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## Zhoucun: the Capital of Merchants

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### Abstract

Since the beginning of the Qing Dynasty, Li Huaxi set up the Zhou Village Yi Collection to pay taxes on behalf of the merchants, Zhou Village has been attracting merchants from all over the world because of its excellent business environment, and Zhou Village has rapidly risen to become a famous commercial town in northern China. In 1904, the opening of the port of Zhoucun and the opening of Jiaoji Railway, Zhoucun quickly connected with the international business, stepping into the fast lane of modernisation. 1920s Japanese scholars designated Zhoucun as the "merchant capital" of China.

### Keywords

Merchant Capital, Zhoucun, Japan

Just like the rise of Shanghai, since the opening of the port in 1840, Shanghai has leapt from a desolate seaside fishing village to a bustling cosmopolitan city. Only half a century later, thousands of miles away from Shanghai, a small inland town in the north - Zhoucun also due to the opening of the port in 1904 and the rapid rise of Zhoucun to the same amazing speed in just over a decade for the development of the commercial star in the limelight. In modern history, Zhoucun created another commercial miracle.

On 23 February 1917, the News reported that "Zhoucun port is the business hub of Shandong, the source of all exports and imports of goods in the consumption of the place, when the port for the most great". Located in the central Shandong Changbai Mountains to the plains of the excessive zone of Zhoucun will be the mountains and hills and the northern plains connected to the railway before the opening of the central Lu to the outside world of the key area, which is the development of the core conditions for the trade city. During the Spring and Autumn and Warring States Periods, Zhoucun was the processing and production base for "Qi dandy". Since the Ming and Qing dynasties, Zhoucun, as an important junction of Shandong's inland east-west official road, gradually developed into Shandong's goods distribution centre and an important commercial city. Commercialisation connected the economic activities of distant producers and consumers, and the vibrant market stimulated specialisation and diversification of industry sectors. The Japanese monk's Records of a Journey to Shantung (1900) records daily caravans of silk from Zhoucun to



Jinan. The opening of the ports in the late Qing dynasty broke the traditional economic pattern, and Zhoucun quickly entered into the global trading system. Along with the development of a new market network and the specialisation of silk and textile production, Zhoucun became the most active commercial centre in the interior of Shandong. Zhoucun is not only an example of a business that flourished as a result of the opening of the port, but also a representative of the study of the internationalisation of Chinese business in the age of globalisation. According to the "Shandong first article exhibition review report", the early Republic of China, Shandong mulberry cocoon annual output of more than one million pounds of Linqu, Yidu and annual output of more than 100,000 pounds of Zichuan, Rizhao and other places of cocoons are all concentrated in Zhoucun, six counties in the province more than 8,000 sericulture, Zichuan County, more than 10,000 families, cocoons are brought together in Zhoucun. After the opening of the port, Zhoucun rapid commercial development, become China's largest silk trading centre in northern China, "China's Industrial Journal - Shandong Province," that is, "Zhoucun to weave silk damask more, so the largest market for the silk industry in Shandong."

Ever since the Li Huaxi family started Yi Jie in the Qing Dynasty, Zhoucun stood out among the inland towns and began to make a name for itself in commerce. The opening of the port provided more trading opportunities for Chinese and foreign merchants, creating a new wave of economic emergence and driving the commercialisation of areas along the Jiaoji Road. Commerce not only connected Zhoucun to China's major cities, but also linked the major cities to a network of towns and villages. Zhoucun's municipal economy went from being family-dominated, to being run by trade guilds, to being run by chambers of commerce, a process that has seen China move from tradition to modernity.

With the advent of the railway and the development of the ports of entry, the relationship between the market towns and the markets of the larger cities, and the changes in the exchange of goods between them, became closer. Whether the early forced opening of the treaty ports or the Chinese government's initiative to open up its own ports, all the ports were connected by railways, and the commercial functions of the ports converged, with imports being channelled to the hinterland through the seaport ports, and hinterland goods being exported in large quantities to foreign countries. Through the railway, the mainland market towns and the seaport ports were connected as one, forming an economic community, and through exports, joining the world economic and trading system. Zhoucun embodies this process and trend of change in the Chinese economy.

In modern times, foreign merchants have entered mainland China in a legal manner to engage in commercial trade. Shanghai, Tianjin and other metropolises, the demarcation of the lease, foreign businessmen's life and trade is limited to the lease. Zhoucun is an exception, the foreign merchants in Zhoucun since the beginning that is to break through the city wall into the city, in the city's busy commercial district to build foreign houses and buildings, Western-style architecture and traditional Chinese architecture blending, the entire Zhoucun city of Chinese and foreign



coexistence, Chinese and Western cultures collide with each other, improve the cultural structure of the city of Zhoucun, inland areas to lead the fashion of the star city. Today, the economy of Zhoucun, its culture and the mentality of its inhabitants are all deeply influenced by the opening of the port.

The twentieth century, the twenties and thirties, is the heyday of Zhoucun commercial prosperity, according to the "Jiaoji Railway along the economic survey report" (1918) and "before and after 1931 Zhoucun city commercial main outlets layout", to the main street as the centre of the distribution of Zhoucun commercial shops in the form of a radial. Around the main street of a number of streets named by the name of the industry, such as silk market street, silver market street, cotton market street, silk market street and other commercial streets, cross-connections. Japan Taifu Foreign Bank, Nanyang Brothers Tobacco Company and British and American Tobacco Company with the Qing No. is directly set up in the busy street, forming a mixture of Chinese and foreign business pattern. After the opening of the port, the cityscape, culture and customs of Zhoucun changed dramatically. Many shops decorated with the times, glass windows, a new look; car to car, endless flow, only the street that there are two bicycle shops; Western cars also tend to pass through the city; phonographs, new records play beautiful songs, melodious music echoed in the city over the heart. Commercial streets, especially the shops on both sides of the street were expanded into multi-storey buildings with colourful architectural decorations. In the evening, when the lights come on, the lights on the commercial street, brilliant as day, fashionable goods, a wide range of goods, prosperity comparable to Shanghai, a small international metropolis, Lin Chuanjia examined the traffic evaluation of Zhoucun all over Shandong Province, said: "not get off the car into the city, is not enough to see the essence of the Zhoucun" ("Great China Shandong Province Geography - Traffic"). This is the twentieth century, the twenties and thirties of Zhoucun, Zhoucun is the history of the world's well-known peak moment.

Traditional Zhoucun and modern Zhoucun are one and the same. Zhoucun from the Yi set to open its own port, the leading factor behind the market economy is the law of free development, in the free economy, Zhoucun's stable social environment, convenient transport, sufficient raw material base, a broad sales market, fair trading place, high profit trade attraction and other factors for the rapid development of Zhoucun town economy to pave the way. Although the opening of Zhoucun commercial port in modern times was put forward under the idea of "expanding profit sources, enriching and strengthening the country", it still implies the strong demand of Zhoucun merchants to pursue the free development of the economy behind it.

