" of poetry: music beauty, painting beauty, and architectural beauty. Both Wen Yiduo and Yu Dafu realized the beauty of poetry's rhythm.

How does the beauty and poetic flavor of language come from Yu Dafu's novel *Sinking*? Yu Dafu has a meticulous and sharp perception of language. When describing the beauty of the sky, Yu Dafu used different adjectives and vividly depicted the clarity of the sky. In the novel, Yu Dafu uses a lot of "Qing" characters. He likes to write landscapes with "Qing". "'Qing' originated in ancient China and is one of the categories of Chinese classical aesthetics."^[2] This "Qing" has the poetic quality of ancient Chinese poetry. In addition, "qing" in Chinese characters is opposite to the character "zhuo". The character "qing" has multiple meanings, first of all, it means pure and transparent without mixing. Second of all, it means clean. Finally, it means quiet.

Whether creating novels or poetry, Yu Dafu likes to use the image of plum blossoms. The character of the plum blossom is loved by ancient Chinese poets. It blooms without succumbing to the cold and frost. In ancient times, there were many poems about plum blossoms, and painting plum blossoms was also used in the creation of ceramic works such as vases and bowls. In 1945, when Yu Dafu was abroad, he wrote a poem. He thought of plum blossoms again. The reason was that there were plum blossoms in Yu Dafu's hometown, which made him miss his hometown.

4. Freshness and Nature

The poet Wordsworth mentioned by Yu Dafu in his novel is a poet who loves nature. He studied at the University of Cambridge when he was young. The scenery in Wordsworth's works is full of natural charm. We can see many small animals in his poetry, such as lambs, green sparrows, deer, rabbits and horses. Some poems also mention flowers, mountains and rivers. Flowers, for example daffodils, waterfalls, streams, and blue sea. He often directly uses flowers or animals as poetic names (such as daffodils, green sparrows). He hopes to use the beauty of nature to draw people's attention to nature again.

Obviously, Yu Dafu is fond of Wordsworth's natural poetry. In the natural environment, the protagonist of the novel feels comfortable in nature, imagining him sleeping in the arms of his



loving mother, and imagining him as if he is on the coast of southern Europe. He walked into the embrace of nature, where natural scenery had a healing effect on his body and mind. The protagonist in the text stands alone in the infinite nature, gazing at the sky and saying that such an environment is his refuge. He hopes to live in the embrace of nature and grow old in the pure countryside. Sometimes he likes to stroll alone with a collection of Wordsworth's poems. He said that taking a leisurely stroll in the sunset was very enjoyable. Why does the protagonist feel that nature is his refuge? He often felt the gaze of the students in school towards him, and he really hoped that his classmates would come to him and say something, but when no one came to chat with him, he felt increasingly lonely. Yu Dafu is also skilled in using fresh and beautiful language to depict scenes. The charm of poetry and painting is endless. "Painting in poetry, poetry in painting" was proposed by Su Shi. The influence of poetry and painting on Yu Dafu can also be seen in *Sinking*: the image of "green mountains" in poetry can also be seen in Chinese painting.

In addition, farmers and rural scenery are typical images of pastoral themes. In the novel *Sinking*, Yu Dafu wrote that he accidentally met a farmer; As he walked on the narrow path in the middle of the rice field, he saw dew droplets on the rice and several farmhouses; The rice fields next to his hotel and the rice fields in the plain, in Yu Dafu's descriptions, make people feel that he loves to be close to nature. When he was planning to move into a garden on a hill, he had a brief conversation with the owner of the garden (a farmer in his fifties). This conversation is very simple and concise, without using any finely crafted language. This passage is in the fifth part of the novel, where the language style has changed compared to the earlier part of the novel, becoming simple and fluent. The dialogue with the farmer in the text is concise and clean, The expression is more direct and refreshing.

5. Conclusion

Yu Dafu's novels are rich in emotions, with language that is sometimes exquisite and sometimes natural and fresh. Yu Dafu loves nature, and although he is in a foreign land, he still has deep emotions for his hometown. Yu Dafu studies Western poetry and also studies Chinese poetry. He integrates poetry into his novels, making readers feel the beauty of poetry while reading novels.

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A Study on Teaching Chinese Oral Format Based on the International Chinese Language Education Chinese Proficiency Level Standards

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Abstract

Spoken language format is an important element in the teaching of international spoken Chinese. The Ministry of Education and the State Language and Literature Commission released the Chinese Language Proficiency Level Standards for International Chinese Language Education in 2021, in which 52 modern Chinese spoken formats are included as important references for teaching spoken formats in international Chinese language education. This paper firstly divides the categories of spoken formats in the International Chinese Language Level Standards for Chinese Language Education from three perspectives: degree of cohesion, grammatical units, and central predicates, then analyzes their features in terms of syntax, semantics, and pragmatics, and finally puts forward a few suggestions for the teaching of spoken formats in the International Chinese Language Level Standards for Chinese Language Education.

Keywords

International Chinese Language Education Chinese Language Proficiency Level Standards (ICE-CLPS), Spoken Chinese format, Teaching

1. Introduction

The fundamental goal of teaching Chinese as a foreign language is to enable learners to master the ability of communicating in Chinese.^{[1]P.69} As the modern spoken



Chinese format is characterized by high frequency of use and strong oral color, learning the spoken format will help students master authentic Chinese oral expressions.

The International Chinese Language Proficiency Standards for Chinese Language Education (hereinafter referred to as "Level Standards"), which will be officially implemented on July 1, 2021, is an important reference for the overall design of international Chinese language education in the new era, the preparation of teaching materials, classroom teaching and testing, as well as the basis for the proposition of the standardized and normative language exams for international Chinese language, and for the evaluation of various kinds of Chinese language teaching and learning innovations. [2] The 52 modern spoken Chinese formats included in the Level Standard will also become an important reference for teaching international Chinese spoken formats in the future.

Therefore, this paper will study the spoken formats in the Level Standards and put forward practical suggestions for their teaching, with a view to providing some references for the teaching of international Chinese spoken formats.

2. Categories of spoken language formats in the Level Standards

Next we will classify the categories of spoken formats in the Level Standards in terms of degree of cohesion, grammatical units, and central predicates.

2.1 Divided by the degree of Solidification

Jia Guangmao(贾光茂) et al. (2008) categorize Chinese chunks into "solidified structures" and "semi-solidified structures" according to the degree of solidification. A solidified structure is one whose structure is immutable and whose components cannot be replaced at will, while a semi-solidified structure is equivalent to restrictive phrases and sentence frames, whose structure can be changed. [3] According to this categorization, we can also classify the spoken formats in the Level Standards into two types: condensed and semi-condensed.

There are only four condensed forms in the Level Standard, namely "不管怎样说", "真有你/他/她的" in Grade 5 and "说到/想到哪儿去了" and "(不过/但/可是) 话又说回来" in Grades 7-9, while the rest are semi-condensed, such as "X is X", "X 就 X (点儿) 吧" and X 什么 (啊) ". " and "不 X 白不 X".

2.2 Divided by grammatical units

According to grammatical units, we can categorize the spoken formats in the Level Standards into "single-sentence formats" and "compound-sentence formats".

2.2.1 Single sentence format

There is a category of spoken formats in the Level Standards that are relatively simple in structure and form, consisting of only one part, such as "该……了", "都……了", "还 X 呢", etc. We call this "single-sentence format".



Of the 52 speaking formats in the Level Standards, 35 are single-sentence formats, or about 67% of all speaking formats. Among them, all the speaking formats in Elementary (Levels 2 to 3) are single-sentence formats; of the 32 speaking formats in Intermediate (Levels 4 to 6), 21 are single-sentence formats, which account for about 66% of the speaking formats in Intermediate; and of the 15 speaking formats in Advanced (Levels 7 to 9), 9 are single-sentence formats, which account for 60% of the speaking formats in Advanced. From this we can see that the spoken formats in the Level Standards are dominated by single-sentence formats, but the proportion of single-sentence structure formats gradually decreases with higher levels.

2.2.2 Compound sentence format

Another part of the Level Standard is a two-part spoken format, such as "X 是 X, Y 是 Y", "X 也得 X, Y 也得 Y", etc., which we refer to as a compound sentence format.

Compound sentence formats begin to appear at Level IV. There are 17 complex sentence formats in the Levels, representing approximately 33% of all spoken formats. Among them, there are 11 intermediate complex sentence formats, which account for about 34% of the intermediate spoken formats, and 6 advanced complex sentence formats, which account for 40% of the advanced spoken formats. From this we can see that the proportion of complex sentence formats gradually increases as the level increases.

2.3 Divided by central predicate

According to the central predicate, the spoken forms in the Level Standard can be divided into speaking class, The word class of “是”, The word class of “有”, The word class of “看（瞧）”, The word class of “X” and other classes.

A. Speaking class

Some of the spoken forms in the Level Criteria have central predicates such as "说", "提", and other verbs related to speech, and we call these forms "Speaking class" forms. Speech-like formats in the Level Standards include: "说什么也得 X" "别提（有）多 X 了" "说到哪儿去了" "话（说）是这么说，不过/可/可是……".

B. The word class of “是”

There is a category of spoken forms in the Level Standards in which the central predicate is the verb of judgment "to be", which we refer to as "is" spoken forms. For example, "X is X, Y is Y", "X is it, Y is it".

C. The word class of “有”

Spoken forms in which the central predicate is "有" are called the word class of "有" spoken forms. Some of the spoken forms of "有" in the Level Standards are "真有你/他/她的", "哪有 X 这么 Y 的/有 X 这样 Y 的吗", and so on.

D. The word class of “看（瞧）”



For the spoken forms in which the central predicate is "看" or "瞧", we call them the word class of "看(瞧)" spoken forms. In the Level Standards, the spoken forms of the word "看(瞧)" include "看/瞧把+宾语(施事)+X得""看/瞧你那(X)样", "看在X的面子上", etc.

E. The word class of "X"

We call the spoken forms in which the central predicate is uncertain as "X" spoken forms. For example, "X就X(点儿)吧", "不X白不X", "X什么X", etc. The largest number of spoken forms in this category is 20. This category is the most numerous in the Standard, with a total of twenty.

F. Other categories

In addition to the above formats, there are four formats in the Level Standard, which we cannot temporarily classify into the above categories, so we call them "other categories", these four formats are "好你个X", "放着X不Y", "X归X, Y归Y" and "不知X的".

3. The characteristics of oral format in "Grade Standards"

The spoken forms in the Level Standards are syntactically holistic, semantically abstract and highly context-dependent, and pragmatically strongly emotional. In the following, we will analyze the characteristics of the spoken formats in the Level Standards from these aspects.

3.1 Holistic

Wei Zaijiang(魏在江) (2022) points out that when analyzing complex words, it is important to analyze the whole word as a basic unit, rather than simply looking at the word as a combination of different components. ^[4]This method of analysis also applies to the analysis of spoken language formats in the Rank Criteria. Grammatically, the spoken language format in the Grade Standard is holistic, meaning that it is not appropriate to split up the parts when understanding and using them, but rather to understand and use them as a whole.

For example: "看他说的"(看他X的), it can't simply be split into "看+他说的", which is understood as "看(听)'他'说的什么", but to understand its overall meaning: "'他'说的话有失偏颇"; "瞧你那窝囊样瞧你那窝囊样"(瞧你那X样)(瞧你那X样) also can not be simply split into "瞧+你那窝囊样", because the speaker does not mean to show the listener his own appearance, but to mock the listener's "窝囊"; "你想到哪儿去了" is not asking what the other person is thinking, but rather persuading the other person not to think too much, so it can not simply be split into "想+到+哪儿+去了", but rather to understand it as a whole.

3.2 Abstraction

The holistic nature of the spoken language format in the Level Standards leads to its abstract nature, i.e., its overall meaning is formed by the integration and abstraction of



the individual components.

Let's take a look at the format of "放着 X 不 Y". Try the following sentences.

- A. 有人说他傻, 放着好日子不过, 去当那个又苦又累的穷村官, 图个啥? (新华社 2001 年 4 月新闻报道)
- B. 这人真傻, 放着仕途不走, 偏找罪受。(1994 年报刊精选)
- C. 城里人不理解, 山里人更不理解: 放着清福不享, 回这老山沟干啥? (1995 年 10 月《人民日报》)

The "X" in this format is often abstract things such as "好日子", "仕途", "清福", etc.

But we know that only concrete and tangible things can be "放着". However, we know that only concrete and sensible things can be "放置、搁置", but in the format of "放着 X 不 Y", Under the action of spatial metaphor mechanism, "放着" is projected from the concrete space domain to the abstract space domain, and in the sense, it does not simply mean "放置、搁置", but generally refers to "有" and "可以". The format 放着 X 不 Y" also has the meaning of "明明有更好的选择, 而某人却偏偏选择了其他"

Look again at "X 到 Y 头上来了". Try the following sentences:

- D. 我还没找你算账呢, 你倒先找到我头上来了! (内省)
- E. 工商、税务、公安、市容、消防、环保、供电、供水等部门都得照顾到, 稍不注意, 略不小心, 就不知什么麻烦找到你头上来了。(1993 年《作家文摘》)
- F. 他想, 小正的爹爹实在讨厌, 自己的儿子说谎也不去管, 倒是管到他头上来了。(《残雪自选集》)

In this context, "找到你/我头上来了" is not literally "到某人头上找某件东西", nor is "管到你头上来了" "到你头上管某事". The format "X 到 Y 头上来了" is abstract. Since "头" is one of the most important parts of the human body, it is used here to refer to a person, and the phrase "找到你/我头上来了" means "找你" or "找我". "管到他头上来了" means "管他".

3.3 Context dependency

Some of the spoken formats in the Level Standards are highly context-dependent and convey different meanings in different contexts. For example, "X 什么":

- G. 莉莉突然笑了起来, 旁人问: "你笑什么?" (内省)
- H. 有一回, 几个“牛鬼蛇神”正在说笑, “造反派”闯进来, 大声喝问“你们笑什么?!” (1994 年《人民日报》)

In example "G", the phrase "笑什么" is a question, and its actual meaning is the same as its literal meaning, i.e., "为什么笑". In example "H", the rebels say "笑什么" in a reprimanding sense, meaning "不准笑". In this case, the semantic meaning of "笑什



么" can only be distinguished in the specific context.

Another example is "好你个 X", which sometimes expresses positive attitudes such as approval and surprise, while at other times it expresses negative attitudes such as reproach and complaint. Such as:

I. 宋世平夸: “好你个余雄, 你没醉啊, 我真是崇拜死你了。(韩寒《三重门》)

J. 他一阵惊喜, “好你个老喜, 又让我当副村长。”(刘震云《故乡天下黄花》)

K. 俞汉谋在一旁气得脸上的青筋直蹦, 喝道: “好你个李大麻子, 竟敢放走劫匪!

(CCL 语料库)

L. 妻子感到非常委屈, 说: “好你个鹿道有, 怎么一点亲情也没有呢!” (1994 年报刊精选)

In Example “I”, it is obvious that Song Shiping said "好你个余雄" in order to praise 余雄. In example J, it can be seen from the context that "他" is happy when he speaks, and "好你个老喜" also expresses "他" 's attitude of gratitude or approval to "老喜".

In example “K”, Yu Hanmo said "好你个李大麻子" when he was angry; In example “L”, the word "妻子" is said in the case of grievance, "好你个鹿道有." Therefore, the 好你个 X" in example “K “L””has the meaning of blaming or complaining to the other person.

3.4 Strong emotional color

The format of spoken Chinese is "subjective", that is, the discourse contains the speaker's position, attitude and feelings. [5] The colloquial format in "Grade Standard" is rich in emotional color and expresses strong emotions. "要 X 没 X, 要 Y 没 Y"

Compare these two sentences:

M. 我们都是些跑腿的, 既没有钱, 又没有权。(内省)

N. 我们都是些跑腿的, 要钱没钱, 要权没权。(张平《十面埋伏》)

Examples “M” and “N” express the negative attitude that "'we' are just errand boys, with no money and no power", the emotional color is quite different. Example (13) is just stating the fact that "'we' have no money and no power", while example (14) shows the speaker's helpless attitude, which is much stronger.

O. 她简直跟她妈一个模子刻的, 说起话来粗声粗气, 生一个孩子就胖得象个桶, 要长相没长相, 要身材没身材, 要性格没性格。唉, 当初怎么就找了她! (CCL 语料库)

Obviously, example “O” expresses the speaker's dissatisfaction with his wife, and the "要长相没长相, 要身材没身材, 要性格没性格" format of "no looks, no figure, no character" brings out the speaker's dissatisfaction even more prominently.

In addition to this, colloquial formats such as "还 X 呢" "真有你的" "X 什么 X" have



strong emotional overtones, e.g.:

P. 切！还大学生呢！比泼妇还泼！（六六《双面胶》）

Q. 两人发出一阵暴笑。超仔重重地拍了一下阿呆的肩膀，说：“好小子，真有你的！”
（《读者》）

R. 她忍无可忍，当着许多人的面一拍桌子跳起来：“你喊什么喊！”然后愤然离席、辞职。（CCL 语料库）

Examples “P” to “R” express the speaker's contempt, approval, and anger, respectively, while “还大学生呢”, “真有你的”, and “喊什么喊” greatly enhance the speaker's tone and the emotional color of the sentence.

4. Strategies for Teaching Oral Format in the Grade Level Standards

4.1 holistic approach

Kong Lingyue(孔令跃) (2013) proposes to apply the "block teaching theory" to oral teaching, i.e., to teach some fixed phrases and fixed usage in a holistic way. [6]As the oral formats in the Level Standards are characterized by "wholeness" and "abstraction", it is even more important for teachers to pay attention to the teaching of oral formats as a whole. Teachers should guide students to understand and use the oral formats in the Level Standards as a whole, rather than breaking them down. For example, when teaching the spoken form "X 什么 X", the teacher does not need to explain each of its components "X" and "什么", but only needs to tell the students that the structure expresses an understanding of what the other person is saying or doing. The teacher does not need to explain each of the components "X" and "什么", It is not necessary to explain the meaning of "强调做某事的好处" in this structure.

4.2 Situation teaching

The spoken forms in the Level Standard are context-dependent and strongly emotional, which requires teachers to create situations and contexts for students to understand the meaning of spoken forms in specific contexts. For example, the format "X 什么 X" can express both dissatisfaction and boredom, as well as modesty and politeness, and teachers need to provide students with two different contexts when explaining this format. Teachers can also use a variety of teaching tools to make students feel more intuitively the strong feelings expressed in the spoken form. For example, when explaining spoken forms such as "还 X 呢" and "真有你/他/她的", teachers can play movies and let students role-play to let students experience the speaker's feelings when using these forms.

4.3 Enhanced contrast

There are a number of similar structures or semantically similar speaking formats in the Level Standards. For example, the Grade 5 format "看你 X 的/瞧他 X 的" and the



Grade 6 format "看/瞧把+宾语(施事)+X得", which are similar in structure, may be confused by students when they are learning. Before explaining the Grade 6 format "看/瞧把+宾语(施事)+X得", the teacher can lead the students to review the Grade 5 format "看你X的/瞧他X的", and remind the students of the differences between the two. Another example is that the three-level format "X什么(啊)" and the five-level format "X什么X" are not only similar in structure, but also basically the same in semantics, except that the latter is stronger in tone. Teachers can compare the two formats by showing example sentences, so that students can realize the subtle differences in the expression of emotions.

5. Conclusion

To sum up, the Level Standards' arrangement of spoken formats is reasonable, and the selected spoken formats are of moderate difficulty and can reflect the characteristics of Chinese oral communication, which provides an important reference for the teaching of international Chinese spoken formats. In the process of teaching, teachers should guide students to understand and use the spoken formats as a whole, create situations for students to understand their meaning in specific situations and contexts, and strengthen the comparison of structurally or semantically similar spoken formats, so that students can appreciate their differences and avoid confusion. Thus, the teaching effect of oral formats can be improved and students' Chinese communication skills can be enhanced.

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On the Artistic Expression of the Beauty of Autumn Night in a Mountain Dwelling

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Abstract

Wang Wei(王维) is an outstanding representative of the Tang Dynasty landscape and idyllic poems, and "Autumn Night in a Mountain Dwelling" is a poem in which there is a painting, and there is a poem in the painting, which is played to the fullest extent. Wang Wei was known as the "Poetry Buddha". Influenced by his family environment, he practiced Buddhism in his early years, and in the face of the cruel political reality, he lived in seclusion at the foot of the Zhongnan Mountain in his twilight years, and his works during this period of time also show a clear and quiet beauty. The beautiful scenery presented in this poem is not only a combination of imagery, but also a combination of color as an outstanding painter, which conveys the spirit of the scene and gives people the feeling of "entering a painting"; its meaning is beautiful and far-reaching, and its feelings and situation complement each other.

Keywords

Color, Aesthetic feeling, Artistic conception, Ideal

1. Introduction

Since ancient times, there has been a feeling of sadness whenever autumn comes. Autumn Night in a Mountain Dwelling is a masterpiece written by Wang Wei in his later years when he went into seclusion, and it is a representative work of his "landscape and idyllic garden" poems. With his unique observation angle and writing skills, Wang Wei describes the scenery of autumn dusk and night after rain in the mountains, depicting a unique Chinese beauty in a fascinating way. The sense of beauty is not a single concept, its connotation is extremely rich, the sense of beauty in ancient poems of China usually includes the beauty of nature, the beauty of freedom, the beauty of morality, the beauty of will and so on, the Chinese sense of beauty is a kind of fusion of realistic



beauty and spiritual beauty. In "Autumn Night in Mountain Dwelling", the poet Wang Wei presents us the unique beauty of autumn mountains and forests through his superb creative thinking.

2. The dynamic beauty to reflect the static beauty

Wang Wei was known as the "Poetry Buddha". Influenced by his family environment, he practiced Buddhism in his early years, and in the face of the cruel political reality, he lived in seclusion at the foot of the Zhongnan Mountain in his twilight years, and his works during this period of time also show a clear and quiet beauty. His poems are seldom rendered, but in "Autumn Night at Mountain Dwelling", he combines the expression of motion and stillness to set off the stillness with motion. For example, in the first line of the poem, "The bright moon shines among the pines, clear spring water flows over stones"(明月松间照 清泉石上流), the description of motion and stillness captures the light and shadow of the bright moon among the pines, and records the sound of the water flowing over the stones, which presents us with a different image from both a visual and an auditory point of view. From both visual and auditory perspectives, the poem presents us with a description of the bleakness of the autumn night that is different from that of previous literati. "Washer-girls return chuckling behind the bamboos"(竹喧归浣女) is the Washer-girls raccoon return, walking in the bamboo forest path scene and playful laughter under the pen, all of this is so coordinated, people read it will feel fresh and natural, both audio and visual way of describing for us to show us a beautiful autumn twilight picture.

From the perspective of reading the poem, let's analyze the "The bright moon shines among the pines, clear spring water flows over stones" line, not only the autumn night mountain scenery is aptly depicted, but also the beauty of the mood of the first two lines of the first line of the rendering of the beauty of the autumn valley, a rain will be washed over the mountains, mist, fresh air, scenery charming and beautiful as a paradise. The scenery is as beautiful and beautiful as a paradise in the world. At this time and then the first line and this link together to see, the valley in the rain after the vapor filled the forest, after the rain makes the moonlight at night exceptionally bright and moving, sprinkled on top of the pine forest so that it is more emerald green. And the spring because just after a heavy rain, seems particularly full, a ray of moonlight reflected in the water, from a distance, it looks like a pool of mercury. Spring water murmuring flow through the mountains, hit the small stones, big stones, like a moving symphony, moonlight, pine forest chanting make the whole scene more lovely. The two verbs "to shine" and "to flow", one from the tilt of the moon, the other from the feed of the spring water, one still and the other, give a feeling of the pulsation of heaven and earth [1]. Reading the poem here, we can also feel Wang Wei in the mountains and forests of the Tang Dynasty thousands of years ago, in between heaven and earth and the moon, feel the freshness and wetness after the rain, appreciate the moonlight spread over the pine forests, listen to the murmuring sound of springs on the rocks, body and mind and nature have reached the realm of the unity of heaven and man.

Looking at the scenery depicted in this poem, the silver glow of the autumn moon sprinkles the verdant pines with a mist. The streams in the mountains are beginning to rise, and on the stone steps along the path, a clear spring flows by, emitting a crisp sound of water. The poem begins by focusing on the "empty mountains," meaning that they are thickly wooded and sheltered from people's activities, as in "Luchai"(《鹿柴》) "I see no one on the empty mountains, but I hear the



sound of people's voices." But the writer does not write from the absence of sound and things, but from the presence of sound and things. [2] The sound of the mountain springs flowing from the rocks echoes in the dense forest like a beautiful symphony, setting off the silence of this forest. The author writes the sound but not noisy, only with the maiden's hip playful noise and spring water flowing over the stone gurgling sound of these two sounds will be the quiet of the mountain forest written just right, more than a sound is too noisy, less than a sound will be in vain to leave the empty silence to sound to highlight the quiet, so that the poem in the audio-visual expression of the beauty of the good effect.

3. Rich and light color beauty

Wang Wei was not only highly accomplished in poetry, but also in painting and painting theory. He created a school of ink and water landscape painting, and his "Wang of River Drawing" (《辋川图》) and "Landscape Drawing" are both treasures of Tang Dynasty painting. In this poem, Wang Wei fully demonstrates his artistic skill in painting. In the first couplet, he writes about the cleansing of the mountains and forests by the fresh rain in autumn, which makes the mountains and forests new and vibrant. After a hot summer and an autumn rain, the mountains have been refreshed. The fall season is already refreshing, and the mountains at night have a different kind of refreshing atmosphere. In the middle of the jaw line, the moon is in the sky, the moonlight covers the valley, the clear spring reflecting the moonlight like a flawless practice, shining brightly in the night, traveling through the valley, hitting the rocks, emitting a clear and crisp sound, so that people listen to it as if the spring water is singing. These two lines seem to move the brush to write the scene, but actually write the scene like a picture, so that the poem is natural and moving.

If you only read the first and second lines of the poem, then it can only present a natural and pure mood, but read it a few more times and feel a little less alive. Wang Wei writes in the first line of the neck line: "Washer-girls return chuckling behind the bamboos", the bamboo forest is silent, but the girl returning from the raccoon playfully, the bamboo forest is lush and green, the girl is naïve and innocent. Raccoon girl as the main character, will be hard-working beautiful raccoon girl walking while the scene into the quiet mountains, giving the poem a dynamic energy, vitality is also flowing here, lighting up the whole valley, raccoon girl elegant image into people's hearts. The last line of the neck link writes "the fishing boat under the lotus movement", the fishing boat nets home downstream, through the lotus leaves, cutting through the water, the moon shadow, the fishermen's life and the fragrance of the lotus moon color intermingled with each other, the beauty of nature and the beauty of the human being perfectly integrated together, sketching out a picture of a simple and beautiful life. And the most ingenious thing about this couplet is that the fishing boat appears only after the lotus moves, and the raccoon lady is seen only after hearing the clamor of the bamboo forest, with a full sense of camera and picture. Finally, the last couplet, Wang Wei from the scene and feelings, a gentle sigh, even if the spring has passed, but also enough to make people stay and forget, to the mountains of the autumn scenery gives great affirmation. Just between the cross, it can make people feel the spring and autumn in the mountains, the victory of the spring scenery is desirable, but the beauty of the autumn scenery is also enough to make people stop, we leave enough space for imagination.

Wang Wei not only presented the beautiful scenery in the poem is not only a combination of imagery, but also as an outstanding painter's combination of colors. In the line "after the new rain



on the empty mountains", the mountains are diaphanous and azure after the autumn rain, the mountains are verdant after the rain, and the dense mist is white; in the line "the bright moon shines among the pines", the moon is a cool silver, and the forest is pine green with pine scent; "Lotus move under the fishing boat"(莲动下渔舟) in the sentence, the lotus flower swaying, lotus leaves, is the delicate pink and verdant green. The combination of colors such as green, white, silver, green and red makes this poem about autumn but not cold, about mountains but not monotonous, and although the fragrance of spring has already rested, you can still feel the greenness and vitality from it. Wang Wei was very good at expressing and presenting colors, and in his poem "Made at Rim Chuan Chuang under the Rain", he captured various colors in a rich and harmonious way through the description of images such as paddy fields, egrets, summer eyes, dewdrops, and seagulls. As a painter, Wang Wei was the author of "The Secret of Painting" and was very skilled in the use of color. Su Shi's claim that his poems contain paintings and his paintings contain poems is well deserved.

4.Social beauty embodied in natural beauty

Wang Wei has a high attainment in the observation of nature, and he is not only able to make a generalized description of the majestic scenery, but also able to make a detailed grasp of the various imagery suitable for expressing his own interest in life, forming a unique mood. Wang Wei is a representative of the Tang Dynasty's landscape and idyllic poems, and one of the most notable points of his landscape and idyllic poems is that he creates a peaceful rather than noisy realm with vivid and lively language. The poem borrows "bright moon", "green pine", "clear spring" and other intentions to express the author's noble personality and vision; The second couplet describes "Washer-girls return chuckling behind the bamboos" and "fishing boats singing songs in the evening", which symbolizes political harmony and expresses the poet's yearning for a better society. In terms of the social background of Wang Wei, he was born in the Tang Dynasty, and he had seen the most beautiful scenery of the Tang Dynasty, and he had been a scholar and had seen all the flowers in Chang'an, so he wrote a piece of bold and bright poems when he was young. Later, when Li Linfu(李林甫) was in power, he excluded the dissidents, and Wang Wei was relegated several times, and became more and more obsessed with Buddhism and Zen, and gradually got tired of his career, and returned to the mountains and forests to make poems with the qin, and make friends with his poems.

This poem presents us with the joy of Wang Wei's seclusion. The night is deepening, the wind is blowing, the moon is bright, the pines are shadowed, the springs are murmuring, the night is quiet, and the mountains are empty. "The moon shines among the pines, clear spring water flows over stones." After the rain, the woods are too clean to be clean, the moonlight is sprinkled in the woods, and the mountain springs are gurgling. It gives you a feeling of freshness that lingers for a long time. The "fishing boat" and the "raccoon lady" traveling between the pine forest, the moonlight and the mountain springs and streams, with their beautiful images of leisurely and casual, hardworking and kind-hearted, not only reflect the author's desire for a quiet and simple life, but also reflect his hatred of the world. In his poems, "moon", "spring", "pine", "bamboo", "lotus" and other imagery express the poet's pursuit of lofty ideals. The poet melts this noble character into his poetry, making it full of the breath and soul of life [4].

Although most of the literati had the feeling of "sadness and silence in autumn", "The poet is still



happy to stay in the mountains" expressed his open-mindedness in a very relaxed way with the phrase "the king and grandchildren can stay". As stated in "Caigentan(《菜根谭》)", one should not be alarmed by favors and disgraces, and there is no intention to stay or go. In fact, withering is also a part of life, and life, like blossoming and shedding of flowers, is a journey, so one should accept it with openness. The saying, "When you are at the end of your journey, sit back and watch the clouds rise," is also a visualization of the essence of life. [5] Conformity to nature is Wang Wei's poeticized attitude towards life. This poem depicts the twilight in the mountains in a charming way. The phrase "the king's grandson may stay" comes from "The king's grandson returns" in "Chu Rhetoric - Recruiting the Hermit", but the second half of the phrase, "In the mountains, we cannot stay for long!" Qu Yuan thought that although the mountains were beautiful, he couldn't stay there for long, but he had to return to the imperial court, but Wang Wei's "I can stay" showed that he, as a scholar in the feudal society, had to stay away from the imperial court to keep himself clean. But did Wang Wei really let go? Here, he borrowed the title of Wang Sun from the Chu Rhetoric to show his heart for the country and the world, but with the sycophants in power, the author showed his love for the mountains and the wilderness and his dislike for the world through the depiction of his life in seclusion. The arrival of autumn makes everything refreshing, which is the purity of the poet's mind. The "scene" written by Wang Wei is in fact the visualization of his "heart", and the only way to express the feelings of his heart is to express them through external objects, so as to make the readers feel a long, far-reaching, and stirring mood in the reading.

5. Conclusion

All in all, Wang Wei is a representative figure of Chinese classical landscape poetry, whose transcendent aesthetic realm and transcendent Zen, does have its unique artistic charm. The poet is not only good at expressing his feelings with the scenery, but also good at conveying the spirit with the scenery, giving people the feeling of "entering a painting"; his meaning is beautiful and far-reaching, and his feelings and situation complement each other. In the "Autumn Night in a Mountain Dwelling", there is a combination of static and dynamic beauty, to write static, so that before one's eyes the beauty of nature, but also with the color depiction of the scenery, so that the poems presented in the rich and clear colors, and finally the poet in the scenery, through the description of the autumn scenery to write the political and human harmony, expressed the pursuit of Wang Wei's beauty of the community, so that the mood and the scenery complement each other, making the readers taste the infinite interest.

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Analysis on the Path of Constructing the Characteristic Curriculum System of Industrial Culture in Higher Vocational Colleges^①

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Abstract

The construction of the curriculum system with industrial culture characteristics in higher vocational colleges should be consistent with the construction task of the school and complement each other. The path to continuously promote the construction of the curriculum system with industrial culture characteristics in the school can be explored from four aspects: investigating the development path of industrial culture in China and developed countries in the world, exploring the path of teacher training, determining the standard of characteristic curriculum, and forming the education action plan.

Keywords

Higher Vocational College, Industrial culture, Curriculum system

To transform China from a manufacturing power to a manufacturing power, the cultural value system needs to reflect on and rebuild a lot of content, and solving structural contradictions is far more difficult and time-consuming than solving total contradictions. This is not only an opportunity, but also a challenge and a responsibility for higher vocational colleges. Strengthening the construction of industrial culture is a spiritual subject belonging to the upgrading of the manufacturing industry, and higher vocational colleges should build an industrial culture curriculum system with the characteristics of "ingenuity, craftsmanship, and craftsmanship", improve the quality of school education and teaching, help cultivate the new advantages of

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"quality dividend" of our population, and lead other higher vocational colleges to develop together.

1. To investigate the development path of industrial culture in China and developed countries in the world

Before building the socialist industrial culture curriculum system with Chinese characteristics, higher vocational colleges should first make clear the development path of industrial culture experience in the developed countries in each stage of the previous three industrial revolutions, and then compare and analyze the development path of China's industrial culture experience in the 40 years of reform and opening up. In order to find out what specific requirements the scientific, technological, economic and social connotation of the fourth industrial revolution and the disruptive impact put forward for the development of China's industrial culture. On this basis, predict the international, domestic, provincial and local economic situation, investigate the upper limit of excellence and lower limit of qualification requirements of enterprises of various types and sizes at all levels for different majors and different categories of technical talents, and make use of the data of the current situation of industrial culture courses offered by domestic colleges and universities to evaluate the same industry and evaluate teaching projects. Determine the talent standards and training objectives that meet the needs of regional economic development, locate the future development space for the establishment of industrial culture courses, conduct specialized, hierarchical, phased, targeted training, and output all levels of technical talents that truly meet the market demand.

1.1 Identify three orientations

1.1.1 Employment orientation in teaching

Higher vocational colleges should establish the educational philosophy of "applying knowledge to practice", strengthen the orientation of application-oriented talents training in the teaching process, pay close attention to the two key points of industrial development demand and talent training quality, reform the course structure content, change the teaching organization form, and innovate the education evaluation system. It integrates traditional majors and cross-border technologies, theoretical teaching and practical process, single learning and application exploration, integrating majors, occupations, enterprises, industries and industries into one, and building an application-oriented talent training structure.

- a. Through extensive research, master what types and standards of professional talents are needed by more industrial enterprises, including accurate data such as quantity, gender, physical quality, dedication, commission standard, professional category, cultural literacy, technical ability, etc.,



and open the "double innovation" education model of "industrial culture + professional courses" and the development of industrial enterprises. Strengthen the practice of industrial culture teaching.

b. Open the "creativity, innovation, entrepreneurship, and creation" space, build a team of innovation and entrepreneurship mentors, provide students with a full range of guidance and services such as venues, courses, and teachers for "double innovation", emphasize experiential teaching and case teaching, and steadily promote the reform of innovation and entrepreneurship education to improve the comprehensive strength of graduates in employment.

c. In-depth cooperation with well-known domestic enterprises to attract investment, to build high-level laboratories, practice training bases and off-campus practice education bases as well as school-enterprise cooperation demonstration classes and demonstration majors, to jointly establish the "industrial culture + industrial culture" research institute, to build a "senior enterprise technician + senior school experts" joint training demonstration base and scientific research workstation, To build a high-quality platform for training high-quality skilled graduates, top-notch applied engineering talents and "double-qualified" teachers, promote technology application research and development and the transformation of scientific and technological achievements, achieve positive interactive development of science and technology and industry, and strengthen school-enterprise cooperation and collaborative education.

1.1.2 Competency orientation in admissions

In the separate enrollment work and the general college entrance examination admission work, vocational colleges should not only look at the admission scores of candidates, but also increase the interview process to observe whether they have good communication skills, practical skills, leadership potential, promotion potential... In this way, students of the same profession and different types are divided and trained in different sections, so that they can adapt to the different needs of various levels and categories in different industries, enterprises and markets, and improve the market matching degree and employment competitiveness of graduates.

1.1.3 Market orientation of managers

Higher vocational colleges should first reach a consensus in the school management that industrial culture education itself should act according to the law of the market, and gradually develop the educational concept of running schools with market concepts in the education administrators of the whole school, and let the market supply and demand play a decisive role in the scale of professional construction, training costs, enrollment scale, enrollment quality and other aspects.

1.2 Determine the upper and lower limits of course quality



Quality is the basis of talent training and material production to win. To set up industrial culture courses in higher vocational colleges, a unified minimum quality standard that must be met and adhered to should be set up as a guarantee for student training. At the same time, there should also be a goal pursuit that needs to improve the quality of student training through certification competition, as a motive, motivation and incentive for professional development and student development. The Institute of Industrial Culture of the school can compile an annual report on industrial culture construction to positively and objectively publicize to the society, enterprises, parents and students the previous year about the construction of industrial culture curriculum, the specific work done by the school, what has been accomplished, and the projects planned for the future, so that everyone can know and understand on the basis of it. Continue to pay attention to, choose to believe, and continue to support the construction of industrial culture in the school.

1.3 Take the path of international development

China's rapid economic development has benefited a lot from the policy of opening to the outside world. Therefore, the development of industrial culture education in higher vocational colleges should not only be regionalized and nationalized, but also take the road of international development. At present, the momentum of foreign enterprises to enter China and Chinese enterprises to jointly set up factories abroad or set up factories alone is becoming more and more fierce, which also puts forward new requirements for higher vocational colleges to build courses with industrial culture characteristics. Schools should take the initiative to carry out problem research, field visits, continuous verification, and early planning, so as to prepare for the international higher education forces to enter the Chinese higher education market and participate in international education.

2. To explore the training path of industrial culture teachers in higher vocational colleges

Vocational colleges through strengthening the integration of production and education, school-enterprise cooperation to pursue high-quality development, in order to run the industrial culture curriculum characteristics, the construction of a high precision "double teacher" team is the most important task in the future. To this end, schools should take the initiative to adapt to regional economic and social development, aim at the demand of the talent market, shift from strengthening administrative power to sinking faculty power, upgrade from "master" as the starting point to "doctor" to play the leading role, and form a "two-wheel drive" of "system construction + teacher training".

2.1 Curriculum setting and system construction should take precedence



The supply-side structural reform, industrial transformation and upgrading, the transformation of economic development mode and the actual demand of the job market have decided that higher vocational colleges must offer industrial culture courses. Combined with the characteristics of schools, the establishment of employment-oriented and local characteristics of industrial culture curriculum, system construction should be first. By deepening the internal system reform, adjusting the institutional setup, rationalizing the working mechanism, strengthening the strength of the faculty, and highlighting the problem-oriented orientation in the reform process, adhering to the integrity and innovation, in order to achieve practical results, and stimulating the power and vitality of the construction and development of industrial culture courses.

2.2 Internal training and external training to improve the quality of professional teachers

In order to promote the integration of production and education and realize the dual education of school and enterprise, the school should first strengthen the working relationship with well-known domestic undergraduate colleges and universities, hire high-level professors of industrial culture majors and related majors or professional experienced front-line technicians in industry enterprises to come to the school to "recharge" the teachers, participate in teaching practice activities, and carry out subject research. Guide teachers to implant the "seeds" of domestic and foreign excellent industrial culture and local industrial culture into professional courses in the process of professional construction and discipline education, explore the comprehensive teaching mode combining "industrial culture + professional courses" to break through professional barriers, and realize the inheritance and promotion of excellent traditional Chinese culture and advanced corporate culture at home and abroad in a subtle way.

Secondly, excellent teachers can be selected to go to undergraduate colleges for further study or to industry enterprises for practical training. Through personal participation in the construction of industrial culture courses in undergraduate colleges and the position change of zero-distance communication with industry enterprises, these teachers can deeply understand and grasp the latest trends and educational concepts of the construction of industrial culture curriculum system. As well as the actual needs of the market and vocational graduates of the industry enterprises, and transform the knowledge learned into theoretical achievements, through regular return to school exchanges, training lectures, teaching discussions, innovative practical application and other forms, promote the common growth of other teachers, accelerate the integration of the "academic wheel" of various departments, majors and disciplines. We will continue to supplement, improve and amend the course system, and eventually form textbooks, videos and results with practical reference value that are close to the actual production needs of industrial enterprises, and strive to create industrial culture course teaching resources with the characteristics of "industrial culture + professional courses". Finally form a new model of complementary advantages and win-win



cooperation between undergraduate colleges and higher vocational colleges, higher vocational colleges and industrial enterprises.

2.3 Introduce talents and consolidate the level of teaching staff

After the formation of characteristics, but also on the level. The construction of industrial culture curriculum system is a long-term, holistic, progressive and complex process that changes from vague outline to specific goal. On the basis of training their own teachers in a planned, phased and step-by-step way and improving the overall quality of the "double-qualified" teachers, vocational colleges should also take the initiative to connect with local talent introduction policies and clearly position the construction tasks of higher vocational colleges. To attract talents with high academic qualifications, professional titles and technical skills from the society, universities, scientific research institutions and industrial enterprises, strive to win the support of government departments and competent education departments, expand the power of schools to independently run schools in accordance with the law, improve the plans for introducing talents and the methods for using talents, and provide more policy support and favorable treatment guarantee for the rapid and high-quality development of imported talents. Enable them to give full play to the maximum energy of personal intelligence as soon as possible, help the campus culture "soft power" to improve and achieve a qualitative leap, and develop a series of industrial culture course brands with "ingenuity, craftsmanship, craftsmanship" characteristics. At the same time, it is also necessary to encourage more teachers who are in teaching positions and have master's degrees to continue their studies, continue to improve, and create a mainstay to support the high-quality development of the school.

3. Determine the curriculum standards of industrial culture characteristics in higher vocational colleges

The "20 Articles on Vocational Education" and the "Guiding Opinions on the Formulation and Implementation of Professional Personnel Training Programs in vocational Colleges" clearly and highlight the basic role of standards in improving the quality of vocational education, and the 347 "Professional teaching standards in higher vocational schools" provide an important reference basis for vocational colleges to determine the curriculum standards with industrial culture characteristics.^[1] To determine the curriculum standards of industrial culture characteristics, higher vocational colleges should start from the following aspects.

3.1 The curriculum highlights employment-oriented, focuses on quality improvement, and embodies the characteristics of combining work with study



Experts and teachers who are familiar with the excellent traditional culture of China and the advanced culture of modern enterprises at home and abroad, who can accurately predict the future development trend of industrial enterprises, grasp the demand of the job market, and familiar with the psychological and behavioral characteristics of students should be sought to participate in the compilation of industrial culture textbooks and curriculum construction. To determine the direction and content that can exert correct influence on students, they should not be empty or theoretical, but also be good at digging, capturing, screening, extracting, sorting out and summarizing the excellent management concepts of advanced industries and enterprises at home and abroad at any time, as well as the most suitable positive elements related to production and management in traditional culture and regional culture. It can adjust the teaching structure according to the characteristics of different departments and different professional disciplines, and integrate it into the teaching process, highlight the employment orientation, focus on quality improvement, and reflect the characteristics of combining work with study.

3.2 Textbooks follow policies and regulations, pay attention to industry trends, and ensure that the content is novel and effective

3.2.1 Comparative excavation research similar teaching materials, three-dimensional construction of teaching materials structure

Leaders of various disciplines should be regularly organized to visit the source departments of the domestic industrial culture curriculum, such as undergraduate colleges with good teaching effects and research results and industrial enterprises with excellent corporate culture, in order to obtain more valuable real data. Through horizontal comparison, the gap between local industries and leading industries at home and abroad can be explored, the evolutionary context and development trend of industrial culture can be analyzed vertically, and the cutting-edge concepts of various professional directions can be integrated to train teachers who truly understand industrial culture teaching, so as to realize innovative teaching concepts. At the same time, the use of teaching materials, academic research results, typical cases, field visits, on-site experience and other practical activities to build a three-dimensional teaching structure, so that students have a more in-depth and intuitive understanding of the course, improve the teaching effect and education quality.

3.2.2 The combination of science and practice highlights professional characteristics and serves local economic development

Through the form of "invite in to teach" and "go out to learn", teachers should enhance their traditional cultural heritage, industrial cultural literacy and professional ethics, and strengthen the key role of teachers as the docking of campus culture and corporate culture. Close contact with industry enterprises, cooperation in the development of not only can retain the excellent Chinese traditional culture background, but also can keep up with the pulse of The Times, pay attention to timeliness, innovative content of industrial culture courses. To compile high-quality teaching



materials that integrate "teaching, learning and doing" and highlight the characteristics of specialization, professionalism, standardization, visualization, practicality, universality and easy acceptance, and can effectively improve students' knowledge, wisdom and ability. With the turmoil of the world situation, the development of social economy, the change of industrial structure, and the adjustment of policies and regulations, the teaching materials should also pay attention to timely updating the contents of the national urban industrial image, industrial spirit, industrial culture dissemination, industrial science popularization, and general education of industrial culture. Students are encouraged to work as interns in enterprises, break the boundaries of traditional classes, and directly accept the edification of the core culture of enterprises in the real production environment. In practical operation, students can deepen their understanding of the production mode, organization mode and management process of enterprises, combine theory and practice, apply what they have learned, highlight professional characteristics, and serve local economic development.

3.2.3 Increase support for supporting resources, strengthen supporting services, and continue to supplement, revise and improve

To realize the goal of industrial transformation and upgrading and building a powerful country with wisdom, a large number of high-quality skilled talents with good professional literacy and profound industrial culture are needed. To build the soul of teachers and students with cultural acquisition requires the students' personal participation and practice internalization, which is a long way to go and cannot be accomplished overnight. In order to integrate industrial culture and corporate culture into the campus and into the classroom, the school needs to constantly explore and innovate the operation mechanism, continue to supplement and improve the operation path, increase supporting resources and supporting services, and further expand the publicity channels. For example, holding a series of industrial culture theme propaganda activities, field visits to industrial enterprises, teamwork quality development training, workplace scenario simulation role play, organization of vocational skills competition and other interactive and deeply involved professional activities, fully tap the potential of students, active campus culture, and constantly promote the industrial culture course teaching and system reform to go deeper.

4. Form an action plan for industrial culture education in higher vocational colleges

On the basis of doing the above work, higher vocational colleges should also set up working groups to deepen the comprehensive reform of industrial culture and education, the comprehensive reform of enrollment and examination, the development of international cooperation and school-enterprise cooperation, as well as case construction and sustainable development education research, under the unified coordination and specific leadership of the



Institute of Industrial Culture, to promote the construction of industrial culture in schools to a new level.^[2]

4.1 Set up a working group to deepen the comprehensive reform of industrial culture and education

The teaching directors of all professional schools and departments serve as members, whose responsibility is to implement and deepen the reform of industrial culture and education in the department, draft a comprehensive reform plan together with the Institute of industrial Culture of the school, and select pilot schools and departments to pilot it first. The establishment of industrial culture courses should not only be a matter of engineering departments, but should be a subject that all departments involved in innovation, entrepreneurship, production and employment should pay common attention to. The curriculum reform of "professional courses + industrial culture" should actively integrate with the strategic development theme of the Institute of industrial culture of the school. The Institute of Industrial Culture shall establish a unified quality standard for each department of industrial culture and education, and determine the quality standard for the upper limit of certification. Teacher construction is the core to ensure the overall improvement of the quality of industrial culture course education. The school should strive to build, transform and select an excellent "double-qualified" teacher team in each department through a financial support project that can achieve continuous supply. And build a team with rich corporate cultural knowledge, advanced management experience and superb technical ability to serve as the practical teaching task of the school, rather than relying solely on the introduction, recruit more personnel with high education and professional titles to expand teachers.

4.2 Set up a working group on comprehensive reform of enrollment and examination

For higher vocational colleges, it is more important to recruit students suitable for the development of the industry and market demand than to recruit students suitable for reading exams. Ensuring transparency, diversity and fairness is a prerequisite for a fair admissions process. The establishment of individualized talent training program, the establishment of interview scoring standards, and the reform of entrance examination questions are sensitive topics that are concerned by the society, parents and examinees. Among the candidates admitted, girls often score high, but it is not conducive to industry employment; Most boys are active and do not love reading, but they have strong hands-on ability. In the examination question design and interview process, how to weigh the differences of candidates in order to recruit more students who are more suitable for the development requirements of the industry, not only needs wisdom and strategy, but also needs the big data of the industry's demand for various professional talents to do theoretical support.



4.3 Establish a working group on international cooperation of industrial culture and school-enterprise cooperation development

Higher vocational colleges should aim at the goals and tasks of the national development strategy, determine the research direction in the next 5 or 10 years, and vigorously implement the branding, marketization, and internationalization development strategy. It is not only necessary to train high-quality technical talents for the transformation and development of the local economy, but also to keep up with international standards in some aspects and be ready to compete with foreign universities entering the country.

First of all, it is necessary to find out whether the local enterprises have gone abroad to set up factories, what quality of skilled workers they need, and what teaching content should be designed accordingly for industrial culture courses; If the school can follow the local enterprises to do vocational education abroad, it can help the local people to solve the education and employment problems. All these need higher vocational colleges to strengthen the cultivation of strategic thinking and international vision.

Secondly, we should investigate the cases and causes of failure in attracting foreign investment and local foreign direct investment in the past three to five years, analyze why industrial culture and education have not played a role or failed to play a role at all, and seize the time to improve.

Thirdly, the regional entrepreneur development Forum should be held regularly to study and explore "what kind of management problems encountered in enterprises can be solved by relying on industrial culture education" and "what aspects of education enterprises need schools to carry out", so as to inspire the possibility of vocational education to open up new courses for enterprises and the market. Higher vocational colleges should take the initiative to meet the needs of local economic and social high-quality development, and benchmark the proposals of provincial and municipal governments at all levels, such as creating clean energy demonstration provinces, creating green ecological economic circles, and building digital economy development promotion systems with unique local characteristics, so as to integrate the latest industrial cultural standards of domestic and foreign industry enterprises and the actual needs of the market for talents at all levels into the professional teaching process. Refine the talent training program, clarify the training objectives, standardize the curriculum, rationally arrange the class hours, strengthen the practical links, strict graduation requirements, and strengthen classified guidance.

Finally, national or local advanced enterprises and brother colleges can also jointly build a school of real estate industry, build a "professional + project" key laboratory, boost the integration of the education chain, innovation chain and industrial chain, and add new momentum to the local industry.

4.4 A working group on case building and Education for Sustainable Development was established



Markets and policies are constantly changing and adjusting, and enterprises are constantly emerging and dying, and only with movement and change can sustainable development be achieved. The case development group of industrial culture should be set up in each department of higher vocational colleges, and the case development and sharing center of industrial culture at the university level should be set up with the Institute of Industrial Culture as the leader. It should cooperate with domestic and local undergraduate colleges, higher vocational colleges and advanced industry enterprises to build a region-level industrial culture case development and sharing center. Use case sharing to promote the teaching integration between different majors and the communication and interaction between inter-school and industry enterprises, pay attention to new situations, summarize new problems, carry out scientific research, introduce project results, promote more successful cases with continuous teaching reform, and explore the construction of innovative and sustainable industrial culture characteristic curriculum system.

5. Conclusion

The construction of the curriculum system with industrial culture characteristics in higher vocational colleges should be consistent with the construction tasks of the school and complement each other, find out the current situation of industrial culture courses in domestic colleges and universities, investigate the development path of industrial culture in China and developed countries in the world, explore the path of teacher training, determine the standard of characteristic courses, form educational action plans, and continue to promote the construction of the curriculum system with industrial culture characteristics in schools. We will promote high-quality development in personnel training, technological innovation, employment and entrepreneurship, social services, and cultural inheritance.

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Sikong Tu's View of Nature Inherits

Taoism's View of Nature

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Abstract

The viewpoint of "nature" put forward by Laozi is an important part of Taoist thought, which has a great influence on the literature and art field in ancient China. The poetic creation of Tang Dynasty pursues the artistic conception of the integration of nature. As a critical work of the poetic theory of Tang Dynasty, "Twenty-four Poems" is also influenced by the concept of "nature". By summarizing the "nature" view of "Twenty-four Poems", this paper clarifies the critical inheritance of the "natural" aesthetic view of Sikong Tu to the Taoist philosophy of "natural inaction", and puts forward new requirements on the emotion and consciousness of the creative subject on the basis of inheritance.

Keywords

"Twenty-four poems", Taoism thought, Natural aesthetic concept, Inheritance

The word "nature", originally derived from Taoist philosophy, is an abstract philosophical concept, that is, natural, without false embellishment, not simply refers to the nature of mountains and rivers. In Wei and Jin Dynasties, literati generally regarded landscape as the externalized representation of the Taoist concept of "nature", and raised "nature" to an aesthetic concept in the field of culture and art. Inheriting the natural aesthetic concept of Wei and Jin dynasties, the Tang Dynasty, as the ideological and cultural heyday of Confucianism, Buddhism and Taoism, began to deepen the natural aesthetic concept. The aesthetic concept of "nature" is generally practiced in the poetics theory of Tang Dynasty, which runs through "Twenty-four Poems", a poetry theory criticism work.

1. Sikong Tu's inheritance of Taoism's "nature" thought



Sikong Tu once stated in "Self-Commandments" that he "learned his life rules from Laozi" ^[1] The influence of Taoist thought on Sikongtu is also reflected in the book "Twenty-four Poems". To a large extent, the Twenty-four Poems inherited Taoism. "Witness the existence of Tao" ^[2], originally from "Zhuangzi · Tian Zifang", these four words appear in the "Twenty-four Poems", is the purpose of Sikongtu to clarify his own Taoist cultural heritage.

The word "nature" was first seen in Tao Te Ching and appeared five times in total. There are inextricable connections between "nature" and Taoist thought. "Nature" is "inaction", a state of letting nature take its course. As a kind of literary aesthetic concept, "nature" reveals that the creation of literature is a natural process without the intervention of external forces. The creative subject personally feels the beauty of everything in the world, the body and mind get a pleasant experience, stimulate the hidden emotions in the heart, and produce the desire to create poetry works, which is a natural process. No need to deliberately lyric, affectation.

"Twenty-four Poems" recognizes that the generation of poetry is a natural process without the intervention of external forces, and the most representative work is "Twenty-four Poems · Nature"

The "nature" referred to in this poem is a realm of understanding "Tao", which is the same as the Tao of heaven and earth, and does not need to be pursued deliberately. Through such a realm, poetry creation is a natural process. In the first half of this poem, the sentence "like blooming flowers, like looking at the New Year" explains the reason for the existence of poetry through metaphor. Flowers blossom and fall, seasons change, all follow the laws of natural phenomena, so as to show that poetry creation also follows the creative process of nature. The "truth and" in the following "true and not take, strong and easy to poor", that is, the objective law of the operation of nature, the rotation of the 24 solar terms, the rise and sunset of the sun, these laws of nature are not changed by human will, so people should conform to nature. The creation of poetry is the same, it should conform to the laws of nature rather than copy, otherwise it will lead to the result of "strong but poor". The sentence of "secluded people in empty mountains, picking apples after rain" is a re-emphasis on the natural production of poetry works, because "apple" this aquatic plant, often only grows near the water, just so here, "picking apples", the occurrence of this process is not intentional, but in accordance with nature. The production process of poetry is a process without human intervention, just as the last sentence of Nature says, "thin words of love and enlightenment, leisurely Tianjun", similar to "Tao", is an unalterable natural law of the operation of heaven and earth. Sikong Tu recognizes the relationship between poetry creation and the operation of heaven and earth, and explains that the process of poetry creation is the same as the process of the generation of all things between heaven and earth. It is not subject to the will of man.

"Twenty-four Poems" proposed that poetry should pursue a kind of natural flow of beauty, which is also the inheritance of Taoism's natural inaction thought. Taoism believes that the meaning of the existence of things is not through external evaluation, but the existence of things is the



meaning itself. The appearance that things have is also a natural thing, not an artificial thing. Liu Xie said in "Literary Heart Carving Dragon": "The magnificence of plants and trees is not carved by craftsmen, but formed by nature." Plants and trees decorate themselves by producing gorgeous flowers, rather than being whitewashed by tapestry workers. It points out that the article also has its own decoration, which does not need to be artificially carved, therefore, poetry should pursue a kind of "natural" beauty without modification. The core of poetry art is a flowing "Qi", which is the pursuit of the aesthetic ideal of "nature". This "Qi" runs through the poem, the poem reads smoothly and gracefully, there is no sense of difficulty, there is no trace of artificial carving, reflecting the beauty of the natural flow of poetry.

2. The differences between Sikong Tu's "nature" and Taoism's "nature"

Although the natural aesthetic concept of "24 Poems" is influenced by Taoism, it also has unique poetic views, which realizes the transformation of Lao Tzu philosophy to art aesthetics, and puts forward new aesthetic requirements from the perspective of creation subject.