During the Protectorate Movement, the Shandong Protectorate Command chose Zhoucun on the basis of its abundant commercial wealth; the Zhoucun Commercial Bank was the first non-government modernised local bank established during the Republic of China period, with branches opened in Jinan, Qingdao and Shanghai successively. After the opening of the port, the



opening of the Zhoucun Customs made Zhoucun one of the few inland cities that held the initiative of international tariffs. Germany and Japan set up consulates in Zhoucun, and many foreign companies flocked to Zhoucun, which promoted the development of business and the fusion of Chinese and Western cultures. The new Western culture and new ideas together with the ancient Qi's long history of silk culture made Zhoucun a fashionable city in the inland area.

Zhoucun was one of the first cities in the Beiyang government to establish a telegraph office, a post office and to open telephone services, taking the lead in the information business era. Prior to the establishment of the Shandong Province Hegong Telegraph Bureau (1902), the telegraph service for the vast area of the lower reaches of the Yellow River to the east of Jinan was undertaken entirely by the Zhoucun Telegraph Bureau. Zhoucun was the first city outside of Shanghai to establish a commercial school (1911), and the Mulberry and Silkworm School trained a large number of talents for the silk industry in Zhoucun. The development of Zhoucun proves the great achievements of modernisation and industrialisation since the foreign affairs movement. During the period of "Ten Thousand Taxes" of the warlord of the Republic of China, the merchants of Zhoucun held the earliest resistance movement against exorbitant taxes in Shandong, and launched a general strike of Shandong silk weavers under the leadership of the Communist Party of China, which embodied the awareness of the rights of the merchants of Zhoucun and the awakening of their free will; the Shandong Association Hall in Shanghai was the earliest, largest and most influential of the several hundred Association Halls in Shanghai during the period of the Republic of China. The earliest, largest and most influential guilds in Shanghai during the Republic of China period, Zhoucun merchant gang is the main force of Shanghai Shandong guild, is an active group of Shanghai merchant gangs. 1930s, Japanese artificial silk from the sea and land transport routes to enter China, after a few turnovers in the end, most of the concentration to Zhoucun. Zhoucun silk was sold to more than 30 countries and regions, and in 1936, the daily shipment of Zhoucun silk to Shanghai amounted to 5,000 to 6,000 pieces. Zhoucun's commercial achievements during the Republic of China period had an important impact on the commercial pull of Shandong Province and the whole country. Zhoucun was also the first city in Shandong Province to establish a modern Western-style hospital. British doctor Hirondele, who worked in Zhoucun for seven years, brought the world's most advanced medical equipment to Zhoucun at that time, promoting the development of modern hospitals in Zhoucun, and the Fuxu Hospital was one of the four famous hospitals in Shandong Province during the Republic of China period.

Zhoucun non-administrative city, just Jinan Province, Changshan County under the jurisdiction of a town, not by water, away from the navigable Grand Canal, the Yellow River and the Xiaoqing River, but this is such an ordinary inland town actually in the opening of the port of the short period of more than ten years after the leap for the nationally renowned commercial city, the Republic of China Daily on May 20, 1916, said that Zhoucun, "the province's richness and a few crowns! ". As a commercial miracle, Zhoucun's development is exemplary. From a small inland town to an internationally renowned commercial city, the road of Zhoucun is of great revelation to



today's development; many economic and cultural phenomena and business concepts of Zhoucun's commercial port have specific guiding significance to the revitalisation of today's local economy, and will provide reference and experience to today's development of economic globalisation.

The Jiaoji Railway in the centre of Zhoucun appeared in the 1905 Qing Empire Map. As the railway linked the market town more closely to the trading ports, a variety of handicrafts developed rapidly, and the market town supported the creation of these handicraft industries. Zhoucun became an important production and processing base for export textiles in China. With the opening of the railway, goods from Shandong tended to be transported by rail to Qingdao, rather than by the long overland route to the ports of Yantai and Longkou in the north of Shandong. Between 1922 and 1931 alone, trade in the port of Qingdao grew by 120%, with Zhoucun being the main support for the growth of trade in Qingdao. Behind the growth in trade was the rapid development of commerce. the business opportunities in the cities along the Jiao-Ji Railway, including Zhoucun and Weixian, constituted a great attraction to the vast surrounding area, and the urban population grew rapidly, with population being an important indicator of a city's level of economic development. in the 1920s and 1930s, a city of more than 50,000 people was regarded as a large city, and Zhoucun had already more than 60,000 people, with a third of the entire population of Changshan County living in Zhoucun. One third of the entire population of Changshan County lived in Zhoucun, and at that time, Zhoucun had already stepped into the ranks of big cities. Zhoucun could make its own voice heard in the domestic and international arena, which led Japan to call Zhoucun the "merchant capital" of China<sup>[1]</sup>.

### **References**

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## The Expression of Architectural Elements in the Film

### Barbie from a Feminist Perspective

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#### Abstract

"Barbie" is a successful commercial entertainment film, revealing the situation of women in the pink dream, and expressing the needs of women through diverse architectural elements. From the perspective of feminism, this study interprets the architectural elements in the female-dominated Barbie land and the male-dominated real world, such as lines, colors, materials and narratives, and reveals the character characteristics of women such as openness, fluidity, flexibility, independence and freedom. On this basis, it proposes that the two sexes should live in harmony and friendship on the basis of respecting differences.

#### Keywords

Feminism, "Barbie", Architectural element, Sexual harmony

Barbie, a fantasy film directed by Greta Gerwig and starring Margot Robbie and Ryan Gosling, was released on the Chinese mainland. The film not only achieved great success as a commercial comedy film, but also expressed gender differences through architectural elements such as space design, scene layout, color matching, and material materials, showing women's temperament characteristics, psychological needs, value orientation, emotional needs and other issues. Through the comparison between the Barbie world and the real world, it reveals the gender conflict and confrontation, satirizes the social gender bias with comedy, and seeks the way of gender harmony.

#### 1. Relevant studies

Through the input of the theme word "women" with "architecture", the literature source is CSSCI+ Chinese core, and a total of 507 related literatures are searched, while the search with the theme word "women" with "architecture" and "film" only 7 related literatures are searched, and the search time is December 11, 2023. This shows that there are relatively many literatures on the



relationship between women and architecture, but relatively few studies on the relationship between architecture and women in movies.

From the seven literatures found, they can be divided into three categories: First, the relationship between traditional architecture and women in the film. For example, scholar Yu Shiyang explained the architectural aesthetic elements with traditional national characteristics such as Qiaojia courtyard and Shijia courtyard in ancient China, and adopted symmetrical composition mode to show the beauty of ancient architecture and traditional women;<sup>[1]</sup> Second, the relationship between modern urban architecture and women's needs. For example, scholars Xu Ning and Xue Lan can take the film "Winnie" as the research object to analyze the relationship between the towering architectural symbols of modern cities in the film and the romantic love that women yearn for.<sup>[2]</sup> By analyzing the film works of director Sang Hu, scholar Ma Jiaojiao discussed the subtle relationship between Shanghai's urban architectural space and female identity, female consciousness and female image.<sup>[3]</sup> Third, the difference between pre-modern and modern architectural Spaces shows the difference in male and female needs. For example, scholar Du Qingchun has made an in-depth interpretation of architectural space and gender in director Antonioni's films, "..... in the Night His wife Lydia has a strong emotional connection to the pre-modern suburbs, and Lydia is a symbol of 'classical'. The husband, Giovanni, represents the positive face of the 'modern situation' and his own desires in the 'modern situation'."<sup>[4]</sup> The studies of these scholars organically combine women, film and architecture, and point out patriarchy, gender bias and gender inequality. However, most of these studies only interpret the relationship between architecture and women from a single dimension, lacking a multi-element perspective.

Based on the research of some scholars, this paper tries to analyze the symbolic meaning of architectural gender in movies from a variety of architectural elements. In modern society, in the process of women gradually moving from family to society, male-dominated buildings characterized by masculinity, rationality and strength make women feel dangerous, indifferent, rigid, even anxious and spiritual distress, and it is difficult to generate a sense of belonging and identity. Modern architecture focuses on high, large, stiff, hard and other male characteristics, such as commercial buildings, museums, prisons, hospitals, barracks, etc., to meet the need of men's sense of power, stability and weight, but rarely consider women's physical, psychological and social needs for flexibility, flow, safety, color, convenience and other buildings.

In contrast, the Barbie movie shows two worlds with marked differences: the female world characterized by curves and openness, and the male world characterized by straight lines and closure. These two worlds represent women's rights and men's rights respectively, and when the two worlds developed to the extreme, the two sexes broke up. From the perspective of feminism, this study interprets the architectural elements in the female-dominated Barbie land and the male-dominated real world, such as lines, colors, materials and narratives, and reveals the character characteristics of women such as openness, fluidity, flexibility, independence and



freedom. On this basis, it proposes that the two sexes should live in harmony and friendship on the basis of respecting differences.

## 2. Feminism and "Barbie"

Feminist researchers Molly Haskell and Laura Mulvey believe that from the male perspective, women in traditional films are mostly in the perspective of "being seen", and the subject of "seeing" is men, and men's judgment, value orientation and aesthetic needs. Women are objects of male control, need and desire. Male refers not only to the men in the movie, but also to the male audience watching the movie. Laura Mulvey developed the concepts of "gaze" and "visual pleasure." In the male-dominated society, women are seen and shown, and even women move from passive to active, actively placed under the male gaze, catering to male aesthetics, women's aesthetic orientation is determined by men, and women's appearance is shaped by others to have strong visual and pornographic effects, so it can be said that women are always "seen".<sup>[5]</sup> Feminist advocates hope to see the world through their own eyes and promote the value of women. In *The Second Sex*, de Beauvoir opposes the "femininity" constructed by men. Women are restricted by "femininity" and cannot participate in outdoor activities, nor can they freely release their emotions and attitudes. They should always maintain a lady's posture and behave appropriately. Even unfairly insulted.<sup>[6]</sup> The movie "Barbie" is contrary to the female requirement in the male perspective, it takes Barbie as a cultural symbol of women, representing women with diversity, independence, individuality, freedom and other characteristics. Barbie plays a variety of professional roles, including doctors, scientists, entrepreneurs, etc., through different architectural elements to express the change of gender images, the diversity of occupational types and the multi-faceted personality traits. The whole film constantly shocks the viewer's vision through changes and breaks the viewer's gender bias.

## 3. Gender expression of architectural elements in Barbie

In the Barbie movie, the whole scene is divided into two parts, "Barbieland" and "real world". In "Barbieland," where all Barbie and Ken live in a pink playground, it is a world dominated by Barbies-women. In this world, Barbies don't have to worry, think about the meaning of life, or even face old age and death. In the real world with Mattel as a symbol, it is a male-dominated world, demonstrating male authority, rationality, toughness and power. With Barbie Park as the main scene, supplemented by the real world as a contrast, the film expresses the needs of women and the issues of gender coexistence through architectural space design, architectural color, architectural narrative and other aspects.

### 3.1 Architectural scene layout and space design

#### 3.1.1 The female world with curves and openness



In Barbie Land, the whole park is full of dream and innocence. From the design point of view, the English letter "Batbie Land" forms the outer ring of Barbie Park, and the English flower body semi-circle and smooth curve form the park road. A large number of design elements such as curves, arcs and spirals are used to construct an open, inclusive and connected meaning space, symbolizing women's personality characteristics such as fashion, liveliness, flexibility and cooperation.

The Dream House has long been a symbolic home for Barbie dolls. "There are no partitions, no doors, just unlimited openness."<sup>[7]</sup> The Barbie House is open, and Barbie can enter the house from different directions; Barbie residence is safe, the roof adopts a square shape, split-level structure, Barbie can safely enter from one floor gently to another floor; Barbie's home is made of soft materials, so you don't have to worry about getting bruised while playing. At the same time, Barbie building materials are also transparent, and the residence gives Barbie a sense of transparency and lightness. All of this challenges the closed, rigid, dark and cold characteristics of traditional homes. Women's activity space is no longer restricted by the residence, and they can freely shuttle in different Spaces of life. The "dream House" is only one part of Barbie's world, not most, not all, they swim in the space used in the world.

### 3.1.2 The male world embodied in straight lines and closure

Mattel in Barbie is the embodiment of the male world. Mattel is in charge of production, and its architecture is in stark contrast to Barbieland.

From the facade of the company building, the building elements such as towering skyscrapers, horizontal and vertical straight lines, and building materials mixed with steel and cement exude the characteristics of tall, fierce, cold and rigid masculinity, suggesting an inviolable majesty and power. Mattel is a projection of the dominant power of men in our human world, satirizing the social structure and power system that puts men as the first in the human world.

From the perspective of the internal layout of the company, a large number of partitions are used to divide the space into a large number of lattice office areas. Office workers are divided into different areas to work, resulting in mutual isolation between various areas, giving people a feeling of indifference and isolation. People have to go from one format to another to communicate. The repetitive modular design is neat and orderly, but it makes the entire office space appear mechanized and lack of warmth; The arrangement of the workbench is neat and uniform, making the space appear rigid, isolated and cold. Mattel's cubicles, which represent organization and discipline, fit in with traditional patriarchal social structures.

But in some small structures built by Mattel, there are some similarities with Barbie land. The curved structure at the entrance to Mattel, the heart-shaped lights in the boardroom offices, and the office floor painted in iridescent dreamlike colors all echo the flexible architectural elements of Barbieland, where the offices are all male. This architectural style indicates that men are not



rationalists in the complete sense, and men also have flexible and warm psychological needs.

## 3.2 Architectural colors and materials

### 3.2.1 A feminine world of bright pink and soft textures

Barbieland uses the Barbie brand's signature pink tone, complemented by other bright colors. At the beginning of the film, the first thing you see is pink. Pink as the main color covers most of the structures in Barbie Park and even Barbie world, roof, wall, ground, furniture, transportation and public service facilities, while sky blue, oil green, egg yolk and other colors as embellishment. These bright colors symbolize the warm, passionate, lively and gentle personality characteristics of female Barbie.