"Twenty-four Poems" put forward aesthetic requirements for the subject of creation, which are mostly inherited from Taoism. If the truth rate based on the true disposition of the creative subject is unrestrained, it requires the creative subject to have the courage to express his true feelings. At the same time, in order to keep the true state of the creative subject's temperament and resist the intrusion of external temptation, the creative subject should keep the inner quiet and do nothing. However, in this process, Taoist thought only affirmed the natural nature of man, but ignored the subjectivity of man as the subject of creation, and ignored the initiative of man. The Tao Te Ching says, "Man laws the earth, the earth laws heaven, the heaven laws the road, and the road laws nature." [3] The concepts of "Tao" and "nature" are higher than human beings, and human beings are in a secondary position. Zhuangzi also used to describe some characters with physical defects, such as Rachistop, Shen Tujia, and so on, to protect the spirit with physical disability, and to dispel human subjectivity in the process of pursuing the avenue.

The natural aesthetic concept of the "Twenty-four Poems" is different from that of Taoism. Sikong Tu, while affirming man's natural nature, also pays attention to man's subjectivity. The core of the natural aesthetics in "Twenty-four Poems" is to emphasize the objectivity of beauty, the truth of the subject's emotions is to eliminate the false and preserve the true, and the emptiness of the subject's heart is to eliminate the desire, which is a negation of various secular factors. The way of nature is difficult to reconcile with the secular, the existence of things is beautiful in its natural form, the poet as the subject of creation should also jump out of the secular restrictions in the process of creation, do not adhere to the traditional ethics and morality, and realize self-spiritual freedom. In "Twenty-four Poems · Gao Gu", "empty stand in the spirit, beyond the bondage of the



land", talking about the poet should keep the heart pure, not be affected by the secular view, this view is also a kind of pursuit of life, in real life, it is manifested as abandoning utilitarianism, the pursuit of indifference. "The ancient style of poetry is the legacy of the poetry that flourished since the Han and Wei dynasties, which reflects the author's desire to transcend the reality of dark disputes and to dwell on the surreal and mysterious emotions." [4] The poem depicts a scene of a strange man who, after going through all kinds of hardships in the world, takes the true spirit and goes away. There is no sense of worldliness in the whole poem. Instead, there is a sense of emptiness beyond worldliness. The subject hopes to get rid of the dark reality in this poem. In the last sentence of the poem, "Huang Tang is alone, Xuanzong is alone", through the admiration of the ancient sages, the noble spirit of their own quality is not compatible with the secular spirit.

While talking about the subject of creation, "Twenty-four Poems" also set up a kind of "elegant" personality ideal, through the pursuit of ideal personality, to resist the troubles of the secular society, the representative of this "elegant" ideal is "Twenty-four Poems · Elegance". The word "elegant" is interpreted by Guo Shaoyu as "high rhyme ancient color". This elegance is reflected in the poem, especially in the "Jade pot to buy spring, in the house to watch the rain" the most representative sentence, in this sentence, the wine pot is jade rather than gold, highlighting the noble elegance of the texture of the ware. It is a jade pot rather than a gold pot, because the jade is more compatible with the pure and flawless spiritual quality of the creative subject. The next sentence "The beauty on the seat, left and right overgrown with bamboo cultivation" will also concretely reflect the meaning of "elegance", "beauty" and "bamboo cultivation", through the things in life to reflect the main body of indifference and lofty, ancient literary people will "bamboo" and the integrity of the literati. After the text also said, "falling flowers are speechless, people are like chrysanthemums", comparing people with chrysanthemums, ancient and modern literati think that "chrysanthemums" and the noble character of literati. The combination of noble objects and creative subjects achieves a natural and elegant aesthetic realm.

The ideal personality shaping of "elegance" in "Twenty-four Poems" is not limited to "Elegance", but also reflected in other articles, such as "Twenty-four Poems · Qing Qi". The meaning of the word "Qing Qi" is close to the word "su", which means that the creative subject is far away from the taint of the world and keeps the inner clarity. Thus, the first half of the poem describes the "clear" natural scenery, such as "group pines", "clear snow", and so on, through the scenery set off the spirit of the characters. The second half of the poem highlights the main theme of the whole poem, with the sentence "God out of ancient differences, can not be stopped". "God" is an unconventionalized mental state shown by "pleasant". From the external expression and behavior of "pleasant" to the internal personality and emotion, it all shows its unconventional temperament. Sikongtu pays attention to the expression of the characters, through the expression to express the personality temperament of the characters, fall to the details, and then to "such as the moon", "such as jade" as a comparison, reveal the mental state of the characters. From this we can see that the theme of this poem is to express a refined and noble personality, and the formation of this



personality is also inseparable from "truth", as mentioned above, the "truth rate unruly" this refined personality is also out of the secular restrictions, not adhere to the etiquette.

On the basis of inheriting the aesthetic concept in Lao-Tzu's thought, "Twenty-four Poems" recognizes the subjective status of man as the subject of creation, puts forward the aesthetic concept with "truth" as the core and "elegance" as the ideal of beauty, and corrects the limitation of the Taoist thought which dissolves man into "Tao".

3. The development of Sikong Tu "nature" view

As mentioned above, "Twenty-four Poems" affirms the subject status of human beings and shapes the ideal of personality with "elegance" as beauty. This affirmation of the human subject will inevitably lead to the awakening of individual life consciousness and arouse the thinking of the value of human existence.

In the natural aesthetic concept contained in "Twenty-four Poems", the awakening of individual life consciousness is reflected in thinking about time. For example, "Twenty-four Poems · Compassion" creates a tragic scene in which the wind blows up the waves and blows down the trees. Faced with such a scene, the creative subject issues a feeling of "years flow, wealth is like floating clouds", and the subject realizes the short and fragile life, and cannot help thinking about the impermanence of fate. Due to the familiarity with nature and the world, I realize that human life is doomed to be nothing more than lasting, and the images such as "moon" and "water" in the story are often regarded as eternal existence, in order to contrast the shortness of life. Chuang Tzu also realized the shortness of life. In Zhuangzi Parallelux, Zhuangzi believes that although the "neck of a water bird" and the "neck of a crane" are different in length, people should not change their lengths at will, because their lengths have a fixed number. The same is true of life, the length of life has a fixed number, this is the law of nature, do not have to dwell on this. It is not difficult to see that Zhuangzi's understanding of human life is still at the level of human nature, and he does not start from the perspective of people to think about how to make the short life more fulfilling. "In the understanding of beauty, Chinese classical aesthetics has never separated from the rich and vivid emotional life and life of people." [5] Starting from human life, the meaning of beauty makes the individual obtain the existence value of life.

Man's subjective consciousness, in its deepest part, is often the pursuit of spiritual freedom, which is to realize the fullness of life. "Compassion" is to realize the true meaning of time and life in difficult circumstances, but still immersed in the sorrow of life and death. On the contrary, the poem "Kuanda" is no longer confined to the anguish of thinking about life and death, but pursues spiritual detachment and self-adaptability. Fame and fortune are fleeting clouds of smoke, life and death can not be changed by human beings, rather than feeling and lamenting, it is better to calmly face. Looking up at the size of the universe, we begin to feel that a hundred years of life is only a moment, and we can accept and enjoy wine and happiness in order to maximize the value of



human life. This poem shows people trying to transcend the limitations of life, dispel the fear of death, and realize spiritual freedom.

The subject in "Twenty-four Poems" not only refers to the poet as the subject of creation, but also refers to many "people" with subject consciousness, starting from the discussion of poetry, and eventually rising to the discussion of life philosophy. From the standpoint of human nature, the natural aesthetic concept of "Twenty-four Poems" finds out the realistic limitations of human existence, and realizes the aesthetic concern of individual life through thinking about time. Sun Liankui's evaluation of "Twenty-four Poems" in his work *Shipin Condensations* is "looking into heaven and earth because of small techniques", which profoundly clarifies the grand perspective of "Twenty-four Poems" beyond the limitation of "discussing poetry on poetry" in the past poetics, and then shifts its focus to the broad field of human nature and life. While discussing the concept of natural aesthetics, the "Twenty-four Poems" inherits the spirit of exploring the heaven and earth and the universe, and thinks dialectically about the concept of cosmic time and the eternal and ephemeral life, thus realizing the combination of natural aesthetics and philosophy.

4. Conclusion

To sum up, the natural aesthetic concept in "Twenty-four Poems" is deeply influenced by Taoist thought. From the point of view of the subject of creation, the author puts forward a new aesthetic requirement for the subject of poetry creation, that is, "truth", which requires the subject of poetry creation to remove the false and preserve the true in emotion, and also to achieve inner emptiness and inactivity, which is regarded as the subjective prerequisite of poetry creation. It is not difficult for us to find that there are many similarities between the natural aesthetic concept of "Twenty-four Poems" and Taoist thought. The series of requirements put forward for the creative subject are inherited from the affirmation of natural humanity in Taoist thought, and the aesthetic requirements put forward for the creative subject are based on following the nature of human nature. However, the natural aesthetic concept of "Twenty-four Poems", from the perspective of individual care, goes beyond the original natural human nature view held by Taoism, in order to prevent the existence of the subject as the same nothingness as "Tao", and further puts forward "elegance" as the ideal shaping of beautiful personality. At the same time, "Twenty-four Poems" realizes that there is a real defect in human life, in order to make individual existence full and valuable, and then rise to the awakening of life consciousness. These fully reflect the point that the "Twenty-four Poems" surpass the previous poetics, that is, the purpose of poetic criticism is not only for the poetry itself, but also to depict a noble ideal of life to the public through poetic criticism. The pursuit of ideal personality contained in the poetic concept of "Twenty-four Poems" has gone beyond the level of simply discussing poetry. What his poetics shows is the reconstruction process of individual self-realization, depicts an ideal state of being, expands the value meaning of poetry to another dimension, and contains deep humanistic spirit.



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Inheritance and Development of Folk Songs in the Context of Cultural and Tourism Integration

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Abstract

Since the 18th National Congress of the Party, the Party Central Committee with Comrade Xi Jinping at its core has attached great importance to the promotion of outstanding traditional culture. Folk songs are the inheritance of the culture of a country and region, and the people's life, thoughts and language are preserved in the form of singing and passed on by word of mouth, which is loved by the people and occupies an important position in traditional culture. Zibo is a place of cultural inheritance of ancient Qi, with a long history. The folk songs that have been handed down are the bright pearls in the long river of folk songs, and the protection of non-genetic inheritance from the perspective of cultural and tourism integration of Zibo folk songs. Carry forward the excellent traditional culture, inherit the spirit of the Chinese nation. Borrow "Zibo barbecue" heat, Zibo folk song to create a city business card.

Keywords

Zibo folk song, Cultural tourism integration, Non-legacy protection

I. Overview of the development of Zibo's folk song heritage

1.1 History of the development of folk songs in Zibo.

Zibo is the place where Qi culture is inherited, and its long history, deep cultural heritage, and simple folk style have laid down the characteristics of Zibo's folk songs, which are rich in subject matter and straightforward and tactful. The essence of Qi people's thinking is: openness, pragmatism, change, tolerance, since ancient times, it has been widely accepted from all over the business people and all kinds of ideas, Jixi Palace of Learning was built in Linzi, is the best proof. The city's attitude of accepting all rivers and courteous people attracts visitors from all directions, while frequent



economic exchanges have also led to the continuous development of Zibo's local folk songs and opera culture and art until today, forming its own unique content, singing and song. In ancient times, Gaocheng in the north of Zibo used to belong to Qianxian County and Changle County, Linzi in the east used to belong to Yidu Province and Qingzhou Province, Zhoucun in the west used to belong to Qinghe County and Changshan County, and Yiyuan in the south used to belong to Luangya County and Dong'an County, which changed the region and made the folk songs sung in different eras unique in terms of their lyrics and music. In this process, two different styles of folk songs emerged: one absorbed the lyrics of other regional folk songs and sang them in Zibo accent; the other, on the contrary, absorbed foreign tunes and sang local lyrics.

After a thousand years, there are about 1,000 songs surviving, mostly passed down by word of mouth, showing the life and labor of the Zibo masses in a multi-faceted and all-round way. Zibo folk songs have been recorded in many ancient books. The earliest records are found in the Book of Songs, in which the "Book of Songs - Qi Feng - South Mountain" (《诗经·齐风·南山》) has "The south mountain is towering, and the male fox walks alone slowly. Lu avenue wide, Wen Jiang married. Since you married the king of Lu, why can't you stop missing him" records, by the influence of the Warring States period singer Han E (韩娥) singing, Linzi (临淄), a place of singing with crying; Pu Songling (蒲松龄) "Liaozhaizhiyi" (《聊斋志异》) is often sung fragments, its compilation of Liaozhai slang is a very different style, unique.

Similar to Song lyrics, most of the folk songs that have been handed down do not have tunes, only words. Depending on the subject matter, they can be roughly classified into the following five categories: first, daily life and labor; second, love between men and women; third, historical chronicles; fourth, festivals and folklore; and fifth, children's songs. According to the length, there are short songs with more than ten lines, and there are also long songs with thousands of lines and grandeur. The forms of expression are condensed and vivid, with different styles: some are elegant and atmospheric, some are lively and playful, some are simple and natural, some are bold and straightforward, some are pungent and alternative, and some are humorous, all of which are true reflections of the life of the people in an era. Due to the different characteristics and life experiences of the singers, even for the same folk song, there are often many versions of the lyrics and tunes.

1.2 The development of Zibo folk songs in modern times.

Over the past hundred years, the national spirit and national temperament of the Zibo people shown in the War of Resistance Against Japanese Aggression, the War of Liberation, and the construction of socialism have been reflected in folk songs, which have become a glorious part of the artistic treasury of the Chinese nation, and a lot of excellent works of folk songs have emerged, such as "Selling Bianshi" (《卖扁食》), "Sending a Lover Boy" (《送情郎》), "The Big Pigtail Throwing Off Three Times" (《大辫子甩三甩》), and "Ten Handkerchiefs", "Sunny Day and Blue Sky", etc., which are mostly lyrical, full of minor-key colors, and simple and melodious.



After the comprehensive anti-Japanese war began, Zibo, as an important base in central Shandong, produced a large number of anti-Japanese heroes, and the local people created songs such as "Ghosts' Heart is Like a Wolf," "Commander Zhang's Recruitment," "Heitie Mountain Uprising Song," and "Fighting on Ma'anshan," etc. based on their touching deeds. These folk songs, mostly with bright tunes and firm rhythms, with inspiring lyrics and easy-to-sing tunes, inspired the morale of the anti-war movement, and from another angle showed the enthusiasm and courage of the people of Zibo to actively publicize the anti-war movement and participate in the anti-war movement at that time. ^[1]

After the victory of the Liberation War, the folk songs created mainly glorified the Party and praised the new life, expressed the yearning for communism under the leadership of the Party, and showed a positive and upward appearance of the times. The national spirit and brilliant achievements created by the people of Zibo in the construction of socialism are reflected in the folk songs. For example, "Collective Production Power", "Defending Spring Plowing", "Celebrating the Harvest", "Double Butterflies", "Girls Come to Matchmaking Today" and so on.

As the people of Zibo become more and more affluent, excellent folk songs that sing of their own lives and visions of a better world are also emerging: from the familiar Zibo folk rhyme "Gulu Gulu Hammer" (《咕噜咕噜锤》), which has been sung through generations and is still sung during children's games, to the contemporary folk song "Flower Drums of the Magnetic Village", which has taken to the stage and has made its presence felt in cell phone short video programs and live webcasts; and from "Liaozhai Slang" (the first National Intangible Cultural Heritage Representative Project announced in 2006) "Hope for the Love Boy", which is a fusion of folk songs, Manchu lyrics and clapper tunes. From the "Hope for the Lover", a slang song (announced as one of the first representative items of national intangible cultural heritage in 2006), to the "Peach Blossom", which was recorded by the China Record Society in 1983 for domestic and international distribution, Zibo folk songs have become a beautiful cultural card.

1.3 Collection and organization of Zibo folk songs.

Governments at all levels, cultural departments of Zibo local folk songs have been a number of editing. 1960 years ago, Zibo City (then Zibo Specialized Agency) according to the national unity of the deployment of the first Zibo folk song editing, a total of more than 500 digging records of folk songs, part of the income of the "Zibo Folk Songs Collection into". After the year of reform and opening up, the new collection of more than 120 folk songs, compiled and printed "Zibo folk song collection". Subsequently, one after another, folk songs were "Shandong folk songs", "Chinese folk music integration - Shandong Volume" and so on.

In addition, a number of folk songs have been included in books, audio-visual products publicly released, such as "Selected Folk Songs of Shandong Province" organized and printed by Shandong Province, "Chinese Folk Songs Library" by Shandong Province Cultural Audio-visual Publishing House, "Folk Songs of



Shandong" by China Record Company, "Selected Folk Songs of Shandong" by China Labour Publishing House, "Selected Folk Songs of Shandong" by Shandong People's Publishing House, and "Joint Singing of Folk Songs of Shandong" by Qilu Audio-Visual Publishing House, Selected Folk Songs of Shandong" compiled and printed by Jinan Mass Art Museum.

2. Zibo folk song inheritance and development of modernization dilemma

2.1 Changes in audience needs.

From the ancient elegant music Yan music to the Song Dynasty tile hooks, more and more popularized folk, rap music, opera instead of the sound of gold and stone; in modern times, the introduction of foreign operas, musical stage plays and other forms of introduction, so that the traditional folk songs to USA to add the need for innovation in the form; and in the ever-changing, fast-developing environment, the creation of what kind of folk songs, and for whom the creation of a new generation of folk song writers must think about the problem. ^[2]

This problem exists not only in folk songs, but also in many art forms, with the disappearance of characteristics and homogenization of artistic expressions. In addition, in order to cater to the public's aesthetics, Internet songs and raps have gradually replaced traditional folk songs, and traditional folk songs have gradually become "unsung" and "unlearned".

2.2 The impact of multiple emerging modes of music.

In recent times, the singing and performance of traditional folk songs in China have been greatly influenced by the Western "American singing style", and music education has been based on American singing and popularization. Until the 1920s, Mr. Xiao Youmei founded the National Conservatory of Music, and explored the modern music singing style and aesthetic research, so that the singing technique of folk songs is more perfect, making it more correct and professional, so the original folk singing style has been subjected to a certain degree of impact, and the passive from the bite of the word spitting, the use of breath, and performances on the occasion of the change. At present, formal performances are often dozens of big bands, in addition to pipa, guqin, guzheng and other widely circulated instruments with many practitioners, adding piano, violin, etc., the national characteristics of the instrument is getting weaker and weaker, and even in some large-scale concerts, the entire orchestra uses Western instruments.

2.3 The transmission of broken generations.

Professional national singing training cycle is long, need solid basic skills, but also need a certain talent, very few talents, with the development of the times, the traditional folk songs are fewer and fewer singers, partial niche Zibo folk songs and Zibo local opera is currently facing extinction, urgently need to protect and



inheritance.

I found in the visit and research, at present, Zibo City, the folk song inheritor is less and less, now most of the folk folk song singers are middle-aged and old people in the music activist, most of them are engaged in the folk song singing occupation, in the spare time to meet in the middle and old age university or the elderly vocal training institutions for folk song vocal singing. Most of these singers do not have professional music training, but they are an indispensable part of the folk song inheritance road, because of their love, promotion, so that more people are committed to the singing and inheritance of folk songs. At present, most of the singers skilled in Zibo folk songs in the age of 55 or older, the survival of the environment is worrying.

2.4 Some of the folk songs are cold in subject matter.

The most obvious performance is based on the mythological story of the Liaozhai slang, compared with other art forms monotonous content, the lyrics of the song has high requirements, and based on the local dialect of Zibo singing, not easy to create, circulation. With the development of the times, modernized media instead of live singing, not many people are willing to spend time and energy to appreciate the folk songs, folk songs have no motivation for inheritance. Fast food culture and foreign culture more and more deep into our lives, the original folk songs are becoming a historical record from the living state.

2.5 Creative assimilation.

The creation of folk songs often invites high-profile and influential lyricists and composers to write lyrics and compositions, and it is difficult for this group of people to get rid of their original artistic roots studied in conservatories and deeply absorb the characteristics of local folk songs in the process of creation. As a result, many of the "new folk songs" sound lofty and are easy for listeners to accept, but the words do not reach the original meaning, the instruments do not fit the local characteristics, and the tunes are uniform, which accelerates the dilution and even the disappearance of the characteristics of the folk songs to a certain extent. This is not only the dilemma of Zibo folk songs, but also the national level to protect the local characteristics of traditional culture facing the problem.

2.6 Disappearance of dialects.

"When you are young and leave home, you will return to your old age, and your hometown accent will not change, and your hair will decay." With the development of the times, the Zibo dialect has slowly withdrawn from the life of the people, and now the teaching of the local dialect is no longer taught. As mentioned earlier, due to the history of Zibo districts and counties do not belong to the same region, in various places to preserve the regional characteristics at the same time also inherited a different dialect, and the singing of folk songs can not be separated from the dialect environment. Taking Liaozhai Slang as an example, even the best singers can't show the essence of this art form perfectly if they are separated from the local dialect. From this aspect, the characteristics of Zibo folk songs are gradually disappearing with the



passing of the dialect. [3]

3. Folk Song Inheritance Development Breakthrough

3.1 Zibo folk song development trend continues to improve.

In recent years, under the leadership of the CPC Central Committee, the socialist literature and art cause with Chinese characteristics has been growing, with more and more achievements and talents in the international literature and art field. A large number of outstanding vocal talents have devoted themselves to the creation and singing of Chinese folk songs, and various kinds of literary competitions and song exhibitions with distinctive national characteristics have been emerging, enriching people's visual taste buds. Cultural workers at all levels have actively responded to the call of the CPC Central Committee to devote themselves to cultural construction, constantly adding bricks and mortar to cultural self-confidence. General Secretary Xi Jinping pointed out at the 2013 National Conference on Propaganda and Ideology, "Tell China's story and spread China's voice." Folk songs are deservedly excellent Chinese story, in order to tell a good Chinese story, let the world experience the Chinese folk songs of the melody, cultural profundity, Zibo City Federation of Literature, the city of culture and tourism, Zibo City, the local colleges and universities to join hands to create a good platform for the Zibo folk songs, Zibo traditional folk songs injected with a new impetus, take a new path, so that the Zibo folk songs not only is the old generation of hobby, but also ten thousand families in unison, everybody It will be sung by everyone, and everyone loves to sing it.

3.2 Inherit the local characteristics of Zibo to carry out wind creation.

A good folk song can be passed on by word of mouth for thousands of years and endure, the origin is creation. General Secretary Xi Jinping pointed out the need to integrate artistic creativity with Chinese cultural values, and to combine the spirit of Chinese aesthetics with contemporary aesthetic pursuits to activate the vitality of Chinese culture.

3.2.1 Promote the creative transformation and innovative development of outstanding traditional Chinese culture. Actively respond to the call for Zibo's excellent traditional culture throughout the whole process of folk song creation, and enhance one's national pride and cultural self-confidence in the inculcation of traditional culture. By borrowing from Western music singing, combining Chinese and Western, and adding the use of resonance cavity and breath support on the basis of not changing the pitch and dialect singing, the folk songs can be sung at high pitch without any effort, breaking through the limitations of music colleges and professional troupes, so that anyone can sing folk songs and learn folk songs. Zibo folk song "Catching the Ox Mountain" originated in Zihé, and then collected, organized, and adapted according to the development trend of music, became a popular "new folk song".

3.2.2 Follow the hot spots of the times. In recent years, a large number of excellent new folk songs continue to emerge, "Zibo Zibo", "Zichuan Good", "Hometown Song",



"Dry Dock Love Song", "Huantai Huantai Our Home", "This Is A Slow City this Is Joy", "The Beautiful City of the City of Vitality of the City" all aspects of the economic and social development of the results achieved in Zibo, nostalgia caused by the listener's resonance. "Art comes from life, but above life." Folk song creators should observe the human condition, practice, study, pick up the wind, research, pay attention to the people's most concerned about the problem, for the people's voice, for the people's creation, so as to create a high level of artistic attainments, the people's favorite folk song works.

3.3.3 Absorption of Zibo local ethnic singing. In the work and research, I found that the folk song has broken through the "national folk songs" range, and intermingled with the theater, music and art. Zibo has a wealth of local theater resources, such as the five-tone play, Liaozhai slang, partridge play, flute clapper play, Yin cavity play, Boshan corset cavity, Yulin cavity, each with its own characteristics. For example, in the Linzi folk song "Catching the Ox Mountain", it combines the Western flower singing style and the sliding tone of Shandong minor key and other singing styles. Peng Liyuan sang "Catching Cow Mountain" at the Shandong Provincial Folk Song Concert at the beginning of the reform and opening-up period, which was a sensation and is popular to this day.^[4]

3.3 Developing a workforce.

3.3.1 Schools and localities jointly carry out universal training.

One is to open Zibo folk song local curriculum in primary and secondary schools, and train a new generation of Zibo folk song reserve force. To carry out a series of activities of folk songs in schools, the interest points and acceptance level of primary and secondary school students are taken into full consideration, and interesting and popularized contents are taken as the main contents of the performances. According to the relatively young age of primary and secondary school students, we will adopt a fun and entertaining way of teaching and performing for students on the spot.

The second is to take colleges and universities as the main position, and vigorously cultivate professionals. Jointly with the China Conservatory of Music, the Central Conservatory of Music and other colleges and universities through the "Zibo Folk Songs" local folk song concerts and other forms of academic exchanges Zibo Folk Songs Forum, so that more local songs to the academic podium, inviting the original folk singers to explain, sing.

Shandong Academy of Arts, Shandong University of Science and Technology and other colleges and universities to open Zibo folk song courses, focusing on the cultivation of national singing talents. In Zibo, Shandong University of Science and Technology College of Music opened the "contemporary music techniques and creation" course, specially come up with a series of traditional folk songs for adaptation and reconfiguration of the accompaniment, so that the traditional folk songs "live up", so that more young people's attention is attracted.

3.3.3 Enhancing musical literacy for musicians.



First, training is carried out through continuing education. In addition to academic education, focusing on the study of Zibo folk song singing, tunes, historical origins, evolution of historical knowledge, and to carry out the corresponding material collation and research work, so that the Zibo folk song has become a system of its own. The Zibo Folk Song Art Troupe has become a professional performance group that can adapt to the development of the market economy and begin to produce good cultural, economic and social benefits.

The second is to carry out special training on the creation and singing of folk songs. Selecting people with profound skills, high artistic cultivation and special research, they will go up to universities and music colleges for further study and down to the fields to collect winds, so as to continuously enrich, develop and innovate, and make Zibo folk songs glow with new artistic vitality and characteristics of the times on the basis of inheriting traditions. Through the establishment of professional performance team, training performance backbone, so that Zibo folk songs can gradually adapt to market demand. Create a number of vocational education folk song singing heritage innovation platform. Introduce social forces market-oriented operation to organize exchanges and training to enhance the training effect.

3.4 Incorporating the protection of non-heritage and promoting cultural exchanges.

Since the concept of "intangible cultural heritage" has been put forward, Zibo City attaches great importance to, since 2006, has announced the traditional music, traditional drama, opera municipal intangible heritage projects 22.

3.4.1 Improve the Zibo folk song non-legacy files. In the process of declaring the non-legacy, in accordance with the requirements of organizing the archives to save the text, pictures, audio and video materials, the declaration process that is on the basis of the original thorough and meticulous combing, investigation, the maximum will be scattered in the folk lyrics and songs collected, sorted and refined, the establishment of a complete archive, but also become the study of the Zibo folk songs of the important materials.

3.4.2 Carry out rescue protection. Establish a database of Zibo's folk song talents, record Zibo's folk songs in stages and batches, and record Zibo's folk songs in a living state. The Municipal Bureau of Culture and Tourism organizes a folk song competition every year and selects outstanding folk singers to report on their performances, expanding the publicity of Zibo's folk songs and encouraging singers to sing them.

3.4.3 Zibo folk songs will be included in the intangible cultural heritage study and research training. The Intangible Cultural Heritage Protection Department will conduct Zibo folk song training for the public and popularize local folk songs while popularizing vocal knowledge. Invite music and art experts to hold a seminar on the environment, historical origin, basic content, distribution, characteristics of tunes and lyrics of Zibo folk songs and their influence on national music. ^[5]



3.5 borrow "Zibo grill" to revitalize the Zibo folk song business card.

At the beginning of 2023, a "we love each other in Nanshan red" with the "Zibo barbecue" fire all over the network, tourists word of mouth red through the north and south of the Yangtze River, showing the folk song is still in the modern life of inexhaustible vitality. Lyrics cut reflect the story behind the Zibo barbecue fire, as if for him, with the Zibo barbecue fireworks, chorus up this song, a sense of immersion. Zibo "fire", not only led to the development of the economy, Zibo's excellent traditional culture has also been more people's attention, such as the song created by Dolan(刀郎) "Rakchahai Cityi"(《罗刹海市》) and its tunes borrowed from Pu Songling's Liaozhai Slang (Zibo's traditional folk songs), has been the majority of listeners and tourists love for the flow of tourists to go to Pu Songling Memorial Museum and the Zichuan Willow Springs Garden Excursions play an important role. We can take the integration of culture and tourism as an opportunity to build Zibo folk songs into a new business card of Zibo.

Zibo folk songs occupy an important position in the process of continuing the historical lineage, highlighting cultural characteristics, and enhancing the city's reputation and cultural soft power. In the next step of development, we should adhere to the correct innovation, cultivate the roots and cast the soul, implement the outstanding traditional Chinese culture "two" breakthrough action, inheritance and development of traditional culture in Zibo, and continue to cultivate and create a new era of Zibo folk songs.