Judging from the construction materials of Barbieland. The buildings in the park are made of soft "plastic" materials, the smooth surface of which reflects the surrounding environment, giving Barbie Land a vivid visual effect. In addition, the local wall and furniture, the use of suede material, this material and "plastic" material gives people a soft and elastic comfort, which echoes the gentle, delicate, flexible, flexible character characteristics of women. But ironically, the "plastic" in Barbieland also presents a sense of falsehood. In Barbieland, Barbies wear elaborate costumes every day, drink invisible water from empty cups, bathe under dry shovels, greet each other in the morning, and hold parties at night to dance. All this presents the plastic false sense of the stage under the magnesium light.<sup>[8]</sup> From the perspective of feminism, falsity means defect. Feminism believes that women are not completely flexible, but also have a strong, brave and rational side. Female Barbies use falsity to cover up their true "male" characteristics.

### 3.2.2 The male world of gray-black and stiff texture

Mattel is a world where men work, and the architectural elements of the company are mainly presented in gray and black, whether it is the external wall of the company or the internal wall of the company, it is dominated by a single cool color. Entering Mattel, the psychological feeling is bleak, cold and monotonous. Especially when compared with the bright colors of Barbie Land, it is more heavy, dignified and depressing.

Mattel's buildings are made of reinforced concrete, which is not only dark in color, but also rough and stiff. The buildings constructed can use the combination of points, lines and surfaces to create a three-dimensional, thick and condensed environmental atmosphere. This kind of atmosphere is compatible with the masculinity of rationality, calm, strength and masculinity. However, with a certain flipping meaning, the men working at Mattel have produced the items needed for Barbie land, which are in line with the psychological needs of women.

Therefore, the male-dominated Mattel company's architectural elements meet the psychological needs of men, who gain a sense of accomplishment, self-confidence and value here. But it is



undeniable that men's psychological world also has a flexible side, they also understand the needs of women to a certain extent, they produce suitable items for women. In this sense, although there are great differences between men and women, there are also similarities.

### 3.3 Architectural narrative

The theory of "Narratologie" (French "Narratologie") was first proposed by the French literary theorist Todorov<sup>[9]</sup>. Joan Douglas Peters of the University of Hawaii, United States, proposed feminist narratology on the basis of narratology, a perspective that "breaks the 'gender' barrier of text and adds male text to the research scope of feminist narrative,..... It is pointed out that the dialogue structure of male narration and female narration in classical literary texts is a game. The female narrative is not a conventionally-understood voice of the female narrator, but a unique discourse system that challenges the authority of the male narrative."<sup>[10]</sup> Buildings in movies also have narrative functions, and they construct different worlds of meaning through changes in architectural configuration, color and material.

#### 3.3.1 The architectural narrative drives the development of the plot

The Barbie movie contrasts and transforms the Barbie world with the real world, and this change is carried out as the plot changes. The changes in the plot are driven by changes in the architectural narrative. Barbie Park from a "Barbie" dominated by the feminist world, into a "Ken" dominated by the male world, and then because of the wisdom of the classic Barbie and then back to "Barbie's dream park", which can be said to be the basic story content of the film.<sup>[11]</sup> When the protagonist Ken enters Barbieland from the real world, he also brings patriarchy with him, which is reflected in the architectural discourse that "Barbie Dream House" is renamed "Ken's House of Glamour Martial Arts House". Barbieland has been impacted by the male-dominated world, and it has shifted from the female-dominated world to the male-dominated world. This transformation is expressed through the presentation of architectural elements. Barbie's dream house changes from bright pink, white and gold to heavy dark brown and black, and the building material also changes from soft and elastic plastic texture to stiff and cold iron and leather. These changes mean that the architectural elements as symbols express the invasion of patriarchal concepts into the female world.

#### 3.3.2 Architectural narrative shapes the character image

The "dream house" shapes the character of women. From the perspective of architectural space, "dream house" has no partition, no door, no wall, only unlimited open; From the perspective of architectural structure, the rectangular, three-storey high and flat roof structure design, the use of non-traditional twist, bend, fold and tilt and other non-traditional special-shaped structure, with the real world in stark contrast to the straight and symmetrical design; From the architectural configuration, the use of soft, rounded curves, such as love, petals, etc., this artistic architectural



expression gives women a free stretch of space, women can freely, soothing, light walk in the dream country. Architectural color is also an important narrative technique to highlight gender. In the "Barbie" nearly 100 shades, 12 different pink collocation, as well as an anti-traditional combination of pink, blue, white, green and shaped pattern design, so that the building has a strong visual impact. All these are the use of architectural narration to shape women's obedient and weak character, which is contrary to the tradition, and reflect the image characteristics of women with more individuality, richness and diversity.

## 4. Enlightenment

From the perspective of feminism, the architectural elements in the world of Barbie are mainly interpreted through the differences in the expression of architectural elements in the two worlds. Such differences are not only determined by innate physiological factors, but also shaped by acquired social and cultural factors. When the gender difference goes to the extreme, the two will inevitably have fierce conflicts in the interaction process. But men and women are not opposites. They have a lot in common. Therefore, this film not only gives us sensory entertainment, but more importantly, how to have friendly interaction on the basis of respecting gender differences, and build a spiritual home of harmony and sharing between the sexes.

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## A Review of Research Hotspots on the Hani

### Ethnic Group in Yunnan<sup>①</sup>

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#### Abstract

The Hani ethnic group mainly resides within the borders of Yunnan Province, China. Its unique ethnic characteristics possess high research value. With "Hani Ethnic Group" as the theme, by conducting literature searches on CNKI (China National Knowledge Infrastructure) and performing visual analysis, we have drawn up a table showing the publication trends of related papers over the years and a pie chart depicting the main themes of search results. According to the publication trend table, it can be observed that research on the Hani ethnic group has shown an overall upward trend in the past decade. By analyzing the concentration of themes in the search results, we can identify research hotspots. Based on the above information and combined with literature review, a detailed analysis of research hotspots on the Hani ethnic group in Yunnan is conducted. It is concluded that research hotspots on the Hani ethnic group in Yunnan focus primarily on culture, history, and architecture, with Hani ethnic ancient songs identified as important historical materials for cultural and historical studies.

#### Keywords

Hani Ethnic Group, Architecture, Culture, History

#### 1.Introduction

The Hani ethnic group is one of the ancient minority ethnic groups in the southwestern border

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regions of China. The Hani people have various self-designations, including Hani, Kado, Yani, Haoni, Biyue, and Baihong . There are multiple theories regarding the historical origins of the Hani ethnic group, with the mainstream view in academia suggesting that their ancestry can be traced back to ancient Qiang people, alongside the Yi ethnic group. According to the data from the "China Statistical Yearbook 2021," the population of the Hani ethnic group in China is 1,733,166 people, predominantly distributed within Yunnan Province. The majority are concentrated in the mountainous regions between the Yuanjiang River and Lancang River in southern Yunnan, specifically the vast mountainous area between Ailao Mountain and Wuliang Mountain, with scattered populations throughout the entire Yunnan province<sup>[1]</sup> . Over the years, due to their unique historical and geographical environment, the Hani ethnic group has developed a distinct cultural identity, making it of significant research value.

## 2.The overall trend of research papers on the Hani ethnic group theme

Research on the Hani ethnic group in China began in the 1950s. Starting from 1953, a series of books titled "Five Series on Ethnic Issues" were published, and in 2008, a revised edition of "A Brief History of the Hani Ethnic Group" was published, conducting extensive research on the origin, distribution, culture, and system of the Hani ethnic group, resulting in a large number of research achievements. Using "Hani ethnic group" as the theme on CNKI (China National Knowledge Infrastructure) and filtering by research papers as the document type, a total of 1128 results were obtained. Looking at the annual number of publications since 2004, it peaked in 2017 and fluctuated annually thereafter, showing an overall upward trend, as shown in Figure 1.

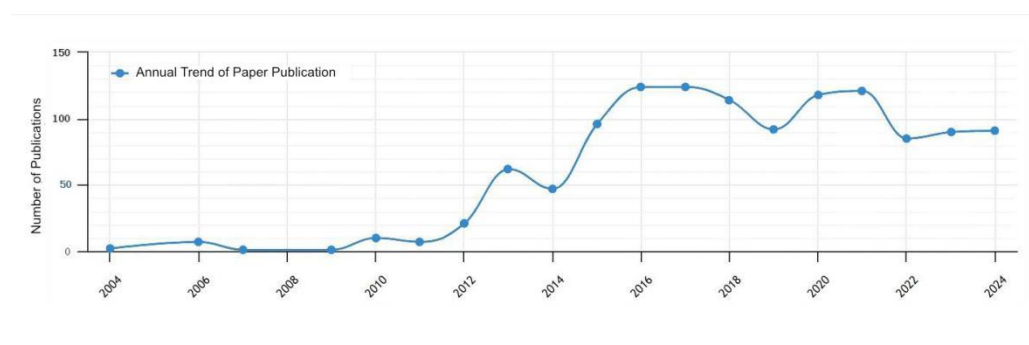


Figure 1: Annual Trend of Published Research Papers on the Hani Ethnic Group Theme

In the search results, the top-ranking research topics on the Hani ethnic group are shown in Figure Through summarization, it can be observed that the top-ranking geographical names highly coincide with the concentrated distribution areas of the Hani ethnic group. After excluding geographical names, the main themes are primarily focused on the traditional architecture, history, and culture of the Hani ethnic group.

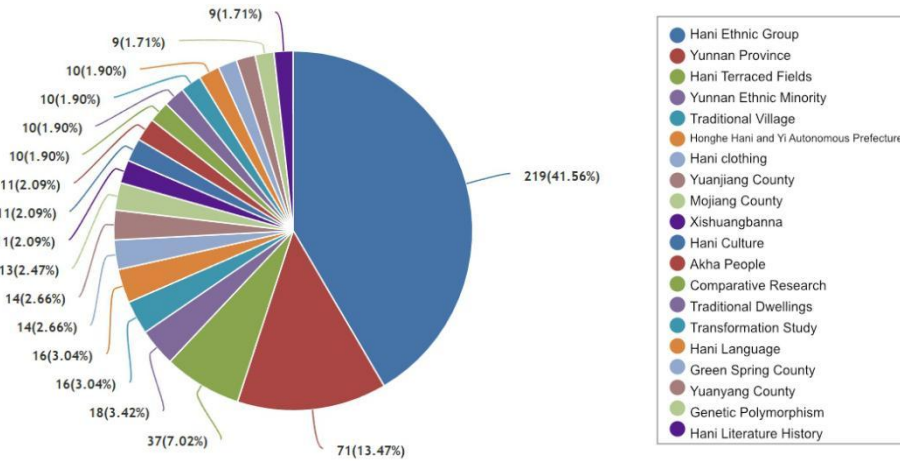


Figure 2: Analysis of the Major Themes in the Search Results

### 3. Overview of Research on Traditional Architecture of the Hani Ethnic Group

The traditional architecture of the Hani ethnic group generally consists of tile houses (or grass houses) and earth-wall houses. Most of the Hani people reside in mountainous areas with a mild climate and abundant rainfall. The geographical environment, characterized by more mountains and less flat land, as well as ample rainfall, has a significant impact on the layout of Hani villages and the architectural style of their houses. According to the traditional oral epics of the Hani ethnic group, they have had close interactions with neighboring ethnic groups such as the Han, Dai, Yi, Bai, and Hui peoples since ancient times, often engaging in intermarriages. Consequently, their lifestyle habits and housing structures have been influenced by other ethnic groups. However, due to factors such as their living environment and ethnic traditions, the earth-wall houses of the Hani ethnic group differ somewhat from those of other minority ethnic groups. Among them, the unique four-sloped roof earth-wall houses of the Hani ethnic group (as seen in Figure 3) feature a roof with slopes on all four sides, with earth walls and grass roofs, resembling mushrooms emerging from the ground. This distinctive architectural style, known as "mushroom houses," evokes a sense of harmonious coexistence between humans and nature, imbued with high aesthetic research value.

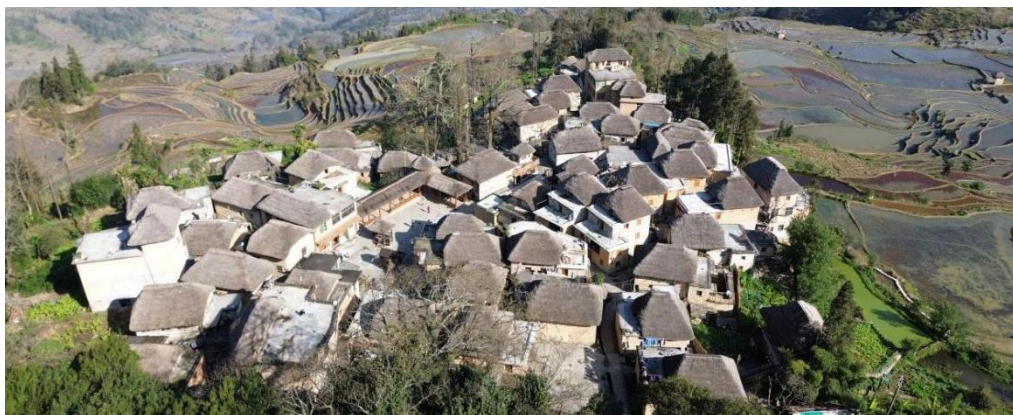


Figure 3: Mushroom Houses of the Hani Ethnic Group

Regarding the origin and evolution of Hani ethnic dwellings, Li Fangrun et al., using the Hani ethnic epic "Hani Apei Cong Po Po" as a source of information, combined text mining with field investigations to explore the historical changes in the living environment of the Hani people. The article meticulously studied the migration routes and history of the Hani ethnic group and organized the evolutionary process of the Hani ethnic living environment<sup>[2]</sup>. It can be observed that the living environment of the Hani ethnic group has undergone a process of evolution from cave dwellings and tree dwellings to semi-settlements, fortified settlements, two-story mushroom houses, three-story mushroom houses, sun decks, autumn houses, three-story mushroom houses with sun decks, altars, high autumn houses, water wells, three-story mushroom houses with sun decks, village heads, village centers, and village peripheries. Throughout this evolution, the variety of architectural types gradually enriched, and their functions became increasingly refined.