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Subversion or Conservatism: Talking about Big Female

Main Character Female Web Novels

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Abstract

In the past two decades, the female protagonist in female web novels has shown a tendency to change from "silly white sweet" to "big female protagonist", which is considered by many readers and researchers to be a reflection of women's change of the status of the other, and even a reversal of the status of both genders, enabling women to gain power over men. Many readers and researchers have argued that this change reflects a change in the status of the female other, and can even reverse the status of the sexes, giving women the power to gaze at men. However, this change is essentially a conspiracy between the patriarchal system and consumer culture, and does not have the power to subvert the existing order. It is only by going beyond the realm of imagination and entering the realm of the symbolic, and by producing and constructing a new discourse system, that women can become subjects with the ability to speak.

Keywords

Female frequency, Online novel, Big female main character, Patriarchal system, Consumer culture

Female frequency that is, female channel, and male frequency relative, is the network literature according to the differences between the reading needs of the two sexes divided into types, female frequency network novels refers to the writing body, the writing object and the writing of most of the receptor for women's network novels of a type of literature. This classification first appeared in the starting point of the Chinese network, has been widely used in the major network literature platform. In the past two decades, the image of female protagonists in female network novels has undergone a significant change on the whole, that is, from the past weak and kind, born for love "silly white sweet" gradually shifted to today's common double quotient on-line, career-oriented "big heroine". Many readers and even some researchers recognize that this writing tendency reflects and promotes the innovation of gender power order in reality. It is undeniable that this narrative change contains a confrontational dimension, reflecting the widespread increase in gender consciousness;



however, it is also important not to overlook the conservative dimension of the so-called "big female protagonist" type of women's online novels, in which women's consciousness still fails to interact positively with the existing changes in the gender order in the context of the patriarchal system and the ensemble of the consumer culture, and even plays a role in maintaining and consolidating the patriarchal system, so that women's awareness of their own gender is not only a factor in the change of the existing gender order. Under the combination of the patriarchal system and consumer culture, female consciousness is still unable to interact positively with the changes in the existing gender order, and may even play a role in maintaining and consolidating the patriarchal system.

1. Alternative Disciplines of the Patriarchal System

Roland Bartels, in his studies on semiotics, suggests that the meaning of symbols can be divided into two levels - explicit meaning, which is the obvious external meaning of symbols, and implicit meaning, which is relatively invisible and derived from the socio-cultural contexts on which symbols are based. At the same time, it is well known that the functioning of cultural systems and ideologies is also sustained by the symbols they produce. Therefore, in order to explore whether the narrative change of female network novels has a subversive power, it is necessary to decode the hidden meaning behind the symbol of the image of the "big female heroine", so as to grasp the meaning of the text and its possible impact on the readers in a more profound way. In order to achieve this goal, we might as well break down the image symbol of "big female heroine" into the following three main dimensions, so that we can explore them one by one.

1.1 Appearance: good looks

In female-frequency online novels, the big female protagonist often possesses the appearance of the country, and the female protagonists Bai Qian(白浅) and Feng Jiu(凤九) in "Three Lives, Three Worlds, Ten Miles of Peach Blossoms" (《三生三世十里桃花》) and "Three Lives, Three Worlds, Three Pillows"(《三生三世枕上书》) are the first and second beauties of the Four Seas and Eight Wildernesses, respectively, and the female protagonist of "Shang Gu"(《上古》) Shanggou(上古), is also known as the first beauty of the immortal world. Although some researchers have suggested that beauty narratives for female protagonists are showing a decreasing trend, it is undeniable that there is still a basic threshold of face value to become a female protagonist, and the growth course of a great female protagonist is often accompanied by an increase in face value, so that even though the beginning is mediocre, the ugly duckling will eventually metamorphose into a white swan. Such as "Lie Huo Ru Ge"(《烈火如歌》) in Ru ge(如歌) due to appearance was sealed and posture flat, and



then with the unveiling of the seal of the face also gradually glowing. The consistently ugly girl is clearly ineligible to be the subject of the narrative. This emphasis on appearance means that the identity of the object of female gaze remains unchanged, and in the process of adaptation to film and television, the actresses' roles escalate the emphasis on appearance once again.

1.2 Competencies: "Dual Business" online

Female protagonists of the "big heroine" category are very different from those of the "silly white sweet" category in the past, in that they are erudite, capable, able to take charge of their own lives, and are strong, calm, stable and decisive in all matters. If these women are further categorized according to the differences in their paths to success, they can be roughly divided into the following three categories: the first type of heroines are "born in Rome" and are born with abilities or backgrounds that are difficult for ordinary people to reach, such as Si Teng(司藤) in "Ban Yao Si

Teng"(《半妖司藤》) who is a powerful rattan spirit with demonic power; "Shang Gu"(《上古》) in Shang Gu(上古), who is ranked as the first of the four ancient gods;

In "Zui Linglong"(《醉玲珑》), Feng Qingchen(凤卿尘) is the second daughter of the left minister of the heavenly dynasty and the owner of the House of Underwear. Just as the ugly duckling can become a white swan because it is originally a white swan, the success of these heroines does not come from struggle, and the superior start of their lives is not reproducible for readers, so they can only release the repression they have suffered in real life in the hearty episodes, which at the same time eliminates their passion and power to fight against the patriarchal order. The second type of female protagonist is one who gradually transforms and grows with the help of men, such as Bai Qian in "Three Lives, Three Worlds, Ten Miles of Peach Blossoms" (《三生三世十里桃花》) who was unable to cultivate enough, and it was only because

Moyuan(墨渊) helped her to block the heavenly thunder that she was able to successfully ascend to the next level. It's obvious that, although this type of female character ultimately achieves a certain level of success, and is labeled as a "big female protagonist," in fact, the achievement is still achieved by relying on the help of Fellows' rescue. It is clear that although these female characters eventually achieve some kind of success and are labeled as "big heroines", their achievements are still based on the salvation of Fellows, which is not conducive to the enlightenment of female independence. There are also female protagonists who enter the male power system and masculinize themselves, such as Changge(长歌) in "Chang Ge Xing"(《长歌行》) and Nihuang(霓凰) in Luangya List. They come out of the boudoir and take up



positions such as generals and military advisors, which are usually considered to be only for males, and they fight and succeed in getting their own positions in the male power system. They fight side by side with the male protagonists, and they even save the heroes from their "beauty" in critical moments. They fight alongside the male protagonist and can even "save the hero" at critical moments, subverting the strong and weak, protective and protected roles of males and females in traditional female web novels. However, this kind of female image is only a reinterpretation of the Hua Mulan model, "referring to nothing more than a replica of a man who is 'just like a man'"^[1], which implies that women can only seek value by giving up their own gender identity. Not only does this behavior not subvert the old order, but their success undoubtedly calls for more women to eliminate their own gender.

1.3 Emotions: the stars are aligned

Unlike the male protagonist in the previous female novels, the status of male and female protagonists in the emotional field has been replaced in recent years, with the female protagonist residing in a star-studded position, such as in the "Hou Gong-Zhen Huan Zhan" (《后宫·甄嬛传》), in which the female protagonist Zhen Huan (甄

嬛) has a number of adorers, including the Emperor, the King of Fructus, and Wen Shichu. On the surface, women seem to be the passive recipients of affection and have become the active ones who have the right to make choices. However, in the comparison with the female supporting characters, it is not difficult to find the hidden logic implied in this kind of female web novels: women as the protagonists are adored by many men and eventually achieve a successful life, whereas women as the supporting characters have fewer male suitors and ultimately become despondent. The French semiotic theorist Greimas puts forward three groups of opposing "action elements"-subject and object, sender and receiver, and supporter and opponent. If we look at the emotional relationship in the new type of women's online novels from the perspective of subject-object relationship, according to Greimas's definition, "statement = object". According to Greimas's definition, "Statement = F(A), in which behavior as a process of actualization is named as function F, and the subject of behavior as a potential process is named as action element (A)." If "the subject of behavior has 'desire', and the object of 'desire' is the object, the subject realizes 'desire' by 'knowing' and 'being able to'. can' realizes 'doing' and accomplishes the acquisition of 'desire', and the object acquires value because of the subject's 'desire'"^[2]. Combined with the trinity of female, male desire and success in the above logic, then the female's actual object status is clearly revealed, and the female protagonist who is pursued by many males seems to be the subject who makes the choice, but in fact, she still cannot get rid of the passive situation of being chosen by males to gain value.

Based on the above detailed analysis of the characteristics of the image of the "big female lead" portrayed in recent women's online novels, it is not difficult to conclude that there seems to be a clear difference between the image of the "big female lead" and the image of the "silly white sweet", but its essential connotation is still the



subordination of men under the patriarchal system. It is not difficult to conclude that there seems to be a clear difference between the images of "Big Female Leader" and "Silly White Sweet", but their essential connotation is still the subordination of men under the patriarchal system, and even if such narrative discourse contributes to the enhancement of women's consciousness, its effect is extremely limited, let alone subverting the existing gender order. On the contrary, it seems more appropriate to understand it as a different way of disciplining the patriarchal system: after the transition, the female network novels present the suppression of women in real life as the difficulties and obstacles encountered on the road of growth of the main female character, and then release women's anxieties through the "main female character's" killing spree to provide an emotional outlet for women who have long suffered from the power difference between the two sexes. This provides an emotional outlet for women who have long suffered from the gender power difference, and restricts them to a non-aggressive reading level. When returning to real life from the screen, female readers usually feel a sense of relief. It is also because the utopia of their dreams has been realized effortlessly in the novels, so when encountering the real pressure of the patriarchal system, it becomes easier to accept it, and even if the repression of life is beyond the scope of their own ability to withstand, they can once again turn to the world of novels for self-healing, and the cycle repeats itself. In the whole process, the order of the real world is spared from the impact, which is the internal digestion of women's passion by the patriarchal structure.

2. The female trap of consumerism

2.1 Economic reasons behind "big women"

In order to increase the readers' stickiness, network literature platforms must ensure the stability and continuity of the output of network novels, which obviously cannot be realized only by "generating electricity for love", and must rely on a reliable way of realizing cash. Therefore, Jinjiang started to implement the VIP system in 2008, and other online novel websites followed suit and started the payment mode, which allowed the power of capital and consumerism to successfully intervene and make online novels become a kind of cultural industry: on the one hand, whether or not consumers pay the bill has become an important factor affecting the direction of the narrative, and sometimes even a decisive factor; on the other hand, the mode of readers' favorites has been mass-produced. At the same time, the increasing economic status of modern women in society and the prosperity of the "she" economy have also brought capitalism and consumerism to notice the huge potential of the women's online literature market. According to the "Reading Big Data Insight: Women's Trend of Upgrading to the Market", among the core group of paid users of digital reading, 56% of the users are women than 44% are men. According to the "Reading Big Data Insight: Trends of Women's Upgrading to the Market", among the core paying users of digital reading, female users accounted for 56% of the total, which is more than the 44% of male users. In the new generation of mainstream user group "after 95", the proportion of female online literature willingness to pay is as high as 76.6%. It is



because of the huge user scale and promising prospects of the women's online novel market that network writers have accurately grasped and intentionally catered to the psychological needs of modern women who are eager to gain independence and freedom but encounter various constraints at home and in the workplace, and produced cultural symbols such as the "big female protagonist," providing imaginative and creative ideas for female readers who try to break through the existing gender order. In this ideal world woven by words, through the perspective and empathy of the "big heroine", they experience the feeling of obtaining subjectivity, just as Benjamin insights in the article "The Dream of Kitsch": "Modern man has embarked on the dream of kitsch, which leads straight to mediocrity," he says. The dream of kitsch is the last mask of mediocrity, which we like to wear while dreaming or talking, compensating for the powerlessness of the waking state." [3]As a result, the "big female main character" genre of women's online novels was born and flourished for a while.

2.2 Hollow energy indicators in consumer markets

Capital or consumerism does not hold the position of gender essentialism, it does not intend to solidify people's stereotypes of the two sexes, but is only driven by profit. Therefore, the change in the writing of women's online novels does not lead to the conclusion that the society or the capital nowadays recognizes the value of women, it only means that women's increasing consumption power is acknowledged by the capital, and thus the image of women based on women's expectation vision has appeared. However, power is not a commodity that can be redeemed, and increased purchasing power cannot simply be equated with a corresponding change in position in the system of power. As scholar Dai Jinhua expressed in the interview, we should be skeptical of gender advancement through the negotiating power in the cultural market gained through increased consumption and purchasing power. Therefore, when we follow this logic to lift the veil of the "big female lead", we will find that the following is only an "empty reference", in which we can neither see the reality of women's living conditions, nor can we find corresponding references in the real world. But instead of saying that the consumerist-led cultural industry ignores women's real living conditions and psychological state, it is more important to say that capital has never cared about the so-called real situation of the two sexes, and that no matter whether the person it is dealing with is a "servant girl" or a "queen", it is only interested in enriching itself in an equal manner. It does not mind, or more accurately, it is extremely happy to exalt and glorify the maid if it serves this purpose.

3. Mplications for the present

Consumerism pursues women to pay for online literature, while the patriarchal system needs a channel to defend itself, and the two meet unexpectedly, colliding to create the new female image of "big female protagonist" in women's online novels. On the one hand, the depreciation of the patriarchal system has given birth to the psychological desire of women to release their passion, and has continuously injected new power for their consumption of "big heroine" female web novels; on the other hand, "big heroine" web novels have been continuously produced like products on the



assembly line under the domination of consumerism, and the "big heroine" web novels have been continuously produced like products on the assembly line, and have been continuously produced like products on the assembly line. On the other hand, under the dominance of consumerism, "big female lead" online novels are constantly produced like products on an assembly line, providing women with the convenience of releasing their emotions anytime and anywhere, thus ensuring the safety of the patriarchal system. It is under the joint promotion of these two mechanisms that women's network novels have realized the transition from "silly white sweet" love stories to "big female heroine" success stories, completing the narrative transformation, and the patriarchal system and consumerism have achieved a win-win effect.

If the authors of "big female heroine" type of female novels have the original intention of calling for women's independence outside of the purpose of profit-making, then their portrayal of the growth history of "big female heroines" is seriously misaligned with the creative concept of encouraging women's struggles. In view of its programmed, repetitive and fictionalized nature, "big female heroine" network novels are closer to adult fairy tales, and far from serious thinking about the current situation of women's existence, rather than saying that "big female heroine" type of women's novels are intended to create a wide range of women's consciousness to start a prairie fire. Instead of saying that "big female protagonist" female novels are a fire to cause a wide awakening of female consciousness in the form of a prairie fire, it is more like a pot of water to quench women's dissatisfaction with the existing state of existence. Although the creators of women's novels are mainly women, as mentioned earlier, their gaze at themselves is no different from the gaze of men at women. It must be clarified that narrating from the perspective of the object does not confer subjectivity. If women interpret Foucault's "discourse is power" in a simplistic or even rudimentary way, and believe that today's "big female protagonist" type of women's web novels mean that women are in control of the power of discourse and the power to build the order that it represents, then they are mildly It is a gentle step into the night of self-hypnosis and self-satisfaction. Because women have not yet created their own "discourse", the "big female protagonist" type of women's web novels still use the patriarchal system's discourse to speak about themselves. Although the novels constantly emphasize women's struggles, the achievement of the goals of the heroine's actions is either dependent on her origin (patriarchal) or through her suitors (patriarchal), and the heroine in inspirational garb itself dissolves the possibility for women to gain value independently in their personality and career. Using such patriarchal discourse to transcend the unreality of patriarchy is tantamount to pulling one's hair out of the earth. Only by going beyond the realm of imagination, entering the realm of the symbolic, and producing and constructing a new discourse system can women become subjects with the ability to speak.

Summarizing all the above discussions, although the new female web novels are the result of the germination of new gender concepts, they still do not have the revolutionary power to overturn the old gender concepts, and they are not the



"symbolic inscriptions" of Clynelt's ideals, but can only be called a collaboration between the patriarchal system and the consumer culture, which is "to promote you as a big heroine in order to make you more pleasant and obedient as a maid/consumer". It can only be described as the coincidence of the patriarchal system and the consumer culture's dual purpose of "making you a big heroine so that you can be more pleasant and obedient as a maid/consumer", which objectively reflects the patriarchal system's function of absorbing the heterogeneous and self-reinforcing, and the end result is the re-assimilation of women's resistance and the system's reclosure. How to make the widely awakened gender consciousness work in and ultimately be situated in the overall structural order is an issue that should be further explored in the discourse system and evaluation system of network literature. However, as the scholar Chen Sihe pointed out, "in this era of commodity tide, all sacred things can be dissolved"[4], although this statement was made in the historical context of the nineties, it is still, or even more, applicable in the present time when the consumer culture has become so prevalent. It is also for this reason that we should not place our hopes of awakening women's consciousness and promoting gender equality on Internet literature, but rather serious literary authors, relevant scholars and members of the public should take up this important responsibility.

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The Contemporary Ideological and Educational Value of Chinese Medicine Culture Research^①

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Abstract

The pain of SARS warned the nation not to abandon the traditional Chinese medicine culture, and the experience of diagnosis and treatment of the new crown epidemic has once again verified the history. At the same time, the classical theories of Chinese medicine involved in the "people-oriented", "yin and yang five elements doctrine", "emotional therapy", "treatment of the future" and so on. "People-oriented", "yin and yang five elements", "emotional therapy", "treating the future disease", "supporting the right and dispelling the evil" and other ideas are still inspired by the ideological and political education of contemporary college students, and have a very profound educational significance to their ideological and political education and cultural character molding. This paper draws on the most typical five aspects of thinking, value, morality and ideology in an attempt to observe the contemporary ideological education value of Chinese medicine culture.

Keywords

Chinese medicine culture, Contemporary college students, Ideological and political education, Value research

1.Introduction

^① This paper is a phased research result of the 2020 Shandong Province Humanities and Social science project - Exploration of the integration of traditional Chinese Medicine culture into ideological and political education in colleges and universities in the post-epidemic era (project number: 2020-NDFX-08)



As an important part of traditional Chinese culture, Chinese medicine culture contains classical educational and philosophical values. In the context of the comprehensive fight against the epidemic, in the special period after the epidemic, inheriting the cultural essence, integrating it into higher education, and transforming the Chinese medicine culture of "treating the disease before it is diagnosed" into the alert and prevention of college students' bodily resistance and mental health for a rainy day have a new significance in the times. Rooted in the soil of "observing astronomy to observe the changes of the times; observing humanities to realize the world", TCM education is a traditional culture, which not only follows the laws of nature, but also conforms to the laws of humanities, and has the proprietary perspective of "medical" science. Combining the theme of "standardized and rigorous teaching" with the ethics of medical practice and professional morality, a model of education characterized by traditional Chinese culture has evolved. Such a model is a perspective understanding of life and nature, as well as a guide to respect for human nature. This paper draws on the five most typical aspects of thinking, values, ethics and ideology in an attempt to observe the contemporary ideological and educational value of Chinese medicine culture.

2. Contemporary ideological and educational value of Chinese medicine culture

2.1 People-centered value orientation

The object of study, the object of action, and the goal of research in medicine are all human beings. Overcoming diseases and pursuing health are the starting point and ultimate goal of medicine. "People-oriented" means that the fundamental starting point and final destination for considering problems is no other than people. ^[1]People need to play a role in society, but they are also the core of society. In Chinese medicine culture, the meaning of "people-oriented" is that in the process of treating patients, doctors should do their best to give patients a kind of medical humanistic care, and manage them as "human beings" with ethical nature. Chinese medicine culture is an important part of traditional Chinese culture, and Confucianism, the core of traditional culture, has also been absorbed and integrated by Chinese medicine, for example, the ideas of "benevolence is a human being" and "benevolence is a lover of people" correspond to the Chinese culture of "benevolence and benevolence", and "benevolence and benevolence" correspond to the Chinese culture of "benevolence and benevolence". Benevolence and benevolence", which is the centralized embodiment of the humanistic approach, and has been continuously improved and consolidated in the last thousand years of inheritance and development. The supremacy of life is the supreme belief of almost every Chinese medicine practitioner, and "love and benevolence" is the guideline of Chinese medicine practitioners. Chinese medicine has never aimed at obtaining the greatest benefits, and it is precisely for this reason that, in today's commercial society, it is not as good as Western medicine in the creation of benefits. "The Yellow Emperor's Canon of



Internal Medicine”(《黄帝内经》) once said: "All the things covered in heaven and carried on earth are ready, and man is the most precious"; Sun Simiao(孙思邈) also put forward in the “Qianjin Yaofang”(《千金要方》): "Human life is most important, and is more valuable than gold". This is the "people-oriented" principle of Chinese medicine, which is also the academic thinking of Chinese medicine.

Ancient medical practitioners paid attention to "compassion" and thought of their patients as their "closest relatives", and today they advocate "patient-centeredness, saving lives and helping the injured, and practicing revolutionary humanitarianism", so the analogy of education is very similar. The analogy between education and education is very similar. There exists a more interactive specificity between teaching and education; learning is the goal of teaching, and the church is perfected in learning. Ideological and political education must be characterized by following the nature of human beings and focusing on the comprehensive development of human beings; human beings are the starting point of ideological and political education, and letting human beings become perfect is the landing point. If there is no respect, no understanding, no concern, no positive warmth and strength of human nature in the face of the taught, there will be no real results of education. People are real and living individuals, educators should unite students to defeat the problem, not unite the problem to defeat the students. To solve problems in humanistic care is to put "people-oriented" into practice."

2.2 Philosophical Thinking on Discriminatory Treatment

Diagnosis and treatment is the main principle of Chinese medicine diagnosis and treatment, in Chinese medicine mainly in the form of the doctrine of essence, qi, a kind of intangible and sense of movement in the universe filled with a very small substance, is the origin of the composition of all things. Her state of existence is diffuse for the invisible, aggregated for the tangible. Its movement is divided into elevation and dispersion, and it is the intermediary of the interconnection of all things in heaven. Embodied in the philosophical concept is characterized by the belief that everything is interconnected and influenced by each other, and the form of essence also illustrates the materiality and movement of the life process, the wholeness and connectedness of human beings, physiological phenomena and pathological processes. This requires a dynamic developmental perspective when observing and analyzing problems during diagnosis. Dialectical thinking advocates that matter determines consciousness, the essence and role of which requires us to start from the actual situation and seek truth from facts. Consciousness in turn reacts on matter, indicating that consciousness has purpose and planning, selectivity and creativity, and can guide practice to transform the objective world. The material unity of the world tells us that man is an integral part of the material world and that living is a material activity. Subjective initiative and objective laws are unified, respect for the laws is the premise of subjective initiative, but also a better understanding of the conditions of the laws. Corresponding to the application of Chinese medicine, specifically divided into



dialectic and treatment, that is, the correspondence between the theory of Chinese medicine and clinical application. "Diagnosis" is the combination of the information gathered from the four clinics of observation, smell, questioning and cutting, and the diagnosis is made by combining the symptoms of the human body and the characteristics of the disease, and by making a comprehensive judgment from a holistic point of view. "Treatment" is to formulate a plan based on the judgment derived from the dialectic, judgment and diagnosis and treatment must take into account the overall situation, but also to be targeted. The judgment and treatment must be both holistic and targeted.

From the above viewpoints, combined with the characteristics of ideological and political education, we have made a comprehensive comparison and connection. Ideological and political education is a set of overall coherent, back-and-forth linkage system, divided into multiple dimensions, horizontally, to include all areas of social life, and vertically, through the entire process of the growth of the educated, so the ideological and political education is bound to build a system from a holistic point of view, but also from each of the characteristics of the target of education to find an entry point to seek to positively affect the thinking of the whole person. Similarly, the dialectic of Chinese medicine is the whole, from the surface to find the root cause, so we can not simply headache, foot pain, Chinese medicine is to pull out the root, not just put out the fire. To be from the "essence, gas, spirit" on the conditioning of the root cure. Ideological and political education of college students at present is not. For example, a student's psychological problems, may be improper school education, may be the family education failure, may be the influence of social education, can not be directly not according to the cause of barbaric medicine. Ideological and political education also need to take care of the overall situation, drawing on the Chinese medicine, smell, ask, cut the diagnosis and treatment method, seeking truth from facts in the innovative management mechanism, give full play to the "full staff education, the whole process of education, all-round education," the role of the mechanism.

2.3 Thinking before you get sick

Traditional Chinese Medicine (TCM) emphasizes prevention of diseases before they occur, with prevention as the main focus and treatment as the foundation. Chinese medicine "treatment of the disease" theory was first seen in the "Yellow Emperor's Classic of Internal Medicine", "Su Wen - Siqitiaoshendalun" (《素问·四气调神大论》)

pointed out: "Therefore, the sage does not treat the disease before it has occurred, but before it has occurred, just as he does not treat the disorder until it has occurred, but before it has occurred. If the disease has already occurred, and then to cure it, and the trouble has already formed, and then to cure it, it is like digging a well in the face of thirst, and making weapons after the war has occurred, it will be too late." Later,

Zhang Zhongjing(张仲景) in the Eastern Han Dynasty in the "On Typhoid and Miscellaneous Diseases"(《伤寒杂病论》) to supplement and re-theory, many modern



idioms are also very good interpretation of this meaning, such as: before the disease first prevention, saving for a rainy day, preventing micro-gradual, has been prevented from spreading the disease, cite one against three, and the sheep mending, drinking water to think of the source of the treatment of the disease from all aspects and dimensions of the affirmation and interpretation. Contemporary ideological and political education has always advocated prevention as the mainstay, and prevention is even greater than control. The story of Magpie's three meetings with Cai Huan Gong is a famous ancient tale, which tells of the three meetings between the famous doctor Magpie and Cai Huan Gong. The first two times Magpie told Cai Huan Gong that his body was sick and needed timely treatment, but Cai Huan Gong thought he was not sick, so he ignored it. When Magpie met Cai Huan Gong for the third time, he found that his illness was already very serious and could not be cured. This story reveals that people should emphasize on prevention and "cure the disease before it starts".

Ideological and political education in the "cure before the disease" is to pay attention to children's ideological education in the mind, clear the characteristics of the state of mind of children at all stages of the characteristics of the psychological characteristics of the state of mind of children, in advance to prevent children may appear unhealthy thinking and psychological problems, eliminated in the bud, so as to prevent the eventual occurrence of serious malpractice. In modern society, the network is developed, the amount of information that children are exposed to is huge and messy, coupled with the fast pace of learning, interpersonal relationships are also more complex than in previous eras, the ideological dynamics of the students can be said to be inevitably complex and messy. In this era, the frequent occurrence of college students' mental health problems has become a key issue of student management in colleges and universities. Against this background and premise, the prevention of college students' ideological and mental health problems has become significant and urgent. Detect and intervene in college students' thought dynamics in advance, early detection of illnesses and early treatment. Otherwise, harmful thoughts or sick psychology is like an intractable disease, which is not cured for a long time, and it will take hundreds or thousands of times of attention and treatment, and there may not be a good result.

2.4 Ethical pursuit of medical excellence

Sun Simiao explained in the Thousand Golden Prescriptions - The Great Physician's Essence of Sincerity(《千金要方·大医精诚》) that a physician should be "the great physician's essence of sincerity". The essence of medical skill is embodied in the attitudes of "the most refined and the most subtle" and "diligence and tirelessness". On the one hand, the essence of medical skill lies in the inability to template the practice of medicine, and naturally, a thousand people cannot be treated accurately. The symptom information collected through observation and examination, combined with the doctor's professional dialectic, to give a reasonable treatment plan, to show "the most refined and subtle"; on the other hand, lies in the "diligence and



tirelessness" to improve their own, to have a profound theoretical foundation, to accumulate rich clinical practice. On the other hand, we should be diligent in improving ourselves, with profound theoretical background and rich clinical practice experience, experience and theory complement each other to make accurate judgment and precise prescription. We should be able to respond to the patient's urgency and the patient's pain. The most trusted and reliable savior of the patients. Throughout history, how many stories of medical doctors who saved the world and did not ask for rewards. For example, the Sudan orange well spring fragrance, pots and weng hanging pots to help the world, Dong Feng apricot grove spring warmth story. [2] These traditional Chinese medicine practitioners are admired because of their skill in removing illnesses, and these stories are touched because of their compassion and love.

The ethical idea of "Great Medical Excellence and Sincerity" is a classic encapsulation of the core values of medical ethics and skills in Chinese medicine, and is still of far-reaching significance in modern education. In no other era have the professional ethics of doctors and teachers been as highly demanded as they are today, and medical care and education are of great significance in any social system. However, the reform and opening up of the economy and the compatibility and coexistence of cultures have caused the trend of diversification of social values, and the professional ethics of doctors have been impacted and provoked. The ideological dynamics of college students encountered the impact of various value systems, many people pursue fast food economy, can not be quiet to learn professional knowledge, and some students forget the fundamentals of the society, to money first, and even to the road of crime, saddening. Therefore, it is of great significance to guide college students to be honest and abide by professional ethics and professional conduct for the realization of their personal value and the stability of the society, as well as the construction of a harmonious society.