Yang Qing and others have thoroughly discussed the construction wisdom of traditional Hani ethnic architecture from aspects such as site selection, material selection, building structure, and the convenience of living<sup>[3]</sup>. Bai Xueyue et al., focused their study on the buildings in four traditional villages (Azeke Village, Dayutang Village, Yakou Village, and Dawazhe Village) where the characteristics of mushroom houses were particularly prominent. They utilized various methods including Geographic Information Systems (GIS) analysis, field investigations, and modeling simulations to comprehensively demonstrate the scientific site selection and structural stability of traditional Hani ethnic architecture. Bai Xueyue et al., contend that traditional Hani dwellings exhibit a unique architectural style of mushroom houses and cultural characteristics of the ethnic group. These houses not only adapt to the local geographical environment but also showcase the wisdom of the Hani people and their respect for nature<sup>[4]</sup>.

Several scholars have conducted detailed research on the shortcomings and improvement methods of traditional Hani ethnic architecture. Feng Haixin et al. analyzed the characteristics and shortcomings of Hani ethnic architecture in Laos Ban Zhang village in detail and proposed principles for the re-expression of ethnic identity in the renovation of residential buildings in Laos



Ban Zhang<sup>[5]</sup>; Li Shangcao et al. analyzed the characteristics of traditional Hani ethnic architecture design from the perspectives of cultural heritage, sustainable principles, and material selection. They also proposed solutions to the sustainable development challenges of Hani ethnic ecological architecture<sup>[6]</sup>; Zhang Pan et al., starting from the perspective of rural architectural heritage conservation, conducted a systematic analysis of the characteristics of traditional Hani ethnic dwellings. They delved into the dilemmas faced by the conservation of traditional dwellings and proposed a mechanism for "localized" protection and renovation under the dual guidance of "micro-intervention" and "localization." They also discussed the implementation path of this mechanism from the aspects of organizational form and renewal methods based on their team's practice of renovating residential buildings in Azeke Village<sup>[7]</sup>.

In the field of architecture, Li Li and others utilized FDS numerical simulation software to simulate the dynamic development process of fire in typical traditional Hani ethnic dwellings. They calculated the heat release rate, analyzed spatial temperature distribution characteristics, heat transfer processes, flashover occurrence time, and fire development and spread characteristics. This study provides quantitative references for the scientific prevention and control of fires in traditional Hani ethnic dwellings<sup>[8]</sup>; Jie Weifeng and others conducted a study from the perspective of architecture on the indoor physical environment of traditional Hani ethnic dwellings in Yuanyang. They mainly researched three aspects: indoor temperature, humidity, and air quality. Through the analysis of the indoor physical environment, it was found that the humidity inside the dwellings was relatively high. They proposed an optimization solution using new steel doors and windows<sup>[9]</sup>.

## 4. Overview of Research on the History and Culture of the Hani Ethnic Group

The Hani ethnic group is a culture without a script. Their customs, rituals, regulations, and historical heritage have been orally passed down through generations in the form of ancient songs. These songs, known as "Hani Ha Ba" among the Hani people, serve as the fundamental means and main carrier of cultural transmission, encompassing extremely rich content. Therefore, research on the history and culture of the Hani ethnic group inevitably revolves around their narrative ancient songs. The ancient songs of the Hani people include "Hani Apei Cong Po Po," "Four Seasons Production Song," "Woguo Ceni Guo," "Twelve Slave Songs," "Prayer Song," "Yani Yaga Zanga," among others. Chen Juan and others conducted detailed research on the natural worship and ecological value of the Hani ethnic group, focusing on "Hani Apei Cong Po Po" and "Yani Yaga Zanga"<sup>[10]</sup>. They also studied the interactions and exchanges between the Hani ethnic group and other ethnic groups using "Migration Lament" and "Yani Yaga Zanga" as their research objects<sup>[11]</sup>. Wang Xin primarily uses ancient songs such as "Woguo Ceni Guo" and "Jue Mapude"



to expound that Hani ethnic ancient songs serve as the carrier of the collective memory of the Hani ethnic group, providing a starting point for understanding the historical heritage and civilization development of the Hani ethnic group<sup>[12]</sup>; Luo Dan analyzed the diversity perception and ecological perspective in traditional Hani culture using "Four Seasons Production Song" as the research object<sup>[13]</sup>; Wang Dan summarized the ancestral migration livelihood disaster memories and the experience strategies of constructing the Hani community homeland, using "Hani Apei Cong Po Po" as the research object<sup>[14]</sup>.

In terms of lifestyle and customs, Li Caihui studied the specific contents of Hani environmental customs using water resources, forest resources, and animal resources as examples, exploring their historical origins within the Hani ethnic group<sup>[15]</sup>; Long Luogui conducted a detailed study on the origin, types, and social functions of traditional mourning dances in the Hani ethnic group<sup>[16]</sup>.

In the aspect of Hani culture and heritage, Cui Hong summarized and organized the intangible cultural heritage of the Hani ethnic group. They also explored the technological application path for digitizing the intangible cultural heritage of the Hani ethnic group. The process of digitizing intangible cultural heritage includes data retention technology, data processing technology, and exhibition dissemination technology. They proposed establishing a digital platform for managing intangible cultural heritage, increasing investment in multi-source resources, and promoting the digitization of intangible cultural heritage by multiple parties to address related issues<sup>[17]</sup>; Li Wentao conducted a detailed study on the cultural landscape of Azheke Village, a Hani ethnic village in Yuanyang, Yunnan. Based on the relatively intact status of cultural landscape protection in Azheke Village and the existing issues in landscape protection, as well as the preservation and inheritance of intangible cultural heritage, Li proposed strategies for protection and development focusing on respecting traditions, rational protection, integrating culture and tourism, and promoting common development<sup>[18]</sup>.

## 5. Summary and Outlook

China's research on the Hani ethnic group began early, and over the past decade, there has been a general upward trend in research content related to the Hani people. The research hotspots mainly focus on three aspects: architecture, history, and culture. Scholars have adopted a multidisciplinary and comprehensive approach to studying traditional Hani architecture. Regarding Hani history and culture, researchers often use Hani ancient songs as research objects and reference materials, conducting multidimensional and divergent studies.

Through the review of research literature, it is evident that in the field of architecture, scholars tend to focus more on how to improve the structure of traditional Hani architecture, often overlooking the importance of preserving its traditional appearance during renovations. In cultural studies, there is a notable phenomenon of prioritizing research over heritage preservation. It is



crucial to address how to improve traditional Hani architecture to make it more livable without compromising its traditional appearance. Additionally, leveraging digital technology for the preservation and transmission of Hani traditional culture in various forms holds significant research value.

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# **A Study of English Learning Motivation of Ethnic Minority Secondary School Students**

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## **Abstract**

Aiming at the current situation that ethnic minority high school students have low motivation to learn English, this paper intends to start from the learning motivation, through the analysis of ethnic minority high school students' motivation to learn English, to make clear the significance of English learning, and to carry out a deeper exploration on the improvement of ethnic minority secondary school's English teaching, in order to promote the development of ethnic minority high school students' English.

## **Keywords**

Ethnic Minorities, Motivation, High School Students, English Language Learning

## **1. Background and Significance of the Study**

With the acceleration of globalisation and modernisation, the interaction and integration between different nationalities are constantly strengthening, the whole world is experiencing a multicultural and multilingual development process, and the cultural exchanges and influences of different nationalities in multinational countries are increasingly intensified and complicated. As a communication tool, language plays an important role in the process of interaction and communication between different peoples, and bilingual learning or even multilingual learning has gradually become a manifestation of the trend of globalisation. Only by mastering the languages of other nations or countries can people communicate and exchange fully, and better convey their own views to others or understand others' views, so learning a second or even a third language has become an inevitable trend in the process of globalisation and modernisation.

All human behaviours originate from some kind of psychological motivation of individuals, and language educators can only make effective and reasonable judgments on students' learning behaviours according to different psychological motivations if they fully understand and know the motivations of human behaviours. As a typical psychological behaviour, foreign language learners are bound to have some kind of motivation in the process of foreign language learning, therefore, learners' motivation is one of the most dynamic influencing factors, which directly affects the effect of foreign language learning and learning achievement. From the point of view of foreign language teaching objectives, the affective attitude of language learners is an extremely important aspect, including motivation, interest, will, self-confidence, etc., and the affective attitude is interlinked with the learning effect and performance and plays an important role, but the learning



motivation is an important part of this aspect, only the learners who hold a stable and continuous motivation to learn can achieve a better learning effect. Of course, motivation alone is not enough to achieve the goal of learning a foreign language, but effective learning strategies must also be adopted to promote academic performance. Therefore, as knowledge disseminators, language educators must understand the psychological motivation of foreign language learners and adopt appropriate incentives or teaching methods to cultivate learners' motivation in order to ultimately improve their learning outcomes<sup>[1]</sup>.

As a multi-ethnic and multilingual country, language plays an irreplaceable role in the process of communication and exchanges among the various ethnic groups, and even affects the harmonious relationship among them. Since the founding of New China, China has been promoting a bilingual education model or even a multilingual teaching model, in which minority languages are combined with Chinese and English in the course of basic education. Multilingual education has accelerated the process of modernisation of China's ethnic minorities and played an important role in improving their overall quality. The Ministry of Education decided in 2001 to strengthen foreign language teaching in ethnic minority areas, making English classes an important basic education programme for the twenty-first century. As a result, basic education for ethnic minorities in China has developed from a bilingual education system combining the national language and Chinese to a trilingual education system consisting of the mother tongue of ethnic minorities, Chinese and English. For students in ethnic minority areas, Chinese language learning and foreign language learning are both second language learning outside the mother tongue; Chinese language is relatively a second language learning with context, while foreign language learning is a second language learning without context, and they have similarities but greater differences<sup>[2]</sup>.

## 2. Research Target

Yunnan is a province bordering several countries, including Myanmar, Laos and Vietnam, and Thailand and India, and of the 26 ethnic groups in Yunnan, 16 live across the borders between China and its neighbours.<sup>3</sup> The Wa is an ethnic minority living in the border region of Yunnan, and is also a cross-border ethnic group living across the border between China and Myanmar. The Wa is a hereditary ethnic minority in China's Yunnan border region and a cross-border ethnic group living across the borders of China and Myanmar. There are about one million Wa people in the world, and their geographical distribution is roughly 9-10°P E, 22-24°N. They are located between the Lancang River and the Salween River, and belong to the southern section of the Nu Mountain Range. Among them, there are nearly 400,000 people in Yunnan Province of China, and Ximeng and Cangyuan are the most concentrated Wa settlements, the only two Wa autonomous counties in China<sup>[3]</sup>. From a linguistic point of view, due to the geo-location of cross-border ethnic students in China's southwestern frontier, cross-border ethnic students are first fluent in their own language, then in Chinese, and then in English, which belongs to the typical phenomenon of trilingualism, and this kind of language learning environment determines the uniqueness of their English learning pattern. Therefore, compared with Han Chinese students, Wa secondary school students' English learning motivation and learning strategies are not only influenced by their mother tongue, but also by the Chinese language.

## 3. Motivation



Motivation refers to a positive attitude towards learning that a student develops in order to achieve a certain learning objective. Second language acquisition is a long and boring learning process. If a student is not highly motivated, even if he is a strong individual, he is unlikely to reach the long-term goal. In this case, we have to recognise the importance of English teaching in ethnic minority secondary schools, to stimulate the motivation of ethnic minority students to learn English, so that they can devote themselves to the learning of English and continuously improve their English proficiency. Therefore, in English teaching, teachers should take appropriate measures to stimulate students' learning motivation.

The author believes that students in ethnic classes have strong motivation in learning English. The main reasons are as follows:

3.1 Ethnic minority students have a strong interest in English. Due to historical, linguistic and other factors, ethnic minority students have a certain degree of resistance to English, but after years of study, they have developed a strong interest in English. They want to improve their position in the class by achieving excellent results through their own efforts.

3.2 Ethnic minority students need to learn to achieve certain goals. Although they have certain difficulties in learning, through learning they can acquire more knowledge to enrich their spiritual world.

## 4. Design for Inquiry

In order to better grasp the English learning motivation of ethnic minority high school students, this paper adopts a variety of research methods such as questionnaire survey method, literature method, interview method, etc. to study the English learning motivation of Wa high school students in the border area of Yunnan.

### 4.1 object of investigation

This study was conducted on Wa senior classes 1, 2 and 3, totalling 183 students.

### 4.2 Methods of inquiry

Using a combination of qualitative and quantitative research methods, this study designed 25 questions in terms of English expectations, types of motivation and strength of motivation. In the questionnaire, questions 1 to 8 dealt with students' interest in English and whether they were interested in the course; questions 9-14 dealt with actual need motivation, such as individual developmental needs; questions 14-18 dealt with self-utilitarian motivation, such as students' English proficiency; and questions 18-25 dealt with value orientation of learning, such as attitudes towards English.

### 4.3 Data collection and analysis

There were a total of 183 respondents and 181 questionnaires were returned with a validity rate of around 98 per cent. Finally, the questionnaire was counted and analysed using SPSS 11.0, thus confirming that it was statistically significant.

## 5. Findings and Discussion

On this basis, by analysing the data from the questionnaire survey, it was concluded that the biggest constituent factors of students' academic achievement in English were interest, with a mean score of 2.90; practical need, with a mean value of 2.85; self-efficacy, with a mean value of 3.86; and value of learning, with a mean score of 3.70. Then, the English learning motivation of high school students in ethnic minority areas was studied in depth, and it was found that the



biggest motivational factors affecting their English learning were: social responsibility; followed by personal growth, and the third was studying abroad. Through this comparison, we found the differences in the motivation of different ethnic minority students in English learning.