2.5 Dialectical ideas of yin and yang and five elements

Yin-Yang and Five Elements can be divided into "Yin-Yang" and "Five Elements", Five Elements must be combined with Yin-Yang, and Yin-Yang must be combined with Five Elements. Yin-yang and five elements are the core of Chinese philosophy and also the core of Chinese medicine. Yin and Yang means that everything in the world has two opposing and interconnected forces; the five elements are composed of the operation and changes of the five basic substances: wood, fire, earth, gold and water, emphasizing the concept of wholeness. The liver is located in the right rib, its main function is the main drainage, opening the orifices in the eyes, its Hua in the claws, and the gallbladder. The heart is located in the middle of the chest, the main blood vessels, the main spirit, its Hua in the face, the opening in the tongue, and the small intestine. The spleen is located in the abdomen, the main transportation, the main blood, its Hua in the lips, and the stomach. The lungs are located in the chest, up to the throat, the main qi, the Division of propagation and purification, the regulation of waterways, the opening of the orifices in the nose, and the large intestine. The kidneys are located in the waist, one on each side. It hides the essence, is responsible for growth and reproduction, is responsible for water, is responsible for the



organization of qi, opens the orifices in the ears and the two yin, is responsible for the two bowels, and is the cousin of the bladder. The five elements are mutually reinforcing, corresponding to the internal organs interact with each other and are interdependent. Therefore, Chinese medicine practitioners will not treat the headache and the foot.

The core viewpoints taught in ideological and political theory courses and the yin-yang and five elements advocated by traditional Chinese medicine are similar in their treatment of education and treatment targets. For example, the cultivation and practice of socialist core values and the building of a harmonious socialist society can be interpreted by applying the concepts of "yin and yang harmony" and "the five elements are mutually reinforcing" in the thinking of Chinese medicine, which will help students to strengthen their knowledge and understanding of dialectics.^[3] Frustration and growth in the career of college students are also dialectical, complementary relationship. Receiving and giving are also particularly evident at this stage. Therefore, it is an important part of ideological and political education to guide students to face the gains and losses and honor and disgrace in college academics from the whole life stage as a whole.

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An Analysis of the Retrospective Inventory of Literature Resources in Higher Vocational Libraries

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Abstract

This paper briefly introduces the library literature resource backtracking inventory work of Zibo Institute College as an example, and analyzes the library literature resource backtracking inventory work by using the survey method, the example method and the comparative analysis method, and puts forward the optimal program as well as the results and suggestions for the work, in order to play a certain role in inspiring the library backtracking inventory work of the same kind of colleges and universities.

Keywords

High school library, Retrospective, Inventory

With the development of information technology, the construction of literature resources gradually to the digital, personalized, professional development, in order to better adapt to the development of higher vocational libraries in the new era, the digitization of literature resources is the primary solution to the problem, then the retrospective work of library construction has become the way to go. And the book inventory work can be better organized and optimized for the resources, providing readers with better quality personalized and professional services. Zibo Vocational Institute Library of 160,000 paper books back to build a library, and the existing books in the library inventory and organization, through the comparison of the optimal mode of literature resources to carry out a comprehensive retrospective inventory, and has achieved certain results.

I. Analysis of Zibo Vocational Institute Library Literature Resources

Retrospective Inventory Programs

According to the needs of the book retrospective inventory work, the Library proposes a total of three options, namely, Option 1: the Library independently completes the book sorting work, Option 2: the service provider independently completes the book sorting work, and the Library conducts the audit and acceptance,



and Option 3: the Library and the service provider collaborate to complete the book retrospective inventory work. The specific staffing, time and cost requirements for each option are listed below.

1.1 Staffing, time and cost requirements of programme 1

The library currently has 38 active faculty and staff, comprehensive book back inventory of all the work, a total of 38 teachers, 90 students, a total of 128 people; which need to pay the student attendance labor compensation of \$528,780, to pay the cost of consumables 28,132.1 yuan, the total cost required 5569121.1 yuan.

Form	Quantity (copies)	Number of library faculty and staff (persons)	Number of students in attendance at work (persons)	Time required (days)	Cost of attendance at work (\$)	Cost of consumables required (\$)
Inventory of circulating bookstores	820000	7	7	9	6615	0
Intensive Bookstore Inventory	210000	1	1	53	5565	0
Packed book inventory on the shelves	710000	10	18	60	113400	6832.1
Book Processing and Shelf Positioning	200000	20	64	60	403200	21300
add up the total	1940000	38	90	60	528780	28132.1

The specific personnel and costs required are shown in table I.

1.2 Staffing, time and cost requirements for option II

The library currently has 38 active faculty and staff members, and with all the work involved in the comprehensive book back inventory, Option 2 requires a total of 38 library faculty and staff members to divide up the work of the book back inventory to supervise and review the work. Option 2 requires a total of \$771,500 to be paid to the service provider, and the service provider promises to complete the work within 60 days, with the specific personnel, time and cost required as shown in Table II.



Form	Quantity (copies)	Number of library faculty and staff (persons)	Processing fee per volume (\$)	Cost per job (\$)	Time required (days)	note
Inventory of circulating bookstores	820000	6	0.2 yuan/book	164000	60 days	Each of these tasks will be carried out simultaneously for a total of about 60 days
Intensive Bookstore Inventory	210000	2	free (of charge)	0	53 days	
Packing Book Inventory Packing	510000	10	0.25 yuan/book	127500	60 days	
Packed book inventory on the shelves	200000	3	\$0.45/volume	90000	60 days	
Book Processing and Shelving Positioning Shelving	200000	17	1.95/book	390000	60 days	
Add up the total	1940000	38		771500	60 days	

Table II Staffing, time and cost requirements for option II

1.3 Staffing, time and cost requirements for Option 3

The Library currently has 38 active faculty and staff members, and a total of 38 library faculty and staff members are needed for all of the work involved in the comprehensive book back inventory, to complete the book back inventory, and to supervise, review, and accept the book back inventory work completed by the outsourced service provider. The time required is 60 days to complete. The cost



required for Option 3, is to pay the service provider \$607,500. The specific staffing, time and cost requirements are shown in tables III and IV.

Category	Number of books (books)	Number of faculty and staff in all libraries (persons)	Processing fee per volume (\$)	Cost per job (\$)	Time required (days)	remarks
Inventory of circulating bookstores	8 820000	77	0	0	9	Figure Library Completion
Inventory of dense book banks	221000 0	1	0	0	653	Figure Library Completion
Punching and Packing Book Inventory Packing	551000 0	110	00.25 per volume	1127500	660	Service Provider Completion
Packing books for inventory and shelving	220000 0	33	00.45 per volume	990000	660	Service Provider Completion
Book Processing and Shelf Positioning	220000 0	117	11.95 per book	3390000	660	Service Provider Completion
Grand total	119400 00	3 38 3		6607500	660	

Table 3 Staffing, time and cost requirements for option 3



1.4 Comparative analysis of the three options

Form	Number of personnel required	Time required	Requirements	Dominance	Inferior
Option 1	128 people	60 days	\$557,647.1	1. It can improve librarians' own professional ability and quality 2. Facilitate team building in libraries	1. It is difficult to guarantee the quality of book organization 2. Technical difficulties require support and insufficient equipment needs to be loaned out 3. Difficulty in ensuring the time and efficiency of student work
Option 2	38 people	60 days	\$771,500.	1. Can ensure the quality of book organization 2. Book processing time and efficiency can be ensured	1. Higher requirements 2. It is not conducive to the improvement of librarians' own professional competence.
Option 3	38 people	60 days	\$607,500.	1. Can ensure the quality of book organization 2. Book processing time and efficiency can be ensured 3. Librarians can enhance their own professional competence and qualifications	



After the above comparative analysis, Option 1 is to have the library do this work independently, which requires the least amount of money, but the quality of book retrospective inventory is difficult to be guaranteed, technical difficulties require support, insufficient equipment needs to be lent out, and it is difficult to ensure that students' working hours and efficiency are not guaranteed, and it is also difficult to ensure that the work is completed within the stipulated deadline, and it is not the best option.

Option 2 is completed independently by the service provider, which can ensure the quality of the book retrospective inventory and also complete the work task within the specified period, but it requires relatively high expenses and is not conducive to the enhancement of the librarians' own professional capacity.

Program 3 is completed by the library in collaboration with the service provider has the ability to ensure the quality of the book back inventory work, can ensure that the book processing time and efficiency, can be completed in the specified time to complete the work task, the required cost compared to the program one and program three is relatively reasonable, so the Zibo Vocational Institute Library ultimately chose the program three, the circulating bookstore and the intensive bookstore inventory work is completed by the library, book back processing and Inventory positioning of packaged books is completed by the service provider.

2. The effectiveness of Zibo Vocational Institute Library's literature resources back inventory work

2.1 Substantial improvement in the operational level and professional competence of librarians

Before this backtracking inventory work, the library carried out unified training for all librarians, and through the practice of this literature and information resources backtracking inventory work, librarians successfully completed the inventory work and found a large number of various problems, in order to find and solve these problems, librarians need to continue to learn and exchange, so the librarians' business level and professional competence have been improved accordingly. Especially the cataloging staff by modifying a variety of problems data, professional ability to improve very quickly, filled with a sense of accomplishment at work^[1].

2.2 More complete and accurate information data on literature resources and more convenient book searching

Through the retrospective inventory of the library literature resources data has been further sorted out and improved, and the data is more complete and accurate. Through the precise positioning of books, readers can find books more conveniently and accurately. To serve the readers with better quality literature resources and more convenient borrowing experience.

2.3 Improvement of special collection resources



Through this retrospective inventory work, the existing literature resources in the library are organized and analyzed, and the characteristic collection resources such as Zibo local literature and old teaching materials are classified and organized, which makes the characteristic collection resources more complete. In this work, from the actual point of view, planned and step by step to collect, collate and service, accumulate shallow into deep, and gradually formed a breadth and depth of the characteristic collection system^[2].

3. Zibo Vocational Institute library literature resources back inventory work recommendations

3.1 Enhancement of double-checking to avoid two cataloging data for one book.

Because many of the books processed back are donated books, then many of these books already have collection records, and if they are cataloged and processed without checking, it is very likely that two duplicate data will be formed, resulting in the emergence of the problem of the same book with different numbers.

3.2 Harmonization of cataloguing rules to improve data uniformity^[3].

Before the retrospective processing work is carried out, it is necessary to formulate a detailed cataloging rule scheme according to the actual situation of the library, and conduct unified training for book processors to enhance work efficiency and improve the quality and uniformity of cataloging data.

3.3 Strengthening talent building and enhancing the operational capacity of librarians.

Through this cataloging work, it is found that talent construction is the top priority of library work, especially it is especially important to cultivate a group of excellent cataloging talents. First of all, we should pay attention to the training of talents, through the combination of learning and practice to improve the business capacity. Secondly, we need to build a cross-disciplinary cataloging team. Catalogers not only need talents in library and intelligence, but also need talents in other specialties such as computers and statistics, so as to do a good job in book cataloging through the complementarity of professional advantages.

4. Conclusion

Literature and information resources back to inventory work is a very important work of the library, Zibo Vocational Institute Library in this back to inventory work through the analysis of the optimal choice of program, and achieved certain results, and combined with their own work practice on the literature back to inventory work put forward the proposal, I hope to play a little inspiration for the library of similar institutions back to inventory work.



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Boshan "Chicken Oil Yellow" (鸡油黄) Glaze Production Technology Development and Innovation Practice

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Abstract

This article mainly introduces the history and production process of butter yellow glaze. Chicken oil yellow, also known as "imperial yellow", "yellow jade", in ancient China was regarded as the supreme colour, only for royal use. With a history of more than 500 years, this noble material has a positive yellow colour, crystal luster, warmth and gravity, and is named for its colour and oiliness, which resembles the chicken fat in a hen's stomach. As a traditional handicraft, on the basis of retaining the traditional craftsmanship, in recent years it has received bold innovations from Sun Yunyi and other inheritors, who have succeeded in upgrading the quality of the products through continuous attempts and searching for high-quality raw materials. While maintaining the traditional craftsmanship, modern production equipment has also been adopted, allowing the products to maintain their traditional colour and feel, in line with the aesthetic standards of today's society. Through Sun Yunyi's efforts, the chicken oil yellow glaze handicrafts have been inherited and developed, become contemporary imperial yellow and successfully crossed into the Palace Museum, winning a place for Boshan glaze in the field of contemporary high-end ceramic glaze art.

Keywords

Chicken oil yellow glazing, Craftsmanship, Development, Innovative practice

Chicken oil yellow, also known as "imperial yellow" and "yellow jade", belongs to one of the most valuable colours in Boshan glaze. In ancient China, yellow was the supreme colour, and "yellow" and "imperial" were the same sound, yellow was exclusively used by the emperor, therefore, in the Ming and Qing dynasties, chicken butter yellow products were only used by the royal family. This noble material ware, in the early Ming Dynasty, produced in the Qing Dynasty during the Qianlong period, so far there have been more than five hundred years of history. "Chicken butter yellow" glaze, the colour is positive yellow, lustrous crystal, warm and heavy, polished like ghee infiltration, rippling to drip, because the colour and lustre, oil moistening



degree is like chicken oil in the hen's belly, is aptly called "chicken butter yellow". "Chicken oil yellow" glaze in the early Ming Dynasty, produced in the Qing Dynasty Yongzheng, Qianlong years, by the Ministry of the Interior in conjunction with the Shandong Governor Yamen from the Boshan glaze artists in the recruitment of skilled craftsmen concentrated in the manufacture of the Office of the closed door production. Because of its magnificent colour, it was honoured as "imperial yellow" and "yellow jade", which was exclusively used by the royal family and the court, and was strictly forbidden to be produced by the private sector. "Chicken oil yellow" glaze since the creation of the world, because of its expensive ingredients, production process is complex, become the collector of choice for all generations of collectibles.

Historically, the production process of "chicken oil yellow" glaze has been interrupted and lost several times. Chinese glaze manufacturing process began in the Western Zhou Dynasty, after more than two thousand years, to the Qing Dynasty development to the heyday. Qing Dynasty glassware court manufacturing and folk manufacturing two series, the court glass represents the highest level of glass production in the Qing Dynasty, is made in accordance with the emperor's glass factory for the royal production of a variety of glassware, made in accordance with the Office of one of the subordinate agencies of the Ministry of the Interior, was established with the Kangxi years, specifically responsible for the manufacture and storage of a variety of artefacts needed for the Palace of the agency. In the Kangxi thirty-five years was ordered to set up a glass factory, specialising in making imperial glass for members of the royal family, the Yongzheng years of the new kiln site was established in the Yuanmingyuan, there are Germans Jirian presided over the construction of the Qing Palace Glaze Factory, Qing Palace Glass Factory factory was built at the beginning of the foreign missionaries in Shandong, Shandong, Boshan craftsmen and craftsmen in Guangdong, a variety of monochrome glass is the Yongzheng dynasty to make the greatest number of the most varieties of the most varieties of the vessel type. To the Qianlong period because of the stability of the political situation and the Qianlong emperor on the culture and art of the elegant love, respect, so that the development of the production of the Qianlong glass factory has reached its heyday. Monochrome glass is the Qianlong dynasty glass production of the largest number of varieties, seen in the records of the glass colour has more than 30 kinds, mainly white, sky blue, blue, peacock blue, chicken oil yellow, andrography, orange, yellow, yellow, green, pink, red, red, red, red, teal, grape violet and so on. Most of the monochrome glassware light vein without lines, but its colour is delicate and pure, showing jewel-like colour, chicken oil yellow glass both for which the best, because the yellow are exclusive to the court so into the private sector is very little. To the Jiaqing, Xuantong dynasty more than a hundred years between the glass production process entered a period of decline, the level of craftsmanship gradually declined to a lot of unique formulas and technology lost lost, the Yuanmingyuan burned down in the last year of the Qing dynasty, because most of the glaze manufacturing workers at that time for the people of Boshan (commonly known as artisan workers) to manufacture the glaze process technology brought back to the Boshan to continue to make glaze for the court used in the



manufacture of supplies and ornaments blanks, the period of the Sun's descendants dumped their family property! During the period, Sun's descendants poured their family's wealth into all the many test firing chicken oil yellow material ware, (Sun Tingquan's only glaze monograph - A Miscellany of History has a detailed record)^[1] the finished product made very little, but also for the collection of dignitaries and officials, and very few heirlooms. After the founding of the country, Sun's family kiln public-private partnership joined the Boshan Fine Arts Glaze Factory, Boshan Fine Arts Glaze Factory in restoring the traditional craft on the basis of arranging the technical workers have done many times of butter yellow glaze research and development trial production work, invested countless energy over the years, and occasionally got a number of pieces of butter yellow products (now stored in the Museum of Moshan glaze, into the folk is very little), because of the technical and environmental conditions at that time limitations, the production of the butter yellow products are In 1860s, the British and French allied forces invaded Beijing and burnt Yuanmingyuan, the palace office was burnt down and the craftsmen of Boshan nationality were repatriated. The other two interruptions were the invasion of Beijing by the Eight-Power Allied Forces in 1900 and the abdication of the Qing Emperor in 1911. After the establishment of New China, according to the instruction of the central government, Boshan Fine Arts Glaze Factory decided to resume the development in 1971, and several pieces of "Chicken Oil Yellow" bottle blanks, which were occasionally obtained after repeated tests, caused a sensation when they were exhibited in the Canton Fair, and were collected by foreign buyers at a high price.

In 1997, Boshan Fine Arts Glaze Factory closed down because of the environmental problems, and all the technical information about chicken oil yellow glaze was lost. After the closure of the enterprise, Sun Jimin, a retired worker of the former Boshan Fine Arts Glaze Factory, and his younger brother Sun Zijie, director of the former Boshan Fine Arts Glaze Research Institute (China glass-glass art master), finally succeeded in the research and development of the product in 2009 after more than ten years of repeated experiments and countless energy and funds, and in the successor of the product, Sun Yunyi (China art master of the industrial arts industry and China glass-glass art master), the product has been collected by foreign buyers at high prices. -Glaze Art Master) efforts to obtain the State Intellectual Property Office of the People's Republic of China invention patent authorisation. Shandong Province, chicken oil yellow, chicken liver stone valuable material intangible cultural heritage inheritor.

Sun's "chicken oil yellow" firing technology has been assessed as intangible cultural heritage of Shandong Province, its technology and formula was approved by the State Patent Office for invention patents. According to the Palace Museum scholars identified, its physical quality has exceeded the year the Qing Palace Office of the Imperial "chicken oil yellow" material, can be called "contemporary imperial yellow".

1. Old Crafts, Innovation in Heritage



Batching, casting, melting, blowing, de-tempering, polishing and carving, the production of chicken oil yellow glaze material ware starts with dipping the glaze material in the kiln, patting it, then blowing and rolling it round. All along, the work of chicken oil yellow glaze is completed by hand, each step should be dry, never procrastinate. Because once the liquid glaze leaves the kiln at more than 1,300 degrees Celsius, the temperature will drop rapidly and harden quickly, and the production can only be carried out when it is soft and hard. The formula and production process of chicken oil yellow glazed material ware is very complicated, so the success rate of production is very low, more than ten kinds of raw materials are less than one gram will fail, at the same time, the furnace temperature and air temperature, cooling time also restrict the success rate of production.

In recent years, the chicken oil yellow inheritor Sun Yunyi in retaining the traditional craft on the basis of bold innovation, the material, technology and technology and the design of all aspects of the vessel are improved, so that it is perfected, the production of the "chicken oil yellow" works of colour and lustre rounded, delicate feel, natural. According to the Palace Museum scholars identified, the quality of its products has exceeded the Qing Palace Office of the Imperial "chicken oil yellow" material, can be called "contemporary imperial yellow". 2019, "Sun Yunyi Skill Master Workshop In 2019, "Sun Yunyi Skill Master Studio" won the honorary title of national skill master studio, which is the only enterprise in Zibo that won the honour in that year.

In order to innovate the technique and improve the success rate, Sun Yunyi searched the world for high-quality raw materials, and invested huge costs in a thousand repeated tests. A few years down the road, chicken oil yellow glaze material ware gradually improve the rate of finished products, colour, purity and so on have been greatly improved, "'Run like jade, sound like exhaustion, colour like halo', this is the test of chicken oil yellow glaze works of good and bad standards".

In order to better inherit the traditional unique glaze colour art, first of all, the chicken oil yellow craft maintains most of the traditional craft and formula at the time of creation, but with the advancement of craft and environmental protection, it adopts the electric crucible furnace for production, and successfully maintains the traditional material colour and handfeel. Warm and moist like jade, on the hands of the characteristics of the heavy. In addition to the precise measurement of the scientific proportion of raw materials, we have also boldly inherited and innovated in the shape of the vessel, such as the creation of the turnip vase (collected and displayed by the Bristol City Museum and Art Gallery, UK, and the Museum of the National Gallery of South Australia, Australia). The lines of the neck and rim are more beautiful and fluid than the traditional shape, and the willow leaf vase was created to maximise the fluidity of the glaze, which is long and refreshing. The Guanyin vase is beautiful and solemn. It is more suitable for the aesthetic standard of today's society.

Sun Yunyi's works of chicken oil yellow incense burner, eight-pronged vase, chicken liver stone tea washer, etc. was included in last September's release of the "Chinese Tea Apparatus General



Annals", as the "13th Five-Year" National Key Book Publishing Planning Project "Chinese Tea Dictionary" sub-projects, the "Chinese Tea Apparatus General Annals" by the China Arts and Crafts Association organised the compilation of the famous tea culture scholars, Professor Wang Xufeng, Professor of Tsinghua University, and Professor of the Chinese Tea Culture Department, Professor Wang Xufeng. Professor Wang Xufeng, Professor Yang Yongshan of Academy of Arts and Design, Tsinghua University, and Liu Qingzhu, member of Chinese Academy of Social Sciences, jointly act as chief editors, and Guangming Daily Publishing House publishes and distributes the book, which is regarded as China's first large-scale tool book of tea utensils by industry insiders, and fills in the blanks of arts and crafts industry, tea culture industry and publishing industry.

2. New Developments, Promoted in Innovation

The firing technique of "Chicken Oil Yellow" has gone through several storms and fluctuations, and has become more and more new over the years. As a landmark work of Bolshan glaze art, Kangqian Glaze Art Manufacturing Co., Ltd. and its Sun's "Chicken Oil Yellow" glaze are linked with historical accumulation and cultural inheritance with its mysterious formula, unique technology, superb quality and excellent design, constituting the qualities of honourable character and elegance, carrying wisdom, travelling through the space and time, integrating inheritance and innovation, and silently paying tribute to the history. They carry wisdom, travelling through time and space, integrating inheritance and innovation, silently expressing respect to history and conveying warmth to the times.

In the development process of Kangqian Glazed Art Manufacturing Co., Ltd, there are several important time nodes, and the work was selected by the Palace Museum in 2015 as the long-term display and exhibition of cultural and creative products in the Bao Yun Lou, which is undoubtedly one of the most colourful one. Bao Yun Lou is located in the Palace Museum Xihua Gate, was built in 1915, is China's first large-scale courtyard-style warehouse dedicated to the preservation of cultural relics, the building collection for the original Beijing Palace, Shenyang Imperial Palace, the essence of cultural relics of the past generations, and therefore named "Bao Yun Lou". Now, as the National Palace Museum cultural creation boutique display and the National Palace Museum history of the exhibition hall, is an important place to receive, not open to the public.

This display is mainly China's glass - glaze art master, Shandong Province, master of arts and crafts Mr Sun Yunyi and Kangqian glaze art company's glaze art masterpieces, including chicken butter yellow engraved snuff bottles - Yaji, chicken butter yellow relief carrot vase - Buddha statue, chicken butter yellow brush wash - step by step high, chicken butter yellow brush washer The works of art of the company, including the chicken butter yellow engraved snuff bottle - Yaji, chicken butter yellow relief carving carrot bottle - Buddha statue, chicken butter yellow brush washer - Step by Step, chicken butter yellow engraved gourd - Golden Sound, "Chicken Liver Stone" blank beauty vase, turnip vase, and the chicken butter yellow bracelets, strings, etc., are all



skillful and valuable materials. All of them are masterpieces with excellent skills and precious materials, showing the latest achievements of "chicken oil yellow" glaze in Boshan District over the past decades from restoration, inheritance to innovation, and representing the top level of Shandong Province's glaze art works.

"From the office, back to the Forbidden City", the success of this threshold into the Palace Museum this very high cultural and artistic hall, to achieve the national level "enter the room", for Boshan glaze in the contemporary high-end ceramic art won a place.

In 2017, Kangqian glaze company signed a three-year contract with the National Palace Museum, with chicken oil yellow glaze 1:1 copy of the National Palace Museum's collection of cultural relics. This is the first time since the establishment of the National Palace Museum to reproduce cultural relics with glaze as a carrier, Sun Yunyi's strength has once again been proved.

Before this, Sun Yunyi and his team created the "national peace and prosperity", glaze cameo Guanyin vase, gourd cameo "Golden Autumn", snuff bottle engraving, etc. in the "Golden Phoenix" Innovative Product Design Grand Prix, China Arts and Crafts Fair Innovative Product Design Contest, etc. In June 2019, "Sun Yunyi Skill Master Workshop" won the honorary title of National Skill Master Workshop, which is the only enterprise in Zibo to get this honour.

Won the Shandong Province May Day Labour Medal, Sun Yunyi said, this is on his decades as one day on the glazing industry diligently, hard work of the affirmation. He himself is more concerned about the identity of "Boshan glazer". He knows that only when he is rooted in the land where he was born and grew up, and in the industry that has been inherited for thousands of years, the works can catch the ground, increase the atmosphere, and instil the vitality, and can stand firm in the world's cultural turbulence.

In 2019, Kangqian Liuli and Hong Kong Yisi Company jointly established Zibo Bosi Liuli Products Co., Ltd (Liuli R&D Centre), which is mainly engaged in the research and development and manufacture of high-end Liuli artworks, so as to make the works more in line with the times and the international trend.^[2]

At the end of 2019, Kangqian Liuli carried out in-depth technical cooperation with CRRC Qingdao Sifang Locomotive and Rolling Stock Company Limited to make use of the technology of CRRC Group to carry out technological innovation and industrial upgrading to enhance the technological nature of the works of Chicken Oil Yellow Liuli and Chicken Liver Stone Liuli, so as to realise the transformation of old and new kinetic energy. Through such a cooperation, new vitality and vigour are injected into the glazing industry, and it is a breakthrough in the cooperation between the traditional glazing industry and the high-tech industry.

3. Conclusion

Diversification of product categories and sales channels should be maintained, both at present and in the long run. Draw on the experience of the development of cultural industry, promote the



change of the concept of the development of glaze industry, improve the added value of glaze industry, enhance the social recognition of glaze, and at the same time, keep the precious historical data for glaze, establish a sound protection system for arts and crafts, optimize the value of the brand, strengthen the cultural advantages, actively develop new products and business models, enhance the social status and recognition, expand the diversified fusion, and realise the characteristic prominent and diversified auxiliary business model, and provide an effective strategic space for the innovative development of Liuli.

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Introduction to the National Fitness Programme and the Physical and Mental Health Development of Older Persons

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Abstract

Fitness for all is related to people's health and well-being, and is an important symbol of comprehensive national strength and social civilisation progress. Now that China has entered an ageing society, the physical and mental health of the elderly is an important part of the establishment of a national fitness public service system. As an effective and positive means of intervention, national fitness is able to improve the physical health of older persons, slow their rate of ageing and improve their quality of life, and is of great significance to the healthy development of older persons' physical and mental health.

Keywords

Fitness programmes, Physical and mental health, Older people

The twenty-first century, ushered in by mankind, is a new society, full of hope and facing fierce competition and challenges, not only in terms of worldwide competition in high technology and comprehensive national power, but also in terms of the quality of human resources, making the improvement of the overall quality of the entire nation the most important and crucial issue at this stage. The promulgation and implementation of the State Council's Outline of the National Fitness Programme is a major event in the social life of the people of China; it is a social system project that goes hand in hand with the goal of realising socialist modernisation, and it is a great strategic development plan for the 21st century. It sets out the objectives and tasks for the development of fitness for all and formulates work and safeguard measures.

1.The Significance of Implementing a Comprehensive Fitness Programme

1.1 Promote the culture of sport and the all-round development of human beings



Popularise knowledge of fitness, publicise the effects of fitness, promote new concepts of health, take physical and mental health as an important ability for the overall development of individuals and their adaptation to society, set up the concept of personal development in which participation in sports and fitness and having a strong body is a matter of pride, and create a favourable atmosphere of public opinion in which individuals' ability to work as a team can be improved through sports and fitness. [1] To guide the role of physical fitness in the formation of a healthy and civilised lifestyle, and to establish a good social culture in which everyone loves to exercise. Integrate sports culture into physical fitness, set up role models of national fitness, spread positive social energy, and give full play to the unique value and role of sports culture in the practice of socialist core values and the promotion of the traditional virtues of the Chinese nation.

1.2 An important part of sports

The National Fitness Programme is a nationally led, socially supported and nationally participatory physical fitness programme, a cause that is related to the prosperity of the nation and the health and well-being of the people, and an important task of the State, which points to the direction of the development of physical education in China, with the level of development of national fitness being an important indicator of the level of development of physical education in a country. The implementation of the national fitness programme will have a positive effect on improving the overall quality of workers, establishing a scientific, civilized and healthy lifestyle, promoting the coordinated development of competitive sports and mass sports, and promoting the construction of socialist material civilization and spiritual civilization, etc. It will also have far-reaching significance in guiding the practice of mass sports in our country, promoting the construction of sports theories, and comprehensively improving the health level of the Chinese nation and even the whole of mankind. It has far-reaching significance.

2. Reflections on the Current State of Physical and Mental Health of Older Persons

2.1 Neglecting the development of fitness skills in older people

The physical and mental health of the elderly is the most important component of the national fitness programme; therefore, the national fitness programme should not only pay attention to the exercise and effects of exercise for the elderly, but should also pay attention to the cultivation of the elderly's ability to do self-exercise, self-assessment and medical supervision, so that the elderly can, in accordance with the subjective and objective conditions, actively take part in effective physical exercise and benefit from it throughout their lives.

2.2 Too small a proportion of the older sports population

Although the small proportion of older persons in sports cannot be regarded as a social problem, it nevertheless affects and restricts the development of fitness and sports activities for older persons. This is due to differences in the cultural literacy, physical condition, interests and family economic



status of the elderly population. Due to regional differences in the development of the national economy, the insufficient level of social awareness of the health problems of the elderly population, the uncertainty of the elderly sports population, the development of sports for the elderly has generally lagged behind the process of the implementation of the National Fitness Programme. As a result, there is an inconsistent understanding of the development of sports activities and the fitness value of such activities, resulting in a small proportion of the elderly sports population, which makes it difficult to form an elderly sports community. As a result, it is difficult to develop fitness and sports activities for the elderly.

2.3 Lack of groups working on sports for the elderly

The lack of a sports working group here refers to the fact that the pool of social sports instructors is too small and not strong enough to properly organise and coach fitness sports activities for the elderly. Although this is not a social problem, it is one of the reasons why sports activities for the elderly cannot be carried out vigorously.

2.4 Lack of space and equipment to carry out fitness and sports activities for the elderly

The National Fitness Programme proposes the comprehensive development of sports for the elderly and the establishment of sound sports associations, sports and fitness clubs, and sports and fitness teams for the elderly; however, there is a lack of venues and facilities to carry out fitness and sports activities for the elderly. The reasons for the lack of venues and facilities are manifold, firstly, due to the poor foundation, which is a problem left over from the past, the number of sports venues and facilities is small, the geographical distribution of sports venues in China is not balanced, the structure of sports venues and facilities is not balanced, the existing stadiums are not open enough, high-grade operational stadiums are prohibitively high, and some school stadiums and unit stadiums are seldom open to the people; secondly, the Some people's ideological awareness is not in place, insufficient funding, the current source of funding for sports for the elderly are mostly individuals to pay membership fees or tournament entry fees, the government or the Sports Bureau allocations, fund-raising and sponsorship and other channels, but after all, the amount of government funding is limited, and most of them are concentrated in large-scale activities, so it restricts the development of venues and equipment for activities for the elderly. Thirdly, when residential neighbourhoods are built, the required fitness venues and facilities are simply not taken into account, and the conditions and equipment for them are not available.

2.5 The content of health activities for the elderly is old and stale and lacks systematicity

In the content of health activities for the elderly is mostly mass, recreational content learning, single form of organisation, lack of room for regulation and innovation, lack of systematic learning and the spirit of change, and inability to satisfy the psychological needs of the elderly who are thirsty for new knowledge and technology in the new era.



3. Towards Healthy Physical and Mental Development of Older People Guided by a Lifelong View of Sport

Lifelong physical education, as a new concept of education, places new demands on the physical and mental health development of older persons. In order to develop the physical and mental health of the elderly, greater efforts should be made to apply the modern concepts of education and sports, strengthen the elderly's awareness of sports, cultivate their interests and hobbies, and develop good habits of persistent physical exercise, so as to establish a new system of physical exercise that focuses on strengthening physical fitness, promoting health, cultivating lifelong awareness of physical education, fulfilling interests and hobbies, and beautifying the body and mind, and that combines recreation, application, social interaction and other comprehensive quality education into a new system of physical exercise. In the process of developing the physical and mental health of the elderly, attention must also be paid to the following issues:

3.1 Utilising the role of older people as subjects to develop sporting competence

In the process of the development of the physical and mental health of the elderly, it is necessary to vigorously develop the creativity of the thinking of the elderly, to stimulate their initiative and motivation to exercise, to make the elderly understand the value of exercise and how it can be used in their lives, to guide the elderly in choosing exercise programmes adapted to the physiology and characteristics and needs of the individual, to endeavour to cultivate the sporting abilities of the elderly, to establish a lifelong view of the benefits of sport, and to cultivate a lifelong habit of exercising the body.

3.2 The development of modern sport requires a higher level of social sports instructors

It should actively cultivate the establishment of a team of complex social sports instructors with a high sense of responsibility, solid knowledge of professional theory, scientific research methodology and management, a certain degree of organisational and instructional ability, the ability to engage in teaching, research, and the ability to act as a theoretical and technological practitioner of social sports instruction, the mastery of modern technological skills, and the adaptability and capability of adaptability.

3.3 Emphasis on the comprehensive development and individual socialisation of older persons

Because of the diversity of sports programmes, the elderly can learn in this vast field and perform various physical exercises, which is very favourable to the cultivation and development of their personalities. At the same time, in sports activities there are frequent interactions between people, and each person's interests, abilities, character and temperament and other personality traits are easily expressed in the activities, which is quite beneficial to the promotion of individual



socialisation. Therefore, in the development of the physical and mental health of the elderly, it is necessary to actively promote the comprehensive development of their personalities and the socialisation of individuals.

3.4 Creating a favourable environment for the healthy physical and mental development of older persons

For the characteristics of the elderly, combined with the requirements of today's social development, the elderly as a special group of people in the national fitness activities, especially distinctive, independent of other fitness groups, pay attention to and strengthen the fitness aspirations of the elderly is not only the responsibility of each family, but also the responsibility of the whole society, which is also an important measure for us to build a harmonious society. [2] The introduction of the National Fitness Programme has effectively safeguarded the special requirements of the elderly in terms of healthy ways, healthy environments and healthy mental and emotional well-being in a variety of ways, creating a favourable environment for the healthy physical and mental development of the elderly.

4. Conclusion

The Comprehensive Fitness Programme provides new content for the physical and mental health development of older persons and enriches its forms. The physical and mental health development of the elderly can draw on the relevant contents of the Comprehensive Fitness Programme, and at the same time can promote the realisation and depth of the Comprehensive Fitness Programme. The implementation of the comprehensive fitness programme not only points out the direction for the physical and mental health development of the elderly in China, but also provides a new basis for deepening the physical and mental health development of the elderly in China. As a result of the current situation and problems in the development of the physical and mental health of the elderly, no time will be lost in carrying out reforms, giving full play to the role of the Comprehensive Fitness Programme as the main channel, paying attention to the physical and mental health development of the elderly, improving the health level of the elderly, focusing on the cultivation of the elderly's ability to engage in physical exercise and enhancing lifelong awareness of physical exercise and health care, so as to raise both the quality and the quantity of the population in terms of social and physical education.

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Analysing the Role of Tonality of Chinese Folk

Songs in Music Therapy

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Abstract

The value of folk songs is infinite, not only can it be used for cultural heritage, expression of life and influence on other fields of art, but it can also regulate people's physical and mental health. Early in the "Yellow Emperor's Classic of Internal Medicine" and other ancient Chinese medicine books can be found in the ancient people through music to relieve the patient's illness, the use of the five tones to regulate the five viscera and six bowels to help people get healthy physically and mentally. In "Huang Di Nei Jing", the five viscera and the five tones of music and the five wills of man are interconnected and correspond to each other. By analysing the physical and mental characteristics of the five tones in terms of their abundance, correctness and bias, it is the root of the theory of yin and yang physique in traditional Chinese medicine, from which the dialectical concept of soundtracks can be seen.

Keywords

Folk songs, Tonality, Music therapy, Chinese medicine

1. Introduction

The Little River Runs Through the Water is a beautiful and lyrical Yunnan Maidu mountain song, which is a famous representative work of China's Han Chinese folk songs. Its lyrics are natural and simple, with rich imagination, incorporating true feelings, with a very wide range, showing the vigour and innocence of young girls, making it a very classic folk song. The song with moving melody, sincere emotion, rich in human feelings and the beauty of humanity, very rich in connotation, in the intermingling of love and scenery in a very profound realm, by the majority of the people by the majority of the people, in the global popularity, and enduring.

The value of folk songs is infinite, not only can it be a cultural heritage, expression of life and influence other areas of art, but it can also regulate the physical and mental health of people. As



early as in the "Yellow Emperor's Classic of Internal Medicine" and other ancient Chinese medicine books can be found in the ancient people through music to relieve the patient's pain, the use of the five tones to regulate the five viscera and six bowels to help people to get healthy physically and mentally. In "Huang Di Nei Jing", the five organs of human beings are interconnected with the five musical scales and the five wishes of human beings, and they correspond to each other one by one. Among the five organs, the spleen corresponds to the Gong of music and the physiology of Si (simplified as Spleen-Gong-Si, hereinafter), the lungs-Shang-Worry, the liver-Jiao Anger, the heart-Zheng-Hi, and the kidneys-Feather-Phobia, and is again combined with the five elements, arguing that, the liver corresponds to the Wood in the Five Elements and corresponds to the Angle of music, which in the mood is anger; the heart corresponds to the Fire, which corresponds to the Zheng of music, which in the mood is Hi-Hi; and the spleen corresponds to the Earth in the Five Elements which corresponds to Gong in music, and is Si in mood; the Lung corresponds to Jin in the Five Elements, which corresponds to Shang in music, and is Worry in mood; and the Kidney corresponds to Water in the Five Elements, which corresponds to Fei in music, and is Fear in mood. The analysis of their physical and mental characteristics through the multiplicity, correctness and partiality of the five tones is at the root of the theory of yin and yang constitution in Chinese medicine, from which the dialectical concept of soundtracking can be seen.

2. Background to the Composition of "A Little River Runs Through It".

First appeared in 1947, Little River Runs Through Water is a Yunnan folk song composed by Yin Yigong. It is also known as the "Serenade of the East". Its lyrics are natural and simple, rich in imagination and true feelings, with a very wide range, showing the vigour and innocence of young girls, making it a classic folk song.

2.1 Author's Profile

Yin Yigong joined the New Democracy Youth League in 1944 when he was a student at Yunnan University, and joined the CPC in 1947. He served as a member of the Standing Committee of Yunnan University Students' Self-Government Association, head of the Party Group of the CPC Yunnan University Students' Self-Government Association, a special commissioner of Maidu in the Eighth Detachment of the Yunnan-Guizhou-Qianbian Border Column of the Chinese People's Liberation Army, and the secretary of the District Committee of Maidu District (Maidu, Weishan and Nanjian). After the founding of New China, he served as a member of the district committee of western Yunnan, deputy propaganda minister of Simao and Chuxiong district committees, and was wrongly treated in the relevant "movement" in 1958, and then served as deputy secretary-general of Simao district committee, director of the Ethnic Affairs Committee, and director of the Policy Research Office after he was vindicated and corrected in 1979, and then



served as editor-in-chief of a magazine, editor-in-chief of a publishing house, etc. He also served as editor-in-chief of a magazine. Later, he served as editor-in-chief of a magazine and editor-in-chief of a publishing house, and participated in the preparation of the book *Forty Years of Ethnic Work in Yunnan* as a member of the editorial board. He has long been engaged in the study of Marxist ethnic theory and practice, adhering to the ideological line of seeking truth from facts, conducting in-depth social surveys and research in ethnic areas during different periods of social development, providing the Party with the correct basis for formulating policies on the democratic reform, socialist transformation, and direct transition of these areas; and assisting the Party in formulating the guidelines and policies for the reform and construction of ethnic areas in Yunnan. The "Preliminary Discussion on the Jumping Development of Yunnan's Border Ethnic Areas" was awarded the "Policy Research Achievement Award" by the State People's Committee.

Yin Yigong was born in the hometown of lanterns, songs and dances, and was nurtured by the culture of his hometown since childhood. In the 1940s, he collected, sorted out, adapted and created many folk songs and songs in Maidu. The lyrics of "The River Flows", which was adapted from the folk songs of Maidu, has become a world famous song.

2.2 Creative Background

The "The Little River Runs Through the Water" is a folk song that has been widely circulated in Yunnan. In the 1950s, the musician Yin Yigong from Maidu adapted it from the "Shepherd's Tune" of the Yi ethnic group, and Maidu is the "Ocean of Mountain Songs and Home of Lanterns", so when they are ploughing, the people of Maidu will start singing the special "Cattle Song". When ploughing, the people of Maidu would start to sing the special "cow song", and even the most stubborn cows would obey obediently once they heard this song. Legend has it that a farmer's "cow song" was so good that he could make the cows cry, while the main audience of the Maidu Mountain Songs is the blue sky and the earth.

The "Water Flowing from the Little River" is based on a real story, which gives it an even deeper interpretation of the musical mood. In the faraway village of Maidu, there is a young girl named Ah Lu, who falls in love with a horse herder named Tian Feng, whose whole life may be spent in non-stop running and adventures, and sometimes in danger. When they both reached marriageable age, Alou's family, who could not bear the thought of marrying Alou to a horse herder, went to Tianfeng to persuade him to break up with Alou. Tianfeng loves Ah Lu very much and understands the old man's wish, so he decides to leave Ah Lu. Unexpectedly, Tianfeng's departure makes Ah Lu feel that she has lost everything. Ah Lu spends every day in longing and torment. Ah Lu's father is heartbroken when he sees his daughter's heartbreak. Alou's father then asked Dasan, a young man from another village who liked Alou, to come to his house to force a marriage, and Dasan was also a young man of very good character. He thought that this would alleviate Ah Lu's longing for Tianfeng, but unexpectedly, Ah Lu, who had been robbed of her marriage and came to Dashan's house, confessed her feelings for Tianfeng to Dashan, who was touched by Ah Lu's love,



and therefore, Dashan swore that he would always guard Ah Lu and wait for the man she liked to marry her.

3. Modulation and Tonality

A piece of music is either sad or cheerful, atmospheric or mysterious, always conveying one or several emotions to the listener, which is actually the role of modulation. Modulation is simply the arrangement of intervals between tones in a set of scales, which gives the piece a different feel. For example, the familiar major natural scale is arranged in intervals of whole-half, whole-half, whole-half, whole-half, while blues is arranged in intervals of minor third, whole, half, half, minor third, whole. Key is a simple, common, but easily confused with tuning. Just now we said that a key is an arrangement, but it doesn't specify where to start, whereas a tonic specifies where to start, and the tone at the beginning of the row is called the tonic. For example, if an Ionian tuning starts with C, those specific tones are a C major scale, and C is the tonic.

3.1 Chinese traditional folk tuning

3.1.1 Definition of Traditional Chinese National Tunes

Modes are systems with a central tone, consisting of multiple tones arranged in a certain order, and the central tone is also the main tone. China's vast nationalities, a variety of national modes are rich and colourful, and the most typical national modes are generally five-tone modes, six-tone modes, seven-tone modes. Among them, six and seven tones are developed from the five-tone tuning. Although the five-tone modulation is popular in many countries, it is still called the Chinese modulation.

Pentatonic modulation has five main tones, and these tones can form five modes.





3.1.2 Characteristics of traditional Chinese pentatonic modes

Characteristics of pentatonic modes in folk tuning: lack of chromatic progression with tendency formed by two partials and three whole-tone acoustic dissonance, only one minor third and one major third in the modes, and only one major second and no minor second in the diatonic modes. Each tone can form the modulation in a dominant manner, and therefore the sound is more stable and effective.

3.1.3 Tonality

The term "tonality" originated in Europe and was invented in 1821 by a Frenchman named Ca-stil-Blaze, who used it to denote the keynotes of a key: the dominant, the fourth and the fifth notes of the scale", which is the conclusion of Mr Qiu Xiaofeng. According to the New Grove Dictionary of Music and Musicians, "the word was first used by Choron in 1810 to describe the dominant and subordinate arrangements above and below the dominant ", which shows that tonality is a late This suggests that tonality is a relatively late concept, and that its significance emerged with the rapid development of Romanticism, the later years, and the progression of new music into the 20th century, with the emergence of new composers, such as Fétis in Belgium, Rameau in France, and a number of other notable composers. Tonality has two main meanings, the pitch of the dominant and the mode. The definition of tonality in basic music theory is almost the same as the definition of key, and some textbooks directly claim that the basic concepts of the two are the same, such as Duguang's Basic Music Theory. In fact, these two concepts in many cases can not be used for each other, such as "tonal music, tonal thinking, tonal conversion" can not be expressed as "tonal music, tonal thinking, tonal conversion".

Many people recognise tonality and key as the same concept, both referring to pitch. In fact, tonality refers to each key, modulation itself has the qualities. That is to say, any key, modulation does not depend on the composer's organisation as a condition, there exists in itself a certain performance of music. For example, if the same piece of music is played in different keys, the ascending key is brighter than the descending key. The same is a minor key, the minor key seems more gloomy, dreary, Beethoven called it "black tonality". Schubert's Eighth Symphony, Tchaikovsky's Sixth Symphony, and other works use the minor key. In the Chinese national modes, because of the differences in the relationship between the dominant and the interval structure of each tone level, their timbres and performances are not the same. Generally speaking, the Gong mode is more colourful in tone and very stable in mood. Merchant modes are fresh and pleasant, with a rustic flavour. The angular modes are softer and slightly darker in colour; the microtonal



modes are deep, firm and stable in mood; and the plumage modes are more lyrical, slightly darker in colour and with a hint of melancholy. These keys include the differences in the brightness and darkness of the colours of the modes, which are the characteristics of the keys.

3.2 Tonal characteristics of "A Little River Runs Through It"

In China, there are three main types of representative folk songs, namely, labour songs, mountain songs and ditties. Mountain songs are widely distributed in China, such as the "Flowers" of Qinghai, the "Mountain Songs" of Shanxi, and the "Albatross" of northern Shaanxi, all of which have their own local characteristics and melodic features. If we look at the style of the songs themselves, they can be divided into three types of songs: high-cavity, flat-cavity and low-cavity. Analysed from the characteristics of the tune of "Flowing Water from the Little River", as well as its beautiful, natural sound range and jumping melody, this song is more representative of the "flat-cavity mountain songs". In terms of the structure of "Water Flowing from the Little River", there is an introduction at the beginning and an epilogue at the end, with interludes in the middle, which belongs to the form of a "five-stanza mountain song".

Introduction: (stanzas 1-4) first line: (stanzas 5-6); second line (stanzas 7-9); third line (stanzas 10-11); fourth line (stanzas 12-13); fifth line (stanzas 14-16); fourth line (stanzas 14-16); fifth line (stanzas 14-16). -The whole piece is in C-flat mode, which is more stable in emotional expression and can calm down the listener's heart.

According to the structure analysis, it can be divided into the structure of "introduction + a + b + a1 + a2 + b + coda". The title of the first key has four notes, namely "la, do, re, mi", and the first phrase of the song is based on these four notes, which are used repeatedly, while the second phrase is based on the imitation of the fifth, so it is a B section. The third phrase is an A1 phrase similar to the A section, the A2 is three consecutive cries of "O Brother", the fifth phrase is the same as the B section, so the fifth phrase is also a B section, and the last phrase is the coda.

The pentatonic modes mentioned earlier are mainly Gong, Shang, Horn, Zheng, and Feather, which correspond to the five tones "do, re, mi, sol, la". However, the pentatonic modes are also differentiated like the "C major" and "G major" modes in the pentatonic score. To know which pentatonic modes the piece belongs to, we have to look at the ending tone, which is the one in "A River Runs Through It". The last note of "A River Runs Through It" ends on la, which is "feather", so this piece is in the "feather mode".



小河淌水

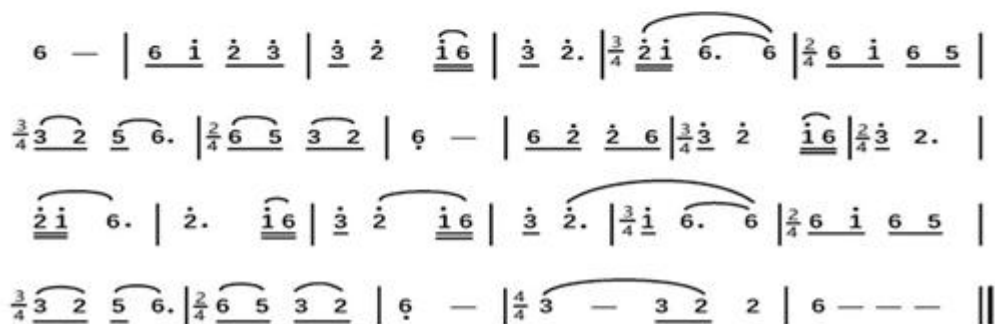
云南民歌



小河淌水

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云南民歌



4. Therapeutic Use of Music

During the more than two thousand years from the Han Dynasty to the Qing Dynasty, some Chinese medicine practitioners in China have made extensive clinical applications of music therapy and have gained rich experience, however, in terms of its theory, specific operation methods, etc., it has not been developed faster, nor has it formed a specific system, nor has it been universally applied and disseminated.

In recent years, with the changes in people's understanding of China's Chinese medicine and the continuous changes in the human medical model, many Chinese and foreign music therapy experts have attached great importance to Chinese music therapy and conducted in-depth research on it, thus forming a new type of research.



4.1 Music therapy

The study of music therapy will be discussed in this paper in three areas: an introduction to music therapy, Chinese medicine and music therapy, and the five tones and music therapy.

4.1.1 Introduction to Music Therapy

Music therapy is a new discipline that combines music, medicine and psychology, and applies the functions of music in a cutting-edge science that goes beyond music aesthetics and appreciation. It is a new subject that is both old and young. Say its old, is because of its historical development, in the ancient times thousands of years ago, there have been psychics with music for healing, throughout the ages, there is no lack of some wise men, as well as the Chinese traditional medical theory and so on also on the use of music therapy to treat the disease of the relevant exposition; the reason why it is said to be young, is because the development of this subject system only half a century long. Originally, during World War II, doctors used music to reduce the physical and mental stress of the wounded. It was so effective that it was soon popularised. In 1950, the United States was the first to establish NAMT (Association for Music Therapy), representing the beginning of music therapy officially into people's vision. Subsequently, a number of Western countries have established music therapy institutions, as well as a variety of different music therapy associations.

With the continuous development of this discipline, more and more research has been conducted on it, and a variety of research results have emerged. For example, music therapy is the use of human-controlled methods, so that music is applied to adults or children with physical and mental disorders, in order to achieve the purpose of assisting in treatment and rehabilitation. Music therapy is the use of music as a method of healing that aims to improve the physical and mental health of the patient (Schulberg, 1981). Music therapy is the use of the fruits of music as a therapeutic goal to restore, maintain, and improve the physical and psychological aspects of an individual's health through music, allowing for positive changes in an individual's behaviour so that such changes allow them to gain a better understanding of themselves and their environment after treatment, thus gaining the ability to be socially appropriate. (The Association for Music Therapy, 1977). Music therapy is the use of a variety of different musical experiences (not just listening) to achieve some kind of therapeutic goal, through which people's physical well-being is promoted, maintained or restored.

4.1.2 Chinese Medicine and Music Therapy

4.1.2.1 Origins of Music Therapy in Chinese Medicine

4.1.2.1.1 Time immemorial

Our country's music therapy can be traced back to ancient times, from seven or eight thousand years ago in the Neolithic period of archaeological excavations, in certain patterns have seen some of the shadow of the music and dance, from which you can get a glimpse of the way of music



health care. Cultures such as Yangshao, Majiayao and Longshan are good examples. Lv's Spring and Autumn Annals - Ancient Music" cloud: "the former Tao Tang's time people's gas Yu blocked and stagnation, the muscles and bones shrink not to reach, so make dance to promote the." This traditional song and dance is actually a kind of music therapy to relieve depression and relieve qi, through the meridians and activate collaterals, regulating the body and mind, and easy to promote the application.

4.1.2.1.2 The Spring and Autumn (770-476 BC) and Warring States (475-221) periods

With the continuous development of the Chinese civilisation, the method of music therapy in China has been developed and an awareness of this aspect has been formed. It can be shown in some writings. For example, there are theories on the five tones in both the Book of Music and the Yellow Emperor's Classic of Internal Medicine, thus constituting the theory of Chinese music therapy.

4.1.2.1.3 The Book of Music

The Book of Music has an important position in the field of music in China and belongs to the Book of Rites, an important work of Confucianism. Legend has it that it was written by Gongsun Nizi. When it was handed down to the Han Dynasty, there were only 23 pieces, of which 11 were in the Book of Music. In the "Records of Music", relevant music theories are organised in detail, thus clarifying the theory of the five tones, which became the basic theory for future music research; the production and appreciation of music; the important relationship between music for individuals and society, and the correlation between music and rituals, and so on. From the "Records of Music", "Music is music, music to heal the heart, blood and qi to level". From this we can see the intrinsic connection between music and the regulation of body and mind.

4.1.2.1.3 The Yellow Emperor's Classic of Internal Medicine

The Yellow Emperor's Classic of Internal Medicine (HUNDI-MEIJING), which was first published in the pre-Qin period, considers that music, the human body, and heaven and earth are closely related to each other, and that the introduction of the "five tones" into medicine not only has a close relationship with the human body's internal organs, moods and emotions, and temperaments, but also reflects changes in heaven and earth and in space and time. In "Huangdi Neijing - Lingshu", it is used to elaborate the correspondences of the five tones, from its nature, location, etc., to elaborate the close connection between the corresponding five organs and meridians, and also indicates the relevant meridians that should be selected in the treatment. In addition, grains, animals, fruits and flavours are listed and correspond to colours and times, etc., which can well regulate one's organs and meridians.

In the Yellow Emperor's Classic of Internal Medicine, the five human organs are interconnected with the five tone scales of music as well as the five human wills and correspond one to the other. Among the five organs, the spleen corresponds to the Gong of music and the physiology of Si (simplified as Spleen-Gong-Si, hereinafter), the Lung-Shang-Worry, the Liver-Horn-Anger-Angry,



the Heart-Leung-Happiness, and the Kidneys-Feather-Fear, and is again combined with the five elements, arguing that, the Liver corresponds to the Wood in the Five Elements, which corresponds to the Horn of music, and in the emotions, anger; the Heart corresponds to the Fire, which corresponds to the Leung of music, and in the emotions, happiness; and the Spleen corresponds to the Earth in the Five Elements which corresponds to Gong in music, and is Si in mood; the Lung corresponds to Jin in the Five Elements, which corresponds to Shang in music, and is Worry in mood; and the Kidney corresponds to Water in the Five Elements, which corresponds to Fei in music, and is Fear in mood. The analysis of their physical and mental characteristics through the multiplicity, correctness and partiality of the five tones is at the root of the theory of yin and yang constitution in Chinese medicine, from which the dialectical concept of soundtracking can be seen.

4.2 The therapeutic use of music in "A Little River Runs Through It"

In recent times, the music therapy aspect based on the five elements theory has been developed to a certain extent. According to the Chinese Tianyun five elements music prepared by the Chinese Conservatory of Music, it is a kind of music that is more in line with the five elements theory of traditional medicine and classified according to the different physiques of the patients.

4.2.1 The five elements of music are categorised

The music therapy of Chinese medicine corresponds to the five elements, that is, based on the five tones in music: Gong, Shang, Jiao, Zheng, Yu, that is, (1, 2, 3, 5, 6), categorised according to the five tones, trying to accurately match the physiological laws and characteristics of the internal organs and classified in relation to the five elements, and to administer music respectively, in order to make the human body's five visceral functions and the harmonisation of the operation of the vital organs and qi and blood.

4.2.1.1 Earth music

Earth music is built on the palace tone, style focuses on quiet and melodious, simple and solemn, giving people a heavy as "earth" like feeling, according to the theory of the five tones through the five organs, the palace tone enters the spleen, in traditional Chinese medicine, the spleen and stomach system plays an important role.

4.2.1.2 Jin music

Jin music is built on the Shang tone, the style focuses on the mournful, majestic and powerful, high-pitched and solemn, with a strong "Jin" characteristics, according to the theory of the five organs of the five tones, the Shang tone enters the lungs, and plays an important role in the lung system of the human body.

4.2.1.3 Wood music

According to the theory of the five tones through the five organs, the Shang tone enters the lungs and plays an important role in the lung system of the human body. Wooden music is built on the



Jiao tone, with a style that focuses on beautiful and beautiful sounds, full of vitality, and a relatively calm and bright tune with the characteristics of "wood", and the Jiao tone mainly enters the liver and plays an important role in the liver system of the human body.

4.2.1.4 Fire music

The Fire Music is built on the Chant, which is more cheerful, relaxed and lively, and can create a more cheerful atmosphere, with the characteristics of "fire", and the Chant enters the heart, playing an important role in the human heart system.

4.2.1.5 Water music

The water music is built on top of the feather tone, the style is more refreshing, mournful and bleak, just like the crystal curtain hanging from the sky, smooth and natural, full of "water", and the feather tone enters the kidneys, which plays an important role in the human body's kidney system.

4.2.2 The therapeutic use of music in "A Little River Runs Through It"

As mentioned earlier, "The River Runs Through It" belongs to the Feather Tone. The Feather Tune, which is mainly a winter tone, and whose main tone is the Feather Tone, corresponds to water in the Five Elements and the kidneys among the Five Elements. The positive feather tone has the effect of regulating the kidneys and the bladder, which can make the whole body's qi submerged and elevate the kidneys, and has the effect of assisting the liver yin and inhibiting the generation of fire in the heart, so that the heart can be tranquilised and fire lowered. At the same time, it can nourish kidney yin, hide and store essence, replenish liver energy, and diarrhoea and drain lung fire. It has a good effect on health, nourishing the kidney function, helping the body to fall asleep, improving the quality of sleep and reducing fatigue. Used in gong practice, it can increase the amount of energy storage and enhance the amount of qi in the dantian. In kung fu practice, it can store energy and train essence, build up the dantian, help train the spirit, and is suitable for practising Jing Gong. Used in conjunction with Jing Gong. It can calm the mind and nourish the spirit, and is suitable for those with brain fatigue, surging qi and blood, dizziness, and sleeplessness. In sportsmen, it can play a certain effect of inhibiting excitement, which is conducive to recuperation after the game, reduce the degree of fatigue, reduce energy consumption, and replenish physical energy; it is advisable to listen to it when recovering physical fitness. In treatment, it can relieve a variety of symptoms, such as qi reversal, yin deficiency and fire, heartburn, sleepy nights, sore back and legs, urination, tinnitus, irritability, high blood pressure, frequent urination, lumbago, and abdominal conditions at dawn.

5. Conclusion

To sum up, the author takes "Water Flowing from the Little River" as the research object,



comprehensively analyses the song from the singer's point of view, and explores the background of the song, its tonal modulation, and its relationship with music therapy in Chinese medicine. Firstly, through the study of the tonal modulation of "Water Flowing from the Little River", the characteristics of the musical attributes were analysed and the specific use of pentatonic modulation in Chinese medicine music therapy was elaborated.

As a music learner and singer, it is essential to learn the theoretical foundation of professional music, and it is a very meaningful and valuable thing to apply what one has learnt to the field of Chinese medicine music therapy. This paper also hopes that the analyses in this study will provide certain theoretical references for future singers, music lovers, people who need to listen to music to regulate their body and mind, as well as researchers, so as to make a small contribution to music therapy.

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Research on the Development Path of Gerontolinguistics in the Digital Society

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Abstract

With the profound changes in society, especially against the backdrop of an increasingly aging population and accelerating digitalisation, ensuring that older people can enjoy the dividends of the digital age has become the key to demonstrating a society's positive view of ageing and a country's level of spiritual civilisation. The article delves into the main challenges faced by older people in terms of language communication during the period of digital transformation and, in response to these challenges, constructs a framework aimed at providing friendly language services for older people. In addition, the article proposes concrete implementation strategies aimed at helping the elderly cross the digital divide and enjoy the convenience and pleasure of digital life, providing practical reference and guidance for their quality of life improvement.

Keywords

Gerontolinguistics, Digital society, Language services, Pathway research

The world is facing a serious problem of ageing, a phenomenon that is becoming a central concern of the international community. As we age, our physiological functions undergo a natural decline, and this aging process is often accompanied by cognitive decline, reduced organ function, and neurodegenerative disorders that affect the language abilities of older adults. The study of such language disorders is categorised as an important part of the field of gerontolinguistics. In particular, the decline of language ability is particularly evident in pragmatics, so in-depth research on the phenomenon of linguistic aging in the elderly is crucial and urgent for coping with an aging society. The report of China's 20th National Congress emphasised the need to accelerate the construction of a strong network and a digital China, including the establishment of a social security system with universal coverage, urban-rural integration, fairness and uniformity. In this



critical period of digital transformation, the modernisation of the state's language governance capacity has become an important task, especially the importance of language and writing work in a digital society. The role of digital technology in economic and social governance is becoming more and more crucial, and its role in improving efficiency and ensuring equity has aroused widespread concern, especially for the participation and integration of the elderly in the digital society. Enhancing the quality of life of the older population has become particularly important in the context of active ageing strategies. The language barriers and digital dilemmas faced by older people are issues that require urgent attention and solutions in the field of language planning and services in the new era. By studying and solving these problems, we can better help the elderly group to integrate into the digital society and enjoy the well-being brought about by technological progress, thus promoting the overall harmonious development of society.

1. Significant Language Problems of the Elderly in a Digital Society

In the information age, the rapid development of digital technologies has significantly improved people's lives; nevertheless, a number of issues remain, particularly the challenges faced by older groups in sharing their digital lives. These problems stem from several main areas from a life course and social governance perspective. Firstly, the natural decline in language skills of older people as they age poses a barrier to their use of digital technologies. Second, there is a relative lack of digital technology products suitable for older persons. Finally, the lack of age-friendly language service systems designed specifically for older persons is also a major problem. Together, these challenges constitute a significant impediment to the full integration of older persons into the digital age.

1.1 Digital barriers due to decaying language skills

In a digital society, the importance of language skills cannot be underestimated. Linguistic competence is not only the key to social interaction, but also the basis for the exchange of digital information. In today's era, technology can transform language into digital information, thus generating all kinds of digital language products to meet a wide range of user needs. However, as they age, older people usually experience a natural decline in their language skills, which poses obvious challenges for them in areas such as the use of electronic devices and access to digital information. The promotion of Putonghua in China has achieved remarkable results, but there are still many older people in rural, remote and ethnic minority areas who do not have a high level of Putonghua proficiency. This phenomenon, coupled with the generally low level of education and literacy among the older population, makes it difficult for them to translate language into digital information. This has become one of the problems that need to be solved urgently in the construction of the current digital society.

When China pays attention to the language ability of the elderly, it mainly focuses on language rehabilitation and foreign language learning, but fails to pay enough attention to improving their general language ability. Research in gerontology reveals that the language use of the elderly



becomes simpler and more direct with age, which is caused by the decline of cognitive ability. Meanwhile, with the rapid development of digital culture, the younger generation has become the main creators and promoters of cyberspace. Older groups, on the other hand, often find it difficult to adapt to and understand the rapidly evolving and changing cyberculture due to declining cognitive and linguistic abilities, and thus feel out of place in the digital society. Solving these problems involves not only innovations at the technological level, but also attention and support at the social level to promote better integration of older groups into the digital society.

According to Li Yuming, 41 to 70 years old is the language maintenance period, which means that the language learning effect of a person after 40 years old is in a period of inefficiency; after 71 years old, an individual gradually enters into the period of language decline, and the main linguistic task in this stage is linguistic compensation, including psychological and technological compensation. Therefore, how to establish a language education system for the elderly to enhance their language ability and meet their language learning needs, and how to develop an age-appropriate language technology industry, including digital technology, are important issues that need to be solved in the construction of the current digital society.

1.2 Lack of age-friendly digital technologies

Currently, the design of most age-friendly digital products is limited to the surface level, such as large font display, volume amplification and key tone prompts and other basic functions. However, truly effective research on age-friendly technology should integrate cognitive science, gerontology, gerontological sociology, gerontolinguistics and other disciplines, so as to realise the innovation of age-friendly digital technology at a deeper level. The research and development of age-friendly digital technologies have largely neglected to consider the linguistic characteristics and needs of different elderly groups. Compared with Putonghua, many older people are more accustomed to using minority languages or local dialects, but the value and application potential of these language resources have not yet been fully explored and utilised. Therefore, integrating multilingual resources into various kinds of digital products is crucial to the development of multilingual age-appropriate technologies that are truly adapted to the needs of the elderly.

In order to better serve the older population, the development of digital devices and software applications needs to integrate more multilingual functions, especially taking into account the needs of local dialects and minority languages. The implementation of "language planning" for multilingual resources not only enhances the awareness of scientific protection of diverse linguistic resources, but also makes full use of multilingual resources while upholding the dominant position of the national lingua franca to help older groups with insufficient Putonghua proficiency to cross the digital divide. This approach not only enhances the inclusiveness of digital products, but also is closer to the actual needs and living habits of the elderly, thus facilitating their better integration into the digital era. The language planning paradigm based on the language resource view can give full play to the advantages of artificial intelligence, big data and other digital technologies, which has become a new field in the future language planning discipline.



1.3 The absence of an age-friendly language service system

In this critical period of building a digital society in China, although digital technologies such as code-sweeping payment, online shopping and health codes have become part of daily life, the participation of the older population aged 60 and above is relatively low in terms of online use and independent operation of digital applications. Current solutions, such as cash collection, identity document enquiry or paper-based registration of identity information, while temporarily solving older people's digital usage challenges, are not conducive to their true integration into the digital society.

Lack of digital competence exacerbates the digital divide among older people. The lack of awareness and systems for age-appropriate language services is a major cause of the problem of digital divide among the elderly. For example, a survey of smartphone language services for older users in Guangzhou showed that the "simplified" communication strategies often adopted by salespeople inadvertently deprive older people of the opportunity to learn and improve their digital competence, and may even exacerbate their fear of technology. The key to solving this problem lies in the establishment and promotion of age-friendly language services, not only by raising awareness of and placing greater emphasis on such services, but also by paying greater attention to the specific needs of older people in practice. This includes more user-friendly interface design for older users, simplified operating procedures, and the provision of targeted education and training. Through these measures, older groups can be effectively helped to enhance their digital competence and literacy, which will in turn lead to their better integration into the digital lifestyle.

2.A Content Framework for Age-friendly Language Services in the Construction of a Digital Society

In the accelerated development of China's modernisation and digitalisation process, geriatric language problems and geriatric digital dilemmas have become a new area of research in language planning in the new era. In order to effectively address these problems, it has become crucial to establish a friendly language service system for the elderly. It is first necessary to identify the specific language problems encountered by older people in the digital society, including difficulties in technology use and challenges in language communication. An in-depth analysis of the language service needs of different groups of older people, which is based on the specific linguistic situation in China, identifies the specific difficulties that older people face when using digital technologies. Based on the analyses, specific measures and standards for improving and enhancing language services for older people should be developed. These strategies should focus on addressing the digital divide among the elderly, such as designing more user-friendly interfaces and providing clear and easy-to-understand operating instructions. Make targeted recommendations for service improvement, which should include the individualised language needs of different groups of older persons. Systematically categorise the target groups of



age-friendly language services in order to identify the specific needs of different groups and establish specific areas of service accordingly. Through this integrated approach, it is possible to ensure that more appropriate language services are provided to different target groups of older persons in the construction of a digital society, thus effectively reducing the digital divide and enhancing the quality of life and the ability to use digital technology of older persons.

2.1 Language Services for the Elderly in the Construction of Smart Cities

In order to advance the development of a digital society, the digitalisation of public services in cities is indispensable, and in particular has a key leading role in building a digital society. The construction of smart cities pays attention to the language service needs of the elderly, while the government plays a central role in integrating digital resources. To build an age-friendly service system, the government needs to take the lead and multiple parties should be involved.

Specifically for the language service system, the first step is to solve the language barrier of the elderly in the digital society. Service organisations such as banks and hospitals should set up special service channels, simplify procedures and avoid complex terminology. Secondly, it is crucial to provide opportunities for older persons to enhance their digital competence, and educational institutions such as universities for the elderly can undertake basic knowledge training. Thirdly, updating and improving language technology services is also key, and appropriate digital applications need to be developed according to the language habits and characteristics of older persons. Lastly, the role of the community should not be underestimated; it should be responsible for the promotion and education of digital technology and help older persons to integrate into digital life.

2.2 Language services for the elderly in the construction of digital villages

With the promotion of the rural revitalisation strategy, the construction of digital villages and the capacity building of public services have become the key to rural modernisation. In the face of the challenge of an ageing rural population, the focus should be on the construction of an age-appropriate language service system.

Firstly, it is crucial to raise the digital language awareness of rural elderly. Rural governments can regularly organise digital technology popularisation activities to help the elderly gradually build a digital knowledge system. Secondly, it is also necessary to pay attention to the construction of infrastructure for age-friendly language services. Rural governments can cooperate with digital technology enterprises to introduce digital devices suitable for the elderly and customise easy-to-use digital applications to meet their needs. Finally, it is equally important to strengthen the building of a team of professionals for age-friendly language services in digital villages. These professionals should have an in-depth understanding of the digital needs of older people and provide appropriate services to help solve the digital problems of older people in the countryside and promote rural digitalisation.

2.3 Digital Language Services for Older Special Populations



The need for digital language services for two types of older persons currently facing our country cannot be ignored. For the elderly living alone, the role of the community and social agencies becomes particularly crucial due to the lack of digital support at home. We first need to enhance the capacity of grass-roots communities to provide language services in emergency situations and to start building a barrier-free information system. Specifically, we can develop a special information notification system for the elderly living alone, thereby preventing life challenges and security risks arising from the digital divide. In addition, it is equally important to improve the digital literacy of the elderly living alone. Through community activities and the participation of university student volunteers, we can not only enhance their digital competence, but also reduce their sense of loneliness and provide necessary psychological support. In addition, the development of digital health service technology is crucial to monitoring the health and safety of the elderly. The United States has established a relatively comprehensive monitoring and management system for the elderly living alone, and China's digital information technology enterprises need to step up the research and development of a set of mature on-line application software, which can help guardians to remotely monitor the health of the elderly living alone and the safety of the area where they are located, etc., so as to safeguard the life of the elderly group living alone.

For specially impaired elderly groups suffering from diseases such as Alzheimer's disease, language service planning should pay more attention to the integration of industry-academia-research co-operation. Firstly, a digital language industry focusing on this type of elderly group should be developed to provide digitally-supported language rehabilitation services for the elderly affected by the disease. At the same time, it is crucial to develop and implement human resources training programmes for the field of digital language services for the elderly, which includes the establishment of specialised teaching systems, curriculum content and subject orientations in higher education institutions. In addition, innovations in research on the pathology of speech and language abilities in old age are necessary, especially in the field of digital technology. Research on pathologies or disorders of speech and language abilities in old age is in dire need of theoretical and applied breakthroughs and innovations in the context of digital technology-enabled research. For example, data collection based on predominantly multimodal, e-assessment-mediated data collection can help to screen the risk of Alzheimer's disease in the preclinical stage based on speech performance characteristics, which facilitates the earlier initiation of intervention therapy. [4] Using multimodal data collection and analysis, we are able to identify the risk of Alzheimer's disease earlier in the preclinical period, allowing earlier intervention. Through these measures, we can more effectively cope with the decline of language ability in the elderly, promote healthy aging, enhance the quality of life of the elderly, and achieve a positive aging society.

3.Paths to Realising Age-friendly Language Services in the



Construction of a Digital Society

3.1 Establishment of a system for evaluating linguistic competence in old age

Age-friendly language services are essential for enhancing the linguistic competence of older groups and improving their well-being. In order to effectively implement such a service, it is necessary to have an in-depth understanding of the linguistic characteristics and abilities of older persons and to carefully analyse the linguistic difficulties, barriers and digital divide that they may encounter in different events, situations and states. The establishment of a comprehensive language service system adapted to the needs of older persons and the development of clear service standards are key. It is also important to encourage research and development innovations for age-friendly digital technologies to ensure that the linguistic needs of older groups in various contexts can be met.

Through these measures, we can not only provide older persons with language services that are more relevant to their actual needs, but also effectively bridge the digital divide and enhance their quality of life. These services should cover everything from simple daily communication to specialised language skills required for handling complex scenarios. While promoting age-friendly language services, we should also actively guide society to recognise the special needs of the elderly in terms of language services, and work towards building a more inclusive and understanding social environment, so that the elderly can feel cared for and supported by society.

3.2 Sound age-friendly language service system

In order to adapt to the development of a digital society and better serve the elderly, we need to build a comprehensive information-supported, age-friendly language service system in the next 5 to 10 years. This system will include promoting the construction of a corpus database for the elderly and improving the language proficiency assessment system for the elderly, as well as developing multidimensional and integrated services that include language education, language comfort services, and the research and development of age-friendly digital technologies. In order to ensure the effectiveness and reliability of the service system, it is also necessary to formulate corresponding service standards and norms, which will provide an important guarantee for improving the construction of China's aging society.

At present, China's existing language service system is still deficient in paying attention to and serving the elderly population, and the shortcomings are especially obvious in age-appropriate language services and digital technology products. These services and products lack the necessary data support to fully meet the specific needs of the elderly. Therefore, there is an urgent need for government departments to take the lead and join forces with various organisations in a concerted effort to improve the service system and service standards, as well as to promote the establishment and improvement of research and development standards.

With the aggravation of the trend of population aging and the deepening of digitalisation, in such a dual era, paying close attention to the language needs of the elderly and disadvantaged groups and



making every effort to promote the comprehensive development of the age-appropriate language service industry has become an important measure to ensure that the elderly groups can share the digital life. This is not only a concrete embodiment of the practice of the positive view of aging, but also reflects the core essence of the construction of national spiritual civilisation. This paper discusses in depth the four main types of language problems faced by the elderly in the transition period of the digital society, and on this basis constructs a content framework for age-friendly language services, which is of guiding significance for the promotion of the integration of the elderly into the digital society.

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The Logical and Practical Approach to the Construction of Great Ideological and Political Classes in Colleges and Universities in the New Era^①

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Abstract

The "big ideological and political class" is an important part of the implementation of moral education initiatives in colleges and universities in the context of the new era, and is also an important means to further implement the fundamental task of establishing moral education and strengthening ideological and political education for college students. The construction of "big ideological and political course" in colleges and universities has a rich theoretical and logical foundation and sufficient realistic conditions. How to effectively carry out the practice of course construction on the basis of clarifying the theoretical logic of "big ideological and political course" and providing a guarantee for the development of college students' ideological quality and values is a question that should be focused on. How to effectively carry out the practice of programme construction on the basis of clarifying the theoretical logic of "big ideology and politics course" and providing guarantee for the development of students' ideological quality and values is an important issue to be considered.

Keywords

New Era, Colleges and Universities, "Great Civics and Politics Course", Logical Rationale, Practical Progression

The ideological and political theory course is a key course for the Party to educate people and the country, and on 6 March 2021, General Secretary Xi Jinping, when visiting members of the medical and health sector and the education sector attending the National Committee of the

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Chinese People's Political Consultative Conference (CPPCC) meeting, stressed that, "the big ideological and political course' is something we should make good use of, and it must be combined with reality. You can't take a Civics and Politics class and read from a document that is lifeless and dry." This important exposition provides a fundamental guideline for further running a good ideological and political class, and also points out the direction for colleges and universities to open up new paths for establishing morality and cultivating people and exploring new methods for casting souls and educating people. The "big ideological and political class" is the updating, expansion and transformation of the educational concept of ideological and political theory class in colleges and universities, and is a concrete embodiment of the further extension of the scope of ideological and political class and the enrichment of the form of ideological and political education. The construction of "big ideological and political class" should be established in the context of the new era, first clear the basic direction of ideological and political education in colleges and universities in the context of the new era, clarify the logical thinking, and project it to the reality of the effective application, so as to effectively solve the current problems of ideological and political education in colleges and universities. On the basis of logical thinking, it should also clarify the practical position, carry out top-level design based on the overall perspective of "big ideological and political education", and form a perfect mechanism of "big ideological and political education", a content-rich curriculum system, a clear demand for students, and a strong guarantee for teachers, etc., so that the purpose of educating people can be effectively implemented and college students can be trained. Effectively implement the purpose of educating people, cultivate college students to form correct values and national sentiment, and cultivate more young talents with ideals and beliefs for our society.

1.Explanation Of the New Era Background Of "Big Ideology and Politics Course" in Colleges and Universities

Since the 18th CPC National Congress, the Party and the government of China have put forward higher requirements for ideological and political theory courses in colleges and universities, and the situation and overall environment of ideological and political courses in colleges and universities have gradually changed, forming a new background of education and teaching of civic and political courses. In recent years, the construction of ideological and political education courses in colleges and universities in China is committed to breaking through the limitations of a single ideological and political theory course, further expanding the scope of the ideological and political courses, enriching the content of the courses, and forming a brand new form of ideological and political education - the "Great Ideological and Political Courses". The Ministry of Education and other 10 departments issued the "Work Programme for Comprehensively Promoting the Construction of "Great Civic and Political Education Classes", which calls for



insisting on opening the door to run the Civic and Political Education Classes, strengthening the awareness of problems and highlighting the practice-oriented approach, and at the same time promoting the combination of small Civic and Political Education Classes and large social Classes, as well as promoting the various types of courses in the same direction and in the same direction as the Civic and Political Education Classes, so as to continue to promote the high-quality development of Civic and Political Education. The high quality development of ideological and political education will be promoted continuously.

According to the direction and situation of the current stage of college and university civic education and the construction of civic class, the new era background of "big civic class" can be summarised as follows: on the one hand, there is ideological pluralism within the social environment, and international relations are constantly changing. At the Second Plenary Session of the 20th CPC Central Committee, General Secretary Xi Jinping emphasised that "the world's unprecedented changes are accelerating, and the world has entered a new period of turbulence and change", coupled with a new round of scientific and technological revolutions and industrial revolutions ready to take place, and the uncertainty of development has been highlighted. Economic globalisation, changes in international relations are becoming more and more significant, and contacts between countries are becoming more and more frequent, while global problems such as the circulation of pluralistic ideologies, extremism and terrorism, and ecological problems are also spreading among countries. Under this environment, the "Great Ideology and Politics Class" of universities should break away from the original domestic perspective, enter the international perspective, face the multipolar pattern of the world, and use the logic of practice to comprehensively answer the questions of "what's wrong with the world" and "where is mankind going", and further strengthen the training of students' ideology and values. It also strengthens the shaping of students' ideology and values, promotes their ability to distinguish between right and wrong, and enables them to form firm beliefs and missions.

On the other hand, now that China is at the historical crossroads of the goal of "two hundred years of struggle", how to cope with the test of the next hundred years of development is an issue that continues to be faced and needs to be resolved. As China's development enters a new stage, the reforms continue to deepen, complex contradictions, sensitive issues are increasingly apparent, economic development has entered a new normal stage, these are the tests that must be faced. From the perspective of colleges and universities, the construction of a "big ideological and political course" should further show students the superiority of the system behind China's economic growth, present the changes in China's position in the overall situation, and allow college students to go into the society, listen to the story of the struggle, deepen the identity and confidence in the road, theory, system and culture of socialism with Chinese characteristics, and further cultivate the values, ideological and moral qualities of college students. It further cultivates college students' values, ideological and moral qualities, family and national sentiments and sense of social responsibility, guides students to integrate their patriotic feelings and aspirations for



strengthening the country into the struggle to serve the country, and consciously grows up to be socialist builders and successors who are well-equipped with both virtue and talent, and who are all-rounded in morality, intellectuality, physicality, sports and aesthetics.

2.The Connotation Of "Big Ideological and Political Class" in Colleges and Universities in The New Era

In the context of the new era, the construction of "big ideological and political courses" in colleges and universities is still based on the ideological and political theories of colleges and universities - guided by Marxist ideology and Xi Jinping's thought on socialism with Chinese characteristics for the new era. From this point of view, the construction of "big ideological and political courses" in colleges and universities has natural ideological and practical attributes. The connotation of the "big ideology and politics class" in colleges and universities can be reflected as follows.

On the one hand, the distinctive character of the practicality of Marxist thought is the connotation foundation of "big ideology and politics class". Since the birth of Marxist thought, it has been answering the problems that the mainstream bourgeois ideologues at that time could not solve from the perspective of practical logic, and Marx and Engels also examined the workers' struggle for life through continuous theoretical exploration and practice, and created the theoretical system of Marxist thought. Therefore, it is clear that the practical viewpoint of the "Great Ideology Course" is the basic viewpoint of Marxism, which is always reflected in all the ideological contents of Marxism. Therefore, practicality is also the distinctive character of the "big ideology and politics course" in colleges and universities in the context of the new era.

On the other hand, Marxism's "theory grasps the masses" and "theory persuades the masses" is one of the essential attributes of the "Great Ideology and Politics Course" in colleges and universities. Marx once put forward: "Theories, once mastered by the masses, will become material power. Theory can master the masses as long as it persuades people, and theory can persuade people as long as it is thorough." He believed that after the masses learnt these theories and practised them themselves, they could transform these theories into material. The "Great Ideological and Political Class" in colleges and universities is a new form of ideological and political education, which is essentially an activity aimed at transforming the objective world, with profound implications. The educational process and all aspects of the "Great Ideological and Political Class" cannot be separated from the theoretical foundation and practical advancement, and it profoundly embodies the qualities of the "transformation of the spirit into matter". Therefore, it is clear that the "Great Ideology and Politics Course" is based on practice as a means and theory as a foundation, and that it maintains its vitality through the mutual transformation of spirit and matter.



3.The Logical Reasoning Of the Construction Of "Great Ideological and Political Classes" in Colleges and Universities in the New Era

In the context of the new era, the construction of "big ideology and politics class" is the main means for colleges and universities to further expand the scope of education and deepen the connotation of ideology and politics theory class. According to the requirements of the relevant documents, the construction of "big ideology and politics class" in colleges and universities should present its objective law on the basis of theoretical logic, so as to realise the high-quality development of ideological and political education with "big ideology and politics class".

3.1 Born out of Marxist educational thought

The "big ideology and politics class" is the upgrade and expansion of the ideological and political theory class, which is based on Marxist ideology, Marxist values and methodology as the core content. Therefore, the "big ideological and political course" in colleges and universities is based on Marxist ideology and should follow the essential requirements of Marxist education theory. Marxist ideology is the guiding ideology for the construction of party organisation, national development and social progress in our country for many years, and the educational theory is the guiding basis for the development and reform of education in our country. In Marx's "Capital" raised the issue of the nature of education, which believes that "productive labour combined with intellectual education and physical education" is not only a way to improve the productivity of society, but also a way to shape the overall development of human beings [1]. Marxist education theory, Marxist thought directly determines the "big ideology and politics course" construction value orientation - ideology and politics course should not only be taught in the classroom, but also in the life and society to implement. The construction of "big ideology and politics course" in colleges and universities should follow Marx's educational theories such as "the idea of comprehensive development of human being" and "combining with the reality", and guide the students from the cognitive to the practical level, and promote the political identity of college students. It should guide students from understanding to practice, so that their political identity and values become the driving force behind their dedication to the cause of the great rejuvenation of the Chinese nation.

3.2 Developing rich content based on pedagogical concepts

In the context of the new era, our country is at the historical intersection of the goal of "two hundred years", and is also in the great change that the world has not seen in a hundred years. Compared with the traditional ideological and political courses in colleges and universities, "big ideological and political courses" reflects the new ideas and new pattern of the construction of ideological and political courses in colleges and universities, and reflects the idea that colleges and universities should base on the main channel of the ideological and political courses to make



innovation and development. Regarding the logic of the construction of "big ideology and politics course", it is proposed by colleges and universities on the basis of the new concept of nurturing and pattern of nurturing, and it enriches and enriches the original course content and theoretical ideas. The key to "big ideological and political class" is "big", and the correct understanding of the dialectical relationship between the small classroom and the big ideological and political class is the important internal logic of the construction of "big ideological and political class" in colleges and universities. The macro goal of "big ideological and political class" in colleges and universities is to "tell the truth", to tell why the CPC "can", why Marxism "works", why socialism with Chinese characteristics "works", and why the CPC "can". Why the CPC is "capable", why Marxism "works", and why socialism with Chinese characteristics is "good", and the fundamental task is the high-quality development of ideological and political courses. The "Great Ideological and Political Course" emphasises the integration of colleges and universities, families and society, creating a good atmosphere for teaching ideology and politics with the combined efforts of educating people, and building a large social classroom with the combination of inside and outside the school. General Secretary Xi Jinping has repeatedly emphasised the importance of the construction of Civic and Political Science Classes in many meetings, demanding that Civic and Political Science Classes in colleges and universities should be improved in innovation, and suggesting that the essence of Civic and Political Science Classes is to teach reasoning. The construction of "big Civics class" in colleges and universities is to further integrate the Civics classroom in the context of the new era, so that the original Civics classroom is extended to the direction of social life, combining theoretical education with social life, so that Civics class has more depth.

3.3 A combination of rich content and diverse practices

From the perspective of practical logic, the "big" of "big ideological and political class" should not only expand the scene and scope of ideological and political class, but also be reflected in the content, form and angle. It is necessary to fully mobilise the resources of all parties in society, integrate the strength of all parties in society, enrich the content of "big ideological and political class", build a platform for "big ideological and political class", and organise and carry out rich and diversified practical activities for "big ideological and political class". Organise and carry out rich and diversified practical activities for the "Great Ideological and Political Class".

According to the "Construction Standards for Ideological and Political Theory Classes in Colleges and Universities (2021)" and the "Work Programme for Comprehensively Promoting the Construction of "Great Ideological and Political Classes", the blueprint of "Great Ideological and Political Classes" in colleges and universities can be outlined from the perspective of practical logic. On the one hand, it should further deepen the connotation of the Marxist ideological foundation of "big ideological and political class" and expand the educational and teaching content of the ideological and political class. At the same time, the "Thirteen Achievements" are



the result of the Party's unremitting efforts and long-term struggle under the leadership of the people, and contain a large number of advanced stories and practical cases. These contents are closely related to the real life of college students, and are also a realistic response to the question of "in the final analysis, it is the two 'lines'". According to this logic, these contents should be integrated into the "Great Civic and Political Science Class" to further enrich and expand the contents of the Great Civic and Political Science Class, and to fulfil the important mission of cultivating the roots and casting the souls of the students, and establishing morality and shaping the people in colleges and universities through Civic and Political Science Education.

4.The Practical Approach to the Construction Of "Great Ideological and Political Classes" in Colleges and Universities in the New Era

4.1The top-level design of the "Great Civic and Political Science Programme", and the formation of a perfect mechanism from multiple perspectives

According to the logic of "big ideology and politics course", it is clear that compared with the traditional ideology and politics course in colleges and universities, "big ideology and politics course" advocates the participation of all social forces and the integration of all kinds of resources in the society, so "all-member" and "synergistic" are the basic practical approaches of "big ideology and politics course". Therefore, "totalisation" and "synergisation" are the basic practical approaches of "big ideology and politics course". According to the instructions of General Secretary Xi Jinping, it is recommended that universities grasp the theoretical logic of "big ideology and politics course" and carry out top-level design based on the whole "big ideology and politics course", so as to not only formulate clear institutional requirements, but also continuously improve the construction mechanism for the "big ideology and politics course", so as to provide the best solution for the "big ideology and politics course". The construction and development of "big ideological and political class" is guaranteed. Under the background of the new era, the top-level design of the "big ideological and political course" in colleges and universities should take into account the requirements of the current stage of human education and the development needs of talents, and on the one hand, the introduction of the three-pronged human education framework. On the other hand, a long-term nurturing mechanism can be set up, which can not only motivate teachers, counsellors and staff to participate in the ideological and political education, but also guarantee the effect of future nurturing, and achieve the linkage of the whole staff [2].

According to the requirements of the policy documents put forward by the government and relevant departments, it is recommended that colleges and universities co-ordinate the resources for ideological and political education, formulate the construction process and system of "big ideological and political courses" in line with the requirements of the policy documents, and



clarify the construction of "big ideological and political courses" in which ideological and political teachers, teachers of professional courses, counsellors, teachers and staff from all parties are involved. In the construction of "big ideology and politics course", the responsibilities of teachers of ideology and politics course, teachers of professional courses, counsellors, class teachers, school leaders, grass-roots party organisations, student unions and other parties are clarified, so as to form a situation of "big ideology and politics course" construction led by colleges and universities, with the division of work and collaboration of all parties. At the same time, it is recommended to build a collaborative mechanism for "big ideology and politics course", which should integrate the resources of the Party, politics, league, academia and teaching bodies in colleges and universities, determine the leadership position of the Party committee, determine the cooperation and organisational roles of each level, and set up a leading group of "big ideology and politics course" at the school level, so as to ensure that the "big ideology and politics course" will be conducted in the best possible way. In order to ensure the implementation of the construction of the "big ideological and political course", the leadership of the Party Committee should be established.

4.2 Implementing the concept of ideological and political education and building a multi-faceted curriculum system

The curriculum system is an important part of the construction of "big ideological and political courses" in colleges and universities, and a scientific and reasonable curriculum system can ensure the effect of "big ideological and political courses" on people's development, and can also promote the process of ideological and political education in an orderly manner, providing support for colleges and universities to obtain good results in people's development. In the construction of the curriculum system, emphasis should be placed on the cooperation between the ideological and political theory courses and the professional courses, as well as the connection between the ideological and political education in colleges and universities and primary schools, junior high schools and senior high schools. From these two dimensions, we can develop curriculum resources from various angles, construct curriculum system, and build a "big ideological and political course" platform for educating people. On the one hand, regarding the synergy between the ideological and political courses in colleges and universities and the ideological and political courses, the overall goal of ideological and political education should be put forward from a holistic perspective, and then the course materials should be selected, the course plan should be prepared, and the lesson time should be arranged according to the characteristics of the theoretical courses; at the same time, the teaching angle of the professional courses should be adjusted, and the ideological and political elements of the professional courses should be adjusted, so as to make the ideological and political theories and the ideological and political courses complement each other [3]. On the other hand, according to the "Several Opinions on Deepening the Reform and Innovation of Ideological and Political Theory Classes in Schools in the New Era", colleges and universities should analyse the characteristics of students of different school ages, study the



cognitive and ideological changes of students between junior high school, senior high school and university, and analyse the developmental laws in order to achieve the goals of the students. They should study the changes in students' cognition and thinking between middle school, high school and university, analyse the laws of development, and choose the content of the courses on the basis of this (hot issues in society, moral and legal issues), so as to achieve articulation and expansion, and to implement the task of educating people.

4.3 Constructing a portrait of student growth needs based on student needs

In the context of the new era, China's education advocates the implementation of the student's main position and embodies the idea of "student-centred" education. Therefore, when universities build a "big ideology and politics course", they should always insist on taking students as the main body and focusing on students, and carry out curriculum construction around students' needs. Colleges and universities make use of big data technology and data information platforms to obtain data on college students' daily life, social communication, learning, interests, growth and life, physical and mental health, etc., and integrate and analyse the data to obtain students' growth trajectories, establish accurate student portraits, make clear the needs of students in the development of ideological and moral qualities and values, etc., and further focus on the "Big Ideological and Political Class". The "Big Ideological and Political Class" practice direction is further focused. In practice, the construction of the student portrait model and the analysis of students' needs provide comprehensive information for the determination of the course content and teaching methods of the "Big Ideology and Politics Course", and can meet the development needs of students from more angles in the "Big Ideology and Politics Course".

4.4 Empowering and educating people with "big ideology and politics course", cultivating students' family and national sentiment

The ultimate direction of the construction and development of the "big ideology and politics course" is to cultivate students' ideological and moral qualities and values. Therefore, the cultivation of students' family and national sentiment and patriotic thoughts should be the main task of the "Great Ideological and Political Class". In the daily teaching practice of "big ideology and politics course", the role of family education, school education and social education should be fully mobilised to form a "big ideology and politics course" synergistic parenting [4]. For example, in the practice link of "Great Civics and Politics Class" for English majors, colleges and universities should actively carry out home-school-place co-operation, on the one hand, assigning homework for students, letting students and their parents talk about language and culture, and the scope of circulation of languages in different countries; on the other hand, inviting the local social and language institutions, organising students to carry out social research on the theme of language. On the other hand, we invite local socio-linguistic institutions to organise students to conduct social research on language themes, and at the same time, we explain the Marxist concept of nationality and Marxist ideology to students in the classroom of the Civic and Political Science



course on campus. In this way, with "language" as the entry point and multi-party collaboration as the means, students will be able to understand the situation that "language circulation is the embodiment of a country's international status" and "the widespread use of English in the international arena is the most important factor in the development of the country's international status. The widespread use of English in the international arena reflects, to a certain extent, the development and strength of English-speaking countries, while the spread and application of Chinese language among countries in recent years also shows that our country is getting stronger and stronger", and further develops patriotic thinking, national sentiments and cultural self-confidence.

4.5 Constructing high-quality teaching staff to ensure the smooth progress of the practice of the "Great Ideological and Political Science Programme"

The most important part of the construction of the "big ideological and political course" programme in colleges and universities is not only "construction" but also "practice", and only through the implementation of rich and varied ideological and political education activities can the theory of "big ideological and political course" be implemented and the idea of ideological and political education be put into practice. The most important part of the course construction is not only "construction", but also "practice", only by really carrying out rich and varied activities of ideological education, can we implement the theory of "big ideological course" and practice the idea of ideological education. In order to further ensure the practical effect of "big ideological and political class", it is suggested that colleges and universities should strengthen the construction of the teacher team, and take the high-quality teacher team as the guarantee for the practice of "big ideological and political class" [5]. Colleges and universities should continue to strengthen the construction of teachers, on the one hand, organise teachers of ideological and political theory courses to collectively study the ideological viewpoints and development theories put forward by the Party of China in the context of the new era, study the spirit of the important speeches of General Secretary Xi Jinping, understand their connotations, and constantly enrich the professional quality of theory course teachers, so as to promote the formation of a more advanced educational concepts that are more in line with the needs of educating people in the period of a hundred years of convergence. On the other hand, teachers of various professional courses, counsellors and class teachers should be given the opportunity to preach and popularise the views on ideology and politics, so as to make them aware of their responsibilities and obligations in the "Great Ideology and Politics Course", and thus more actively cooperate with the construction and practice of the "Great Ideology and Politics Course". Construction and Practice of the Greater Ideology and Politics Course.

To sum up, it is the mission of the ideology and politics courses in colleges and universities to cultivate high-quality talents with morals and beliefs for the country and the society, and it is also the ultimate goal of the construction of the "Greater Ideology and Politics Course" in the context



of the new era. The proposal of "big ideology and politics course" advocates big pattern, big resources, big goal and big field, and gradually forms a coordinated parenting pattern of all parties in the society, and creates a parenting environment in which colleges and universities link up with the society, which provides a new direction for the implementation of ideological and political courses in colleges and universities, and also provides an important guarantee for colleges and universities to cultivate college students' socialist core values and family and national sentiments. Provides an important guarantee. In the process of practice, how to transform the rich resources into educational materials for students' ideology, morality and values, carry out vivid and dynamic practice, and enhance the contagiousness and influence of the cultivation of ideological and political literacy. It is suggested that colleges and universities, on the one hand, start from the overall perspective of "Great Ideology and Politics Course" to form a perfect framework and scientific curriculum system; on the other hand, start from the perspective of the specific practice of "Great Ideology and Politics Course" to accurately analyse the needs of students and adjust the curriculum according to the needs. On the other hand, starting from the specific practice perspective of "Great Ideology and Politics Course", we will precisely analyse students' needs and adjust the practice direction and content of "Great Ideology and Politics Course" according to their needs, so as to implement the goal of educating people with rich classroom activities, and to cultivate the students' national sentiment and moral quality.

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An Exploration of the Digitalization Path of Qi Idiom Tropes Audience Immersion Experience^①

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Abstract

Qi idioms are an important part of Qi culture, according to the requirements of the new era to promote the creative transformation and innovative development of Chinese outstanding traditional culture, with the help of the current wave of digital development of the cultural industry, to explore the digital inheritance and innovation of the Qi idioms is to adapt to the requirements of the times, to help it "live" an important means. It is an important means to adapt to the requirements of the development of the times and help it "live". At present, there are outstanding problems such as insufficient attention, insufficient innovation mode, and poor experience effect, etc. It is of great significance to digitize and transform the cultural value connotation of Qi idioms for the inheritance and development of Qi culture, to enhance the cultural self-confidence of the audience, and to empower the development of regional economy.

Keywords

Qi idiomatic allusions, Immersive experience, Digitization

In recent years, the construction of digital culture has been on the rise. General Secretary Xi Jinping emphasized that "we should conform to the development trend of digital industrialization and industrial digitization, accelerate the development of new cultural forms, transform and upgrade traditional cultural forms, and improve quality, efficiency and core competitiveness." This provides a guideline and points out the direction for accelerating the deep integration of excellent traditional culture and digital technology, and realizing the creative transformation and innovative development of excellent traditional culture. Qi culture is the main source and an important part of the excellent traditional Chinese culture, in the rich connotation and profound Qi culture, idiomatic allusion is undoubtedly one of the dazzling pearl. According to incomplete statistics, there are more than 1,000 idioms and allusions related to Qi culture, such as the well-known

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"Guan Bao Zhi Jiao"(The deep friendship between Guan Zhong and Bao Shuya), "Harmony and Difference", "Jin Shan Jin Mei"(reach the acme of perfection), etc. These idioms and allusions highly condense Qi culture. These idioms and allusions highly condense the spiritual qualities of Qi culture, and still have a value that cannot be ignored in today's world. However, like other intangible cultural heritages, Qi idioms and allusions are facing a series of serious problems such as insufficient attention, insufficient innovation and poor popularization in the new era. Therefore, how to make Qi idiomatic allusions inherited and protected through digital technology, and then better meet the cultural needs of the masses and empower the regional economic development, is the main point of this paper.

1. Current status of research on digitization of traditional culture

Traditional culture is the evolution of civilization into a reflection of the characteristics and style of the nation. style culture culture It is a collection of various ideas and cultures from the history of the world's thought and culture and conceptual forms in the history of the peoples of the world. Influenced by a variety of factors, a large number of excellent traditional cultures are now facing the danger of disappearing into thin air. With the development of information technology, digitization has become an important way to protect excellent traditional culture.

From abroad, since the 1990s, countries around the world have begun to take the digitization project of outstanding traditional culture as the main strategy for the development of cultural information resources on the Internet. 1992, the Memory of the World project carried out by UNESCO promoted the digitization of cultural heritage, and in 2002, UNESCO drew up the draft Guidelines for the Safeguarding of Digital Cultural Heritage and a draft Framework for the Safeguarding of Digital Cultural Heritage. In 2003, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage and the Charter for the Digital Heritage, which clearly define various protection measures for the digitization of intangible cultural heritage, such as "identification, documentation, research, preservation, protection, promotion, enhancement and transmission". Since then, many countries have carried out various forms of research on digitization projects of outstanding traditional cultural heritage. The digitization of cultural relics, ancient books and archives has become the focus of exploration in history, museology, librarianship, archival science and other disciplines, and has promoted the rise of digital archaeology, digital humanities, digital preservation, digital care and other research. From the perspective of thematic distribution, the research on digital preservation of outstanding traditional cultural heritage in foreign countries mainly focuses on the three levels of digital acquisition, preservation and development. In terms of digital acquisition, more attention is paid to the themes of inventory preparation, recording and archiving; in terms of digital preservation, ontology and metadata are the hotspots of concern; while in terms of digital development, it mainly includes augmented reality, virtual reality technology and database construction.

From a domestic perspective, China's excellent traditional culture digital protection exploration began in 2005, the General Office of the State Council issued the "Opinions on Strengthening the



Protection of China's Intangible Cultural Heritage" (State Office of the State Council (2005) No. 18), the "Opinions" clearly pointed out that "the use of text, audio, video, digital multimedia and other ways to the intangible cultural heritage, authentic, systematic and comprehensive records, the establishment of archives and databases," encouraging the digital protection of intangible cultural heritage. The Opinions clearly state that "authentic, systematic and comprehensive records of intangible cultural heritage should be made by various means such as text, audio, video and digitalized multimedia, and archives and databases should be established", encouraging the digitization of intangible cultural heritage. In addition, in 2022, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Promoting the Implementation of the National Cultural Digitization Strategy, emphasizing the need to "encourage various artistic styles to use digital means to innovate their expressions and enrich their digital contents, cultivate new cultural business forms mainly featuring cultural experiences, innovate their presentation methods, and promote the liveliness of Chinese cultural treasures ". The introduction of these policies provides a guideline for the digitization, development, protection and research of outstanding traditional culture.

The current domestic research on the digitization of excellent traditional culture is mainly reflected in the following aspects. First, concept definition. At present, there is still a lack of authoritative interpretation of the digitization of excellent traditional culture, and the academic community mainly focuses on the definition of the digitization of intangible cultural heritage. Huang Yonglin and Tan Guoxin, "Research on the Digital Protection and Development of China's Intangible Cultural Heritage," believe that the digitization of intangible cultural heritage refers to the "use of digital collection, digital storage, digital processing, digital display, digital dissemination and other technology which converts, reproduces and restores the intangible cultural heritage into a digital form that can be shared and renewed, and interpreted in a new perspective, preserved in a new way and utilized in a new way for new needs" [1]. Secondly, the problem is explored. Zhou Jianxin, "Digitization of Chinese Excellent Traditional Culture: Logical Progression and Practical Innovation" points out that the current digitization process of excellent traditional culture is faced with problems such as cultural misinterpretation of modernization conversion, homogenization of expression, loss of the core spirit of traditional culture, and loss of traditional culture audience. In addition, the use of digital technology to carry out cultural protection generally "heavy technology, light culture" tendency, resulting in the neglect of locality, difficult to show the living nature, heavy form light meaning and other shortcomings, presenting the situation of chasing the end. [2] Third, the path analysis. Scholars from the excellent traditional culture of cultural content exploration digital, cultural creative production digital, cultural promotion and inheritance of digital, as well as relying on the cultural heritage platform, build a three-dimensional digital communication system and other macro areas of in-depth analysis.

In short, the digitization of traditional culture has become a multinational and multidisciplinary



research field. The digitalization and innovative transformation of Chinese excellent traditional culture is an important path to promote its new vitality and vigor, better integrate it into the new era, and continue the gene of Chinese excellent traditional culture, which is of great theoretical and practical significance.

2. SOWT analysis of the digitization of Qi idiomatic allusions

In recent years, Qi idiom and allusion culture has achieved certain results in creative transformation and innovative development, but with the rapid development of information technology, big data, meta-universe, blockchain, cloud technology, Internet of Things, artificial intelligence and other new things emerge one after another, the Qi idiom and allusion culture in the digitalization of the use of the practice of the slightly lack of strength, compared with Beijing, Xi'an, Luoyang, Dunhuang, Qufu, Handan and other historic cities There is still a big gap in the digital operation. Based on this, this paper intends to use the Strengths Weaknesses Opportunities Threats (SWOT) method to make a comprehensive understanding of the current situation and prospects of the digital innovation and development of Qi idioms and tales.

2.1 Strengths

Qi idioms and allusions are a treasure in the treasure house of Qi culture. They are easy to understand, with profound and interesting connotations, and although they have lasted for thousands of years, they still emanate a charming charm, and have a high value for reference and application in today's life, work and study. [3] Specifically, the advantages of the digital development of Qi idioms and allusions include the following: First, there are a large number of them and they are rich in connotation. Eight hundred years of pre-Qin Qi, leaving us a large number of familiar idioms and allusions, refusing incomplete statistics, and the history of Qi related idioms and allusions about more than 1,000. Its connotation is to cover the family and the country, inspirational success, family and friendship, workplace management, life and other areas, a large number of idioms and allusions for the digital development of Qi provides a rich source of content. Secondly, they are easy to understand and have distinctive features. Although the idioms of Qi are highly condensed, most of them are catchy and easy to understand, and distinctly show the historical characteristics of Qi culture. For example, "People-oriented" is a straightforward way of stating that the ruler should take the people as the basis for governing the country. Another example is "Harmony and Difference", which tells us that we should get along with others in interpersonal interactions, but not just agree with them. Thirdly, it is highly utilized with strong realistic meaning. Qi idiom allusion, quite a part will often appear in different contexts, such as we are very familiar with the "Yi Ming Jing Ren"(make a great coup), "Lei Ji Sheng Bei"(extreme joy begets sorrow), "Ming Cha Qiu Hao"(discover the minutest detail in everything)"and so on. These idioms are used frequently and have strong practical significance.

2.2 Weaknesses

The content of Qi idioms and allusions is vast, but there is fragmentation in the process of research,



development and application, which leads to the intensification of its inheritance and insufficient integration capacity, restricting its sustainable development. In addition, some of the Qi idioms and allusions have poor applicability, and from the point of view of the developed contents, there are fewer language works that are popular among the masses, and the themes and types are not rich and colorful enough, and the cultural symbols are relatively single, which have a limited attraction to the public. At the same time, the lack of relevant technical facilities to support the digitization of Qi idioms and the lack of professional personnel willing to engage in the digitization of Qi idioms is also an important obstacle that makes it difficult for the digitization of Qi idioms to become large-scale and systematic.

2.3 Opportunities

The original presentation of the excellent traditional culture can no longer meet the requirements of the rapid development of the times, if we do not seek to change, we will inevitably face the risk of decline or even extinction. With the arrival of the digital era, a variety of new media applications appear in turn, the inheritance and development of excellent traditional cultural resources has ushered in a good opportunity. From the viewpoint of experience and mutual construction, the two-way interactive inheritance of traditional culture presented by the digital platform realizes the "equalization" connection between traditional culture and the public, and breaks the stereotyped impression of the audience that the excellent traditional Chinese culture is "on the shelf". "One of the essences of the digital age is the integration of people, information, media and society." [4] Therefore, it is important for the public to understand the nature of the digital age, and to understand the nature of the digital age. [4] Therefore, excellent traditional culture, especially intangible cultural heritage such as Qi idioms, must also be digitized to better realize its protection, inheritance and popularization. In addition, the idiomatic allusions of Qi as a unique local traditional cultural resources in Zibo, its digital development has also received the attention and support of the local government, and made some relevant attempts. At the same time, the local people's new demand for digital culture also provides a driving force for the development of the digitization of Qi idioms and tales.

2.4 Threats

Qi idioms and tales also face a series of threats in the development process. Firstly, compared with the mature digital industry in Xi'an, Handan, Dunhuang and other cities, it is difficult to form a competitive advantage in the digital development of Qi idioms and tales and even Qi culture, both in terms of digital technology support and project innovation and planning. Secondly, compared with the eager expectations of the masses, although the number of Qi idioms and tales is large, but in addition to some popular idioms such as "Yi Ming Jing Ren"(make a great coup), "Lei Ji Sheng Bei"(extreme joy begets sorrow)etc., which are familiar to the masses, more idioms and tales are not closely connected with the integration of the mass production and life needs, which results in the disadvantage of its resource advantage in digital development and transformation, which also threatens the development of Qi culture to a certain extent. This also threatens the prospect of



digitization and creative transformation of Qi idioms and allusions to a certain extent.

3. Constraints and Bottlenecks in the Digital Development of Qi Idioms and Tropes

Based on the above SWOT analysis, we have a certain understanding of the current situation, opportunities and challenges of the digital development of Qi idiomatic allusions, and on this basis, rationally examining the prospects of the next digital development of Qi idiomatic allusions, we find that the work does still have many problems that need to be improved.

3.1 Insufficient attention and shallow orientation

On the whole, Zibo local government, school, line, enterprise research and other parties attach considerable importance to the Qi cultural resources of basic research and popularization of inheritance, but also do a lot of fruitful work, has made certain achievements. But from the Qi idioms and tales of the digital development level, the degree of attention is really not enough, the positioning is also relatively shallow. For example, there is still a lack of top-level design and systematic planning for the digital development of Qi idioms and tales, the existing policies and regulations are lacking and there is no clear positioning, and the related planning, protection and supervision, operation and management are also not very clear; and then there is insufficient financial support, coupled with the obvious imbalance between the districts and counties, which leads to the fragmentation of the digital development of the resources of the idioms and tales of Qi, and the sporadic distribution of the dots. This has limited the sharing and cooperation of the resource data of Qi idioms and tales, and affected the digital integration and optimization of the use of Qi idioms and tales.

3.2 Technological constraints and lack of human resources

Digitization will inevitably put forward higher requirements for network-based information engineering. Influenced by the level of the local economy and the consumption demand of the cultural market, we still have greater constraints on the technical support for the digitization and development of the resources of Qi idioms and tales. At present, there is still a lack of third-party technical service providers with high level to carry out integrated services such as digitization design, collection, operation and supervision of Qi idioms and tales. In addition, due to factors such as the government's imperfect policy on the introduction of digitized talents, the relative lack of specialized training programs and professional curricula for digitized talents in local colleges and universities, as well as the insufficient attention and attraction of local cultural enterprises to digitized talents, the local reserve of relevant talents in the field of digitization is insufficient, and a large gap exists at the present time.

3.3 Single program and monotonous experience

Qi idiom allusion digital in the development process by utilitarian factors, the development of too commercialized, resulting in a single function of the relevant projects, content experience monotonous. For example, in the form of image shooting, video recording, voice recording and



other traditional modes, the lack of virtual reality (VR), augmented reality (AR) and other virtual display technology practice. In the content of the lack of animation, games, study, amusement, cultural creation and other innovative experience, thus weakening the digital experience of the masses, difficult to mobilize the growing demand for cultural experience and interest of the masses enthusiasm.

3.4 Lack of awareness and interest

Cultural digitization is a new thing, coupled with its big data, meta-universe, blockchain, artificial intelligence and other modern information technology to be presented, so it always gives people a kind of highlighting the "high", the entry threshold of the feeling of high, which makes the general public think that only have professional knowledge, can be read and understood, play the turn of highly educated people, or the pursuit of new trends, accept new things faster young people have the ability and energy to understand, use the digitalization. The general public believes that only highly educated people with professional knowledge who can read and understand and play with it, or young people who are trendy and quick to accept new things, have the ability and energy to understand and use digitalization. Influenced by this cognitive bias, many middle-aged and old people or people who are not willing to learn to contact digitalization naturally lack sufficient enthusiasm and interest in the digital development of Qi idioms and tales, resulting in the relevant cultural enterprises are unwilling to take the risk that the inputs and outputs are not proportional to the wider development of digitized resources of Qi idioms and tales.

4. Enhancement Strategies for the Digital Development of Qi Idioms and Tropes

In view of the above constraints, we believe that it is urgent and necessary to digitally develop the idiomatic tales of Qi, and it is urgent to re-examine the strategy of digitally developing the idiomatic tales of Qi at a new height of the cultural empowerment action and the concept of "two creations" of culture.

4.1 Providing policy support

The digital development of Qi idioms and tales is a long-term task and systematic project. As a new industry, its healthy and long-term development is inevitably inseparable from the government's policy support and guidance. The government should establish a diversified support system for the digitization of Qi idioms and tales, formulate planning programs for the digitization of Qi idioms and tales, such as the preparation of the "Outline for the Digital Development of Qi Idioms and Tales", incorporate the development of the digitalization industry of Qi idioms and tales into the overall policy of regional economic and social development, and carry out legal confirmation of the property rights belonging to the digitization of the resources of Qi idioms and tales, the qualification of development and the operation and management of the digitalization of Qi idioms and tales to form an institutionalized protection. Institutionalized protection.

4.2 Emphasis on talent development

The lack of professional and technical talents is one of the key factors affecting the



digitization development of Qi idiomatic allusions. Cultivating more digitization talents requires the joint efforts of all parties. For example, the relevant departments should formulate a reasonable talent introduction, cultivation policy, relying on Qilu Digital Valley and other big data parks, the establishment of Qi culture digitization talent training base, optimize the talent supporting facilities and management service system, to attract professional talents to deep into the various aspects of the digital development of Qi idioms and allusions. Then the local universities should adjust the talent training program in accordance with the actual demand, in the various stages of talent training, there is a tendency to increase the relevant courses, while strengthening the cooperation between schools and enterprises, directed to cultivate a number of cultural digitization professionals, for the field of research reserve force. In addition, local cultural enterprises should also set up cultural digitization positions, and actively play the role and advantages of digitization talents to provide protection for the digital development of Qi idiomatic allusions.

4.3 Improving technical support

Technical support is the core of promoting the digital development of Qi idiomatic allusions. 5G mobile communication facilities should be improved to provide greater broadband capacity and higher transmission speeds for digitized information transmission and content storage. It is necessary to strengthen the R&D and application of digital support technologies such as artificial intelligence (AI), virtual reality (VR), augmented reality (AR), mixed reality (MR), Internet of Things (IoT), blockchain, etc., and at the same time, strengthen the development of wearable, intelligent audio-visual and other equipment in the process of digital immersive experience, and build an independent brand of the digital cultural equipment industry, so as to provide more technical support for the development and transformation of digitization of the idioms and tales of Qi. Provide more technical support.

4.4 Building the platform architecture

The digital experience of Qi idioms and tales needs to rely on a specific platform, and the multimodal display mode can quickly mobilize the public's cultural perception, so we can try to integrate the design of the Zibo Qi idioms and tales digital innovation and development platform. For example, the construction of the Qi idioms and tales data resource base, including literature, pictures, images and other content, so that the audience can quickly access the information they need; the digital transformation of Qi cultural exhibition halls and museums, etc., to realize the interactive experience of virtual and real; the setting of the digital training center of intangible cultural heritage to carry out online business training or virtual experience such as VR/DIY; the establishment of the digital products of the Qi idioms and tales Creative base, develop online games, digital collections, animation handcrafts and other special cultural and creative products, and attract the interest of the public through personalized, interesting and novel innovative forms, etc.

4.5 Strengthening exchanges and mutual understanding

Qi idiom allusion in the use of digitalization practice, compared with Beijing, Xi'an, Dunhuang and other famous historical cities there is still a big gap. Therefore, we should see our own



disadvantages and shortcomings, with a diversified and open attitude, and actively learn from these cities with mature digitalization of traditional culture. For example, we can learn from the practice of "the Imperial Palace on the cloud", in-depth excavation of Qi idioms and allusions in the characteristics of the IP and personalized elements, so that contains the spirit of Qi culture of cultural and creative products successfully "on the cloud out of the circle"; another example is that we can learn from the CCTV channel's "If the national treasures will talk", "the canon of China" and other creative ideas. China in the canonical books" and other creative programs, the Qi idioms involved in the relevant characters, cultural relics, canonical books for creative adaptation, to attract the viewing interest of the masses, to meet the spiritual needs of the masses; and then you can draw on the Henan Spring Festival Gala's song and dance sitcom "Tang Palace Banquet" program, the use of 5G, AR and other scientific and technological means, Qi idioms into storytelling situational drama to achieve the real space and virtual space convergence and fusion, to provide the masses with a physical and mental experience, and to provide the masses with a good opportunity to enjoy the Qi culture in their own way. The real space and virtual space can be realized, providing immersive aesthetic experience for the public, and so on.

5. Conclusion

Qi idioms and allusions are a beautiful window to show the magnificent Qi culture, and the re-creating, re-producing and re-disseminating of Qi idioms and allusions by using digitization technology is an inevitable requirement to adapt to the rapid development of the digital media nowadays, and a necessary way to meet the spiritual and cultural needs of the current people. The digital development of Qi idiomatic allusions not only helps its protection and inheritance, but also helps it play the role of cultural empowerment, contributing to the high-quality development and cultural soft power enhancement of Zibo City. It is believed that with the joint efforts of the local government and all walks of life, the digital development of Qi idioms will usher in its spring.

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