Interviews were conducted with students in ethnic and non-ethnic classes to find out the problems and difficulties they face in learning English. The specific problems are: weak foundation, lack of motivation to learn, lack of awareness of the importance of English, lack of communicative skills and so on.

## **6. Conclusions and Recommendations**

Through questionnaires and interviews, this paper understands the current situation and influencing factors of ethnic minority students' motivation to learn English, and puts forward some suggestions for English teaching. The main conclusions are as follows:

- (a) Ethnic minority students have positive and optimistic attitudes towards learning English and believe that learning English well will help them in their future development.
- (b) Ethnic minority students have strong motivation to learn English and are good at using various learning strategies to improve their English.
- (c) Ethnic minority students use more English learning strategies, but there are some differences between grades, genders, and ethnicities.
- (d) Ethnic minority students should be taught English in a way that fosters a correct cognitive style, so that they have full awareness and confidence in themselves, understand the importance of the English language and know how to use multiple languages to communicate.

Why do minority students need to pay attention to the study of English? Firstly, the study of English is directly related to the performance of ethnic minority high school students in the college entrance examination. A careful investigation of the college entrance examination of ethnic minority high schools has revealed that English is only a reference score in the college entrance examination and is not counted in the total score. Under such conditions, neither school authorities nor students pay enough attention to the teaching and study of English classes. However, since more than 50 per cent of ethnic minority students are currently admitted to university on the basis of the "Minjiao Han" calculation, which means that English grades are also included in the total score, ethnic minority high schools need to pay attention to the study of English, both for the sake of their future contribution to society and for the sake of promoting the healthy development of the individual.

In addition, through the understanding of the current teaching situation in various colleges and universities, it is found that many colleges and universities require English as a second language for learning. In order to graduate successfully and become an outstanding talent, it is necessary to realise the importance of English from secondary school and take the initiative to learn English. Then, how can we correctly recognise the importance of learning English for ethnic minority students so that we can teach English better?

### **6.1 Optimising Classroom Teaching, Creating Positive Emotions and Strengthening Motivation for English Learning**

The classroom is the main position of English teaching. Carrying out good English classroom teaching can not only stimulate the learners' interest in learning, but also cultivate their disciplinary literacy, so as to enhance their motivation to learn English, so that they can devote themselves wholeheartedly to the study of English and continuously improve their English literacy.



Of course, in order to achieve this purpose, teachers have to be fully aware of the actual situation of high school students, such as learning interest, learning needs, self-efficacy, learning values and so on. Then, they should analyse the students' motivation to learn English, and according to the teaching objectives and teaching contents, choose appropriate ways and methods to make optimal adjustments to the classroom teaching, such as playing games, scenario interpretation, watching English movies, etc., to help them overcome the psychological barriers, so that they can devote themselves to English learning.

## **6.2 Strengthening teacher-student exchanges, guiding learning methods and improving English learning ability**

In fact, students at the senior secondary level are very subjective and emotional, so the influence of teachers on them should not be underestimated. Do teachers treat students as the main object of learning? Do they pay attention to stimulating students' interest and motivation in learning English through non-verbal behaviours? Do they pay attention to the training of students' oral and written communication skills? Teachers' non-verbal behaviour and other learning environments affect students' motivation<sup>[4]</sup>.

In order for students to learn English well, it is necessary to create a relaxing, democratic and pleasant learning atmosphere in English teaching, so as to reduce students' nervousness, negativity and depressing emotions. At the same time, teachers should provide students with more communication opportunities, such as: problem discussion, oral practice, etc., to communicate effectively with students, and purposefully guide them to find practical learning paths, so as to make up for their past deficiencies in the learning of English, so that they can better master the English language, and constantly improve their own English proficiency<sup>[5]</sup>.

## **7. Concluding Remarks**

English, as an important language, faces many problems in the learning process for students in ethnic areas. Ethnic minority students have many problems in learning English, such as weak language foundation, lack of motivation and learning strategies. Based on this, this paper takes the ethnic class of a middle school as the research object and uses questionnaire survey method and interview method to study them. The results show that ethnic minority students have positive and optimistic attitudes towards English learning; ethnic minority students have strong motivation in English learning; ethnic minority students use more learning strategies in English learning; in the process of English teaching, students should be cultivated with correct cognitive styles, so that they have full knowledge and confidence in themselves, understand the importance of English and know how to use more than one language to communicate; Teachers should use more heuristic teaching to fully mobilise students' motivation.

English learning is a complex process, teachers should take into account the specific situation of students in the teaching process and adopt reasonable and effective teaching methods to help them overcome difficulties<sup>[6]</sup>. In this paper, through questionnaire survey and interviews with minority students, it is found that minority students have many problems in English learning, such as weak language foundation, lack of motivation and learning strategies. This requires teachers to adopt appropriate teaching strategies for ethnic minority students in the teaching process, such as adopting more inspirational teaching in the classroom, cultivating their correct cognitive styles, and making them have full knowledge and confidence in themselves; teachers have to choose appropriate teaching methods according to the students' own conditions and character traits. In a



word, it is very important to cultivate ethnic minority students' interest in learning English, only in this way can they be motivated to learn English. However, it is not easy to make students have a strong interest in English. Teachers should focus on the problems that exist in the process of ethnic minority students' learning English and take effective measures to help them overcome the difficulties.

In minority areas, the effect of English teaching is closely related to the level of local economic development and the education level of minority students. For ethnic minority areas, English, as an important language, can improve students' comprehensive quality and enhance their own development ability. Therefore, the English learning of ethnic minority students has been paid attention to by the state, and the quality of English teaching has been continuously improved. However, in the actual teaching process, it is found that ethnic minority students have many problems in English learning. In addition, due to the influence of geography, language and other factors, there are many difficulties and obstacles for ethnic minority students to learn English. Therefore, for secondary school students in minority areas, how to improve their English learning level is now a problem worth exploring in depth. This study aims to explore the learning motivation of ethnic minority students in English learning in order to understand their actual situation and provide them with effective countermeasures.

Through a series of analyses in this paper, and through the conclusions of the survey on the English learning motivation of ethnic minority high school students, it can be concluded that the importance of English learning for ethnic minority high school students is not only related to their academic performance in the future, but also related to whether they can make contribution to the society and whether they can make themselves better developed. Therefore, it is of great practical significance to optimise the English language in ethnic minority secondary schools in a scientific and reasonable way according to the English language needs of ethnic minority high school students.

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## ***Peacock Bodhi* by Jiao Deng: Yunnan and Women in the Context of Witchcraft**

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### **Abstract**

*Peacock Bodhi* is the first collection of stories by Jiao Dian, a new writer from Yunnan, and contains eleven of her short stories published in recent years. Jiao Dian writes from her native land, and all 11 stories are set in Yunnan, many of which take place in the tropical rainforests of Yunnan's borderlands. A sense of strangeness hangs over her *Peacock Bodhi*, which creates imaginative stories full of mystery in the Yunnan land, between the city and the rainforest, between the modern city and the ancient legends. The characters in the novel grow up in this land, but are somehow detached from this tightly knit, conformist world.

### **Keywords**

Witchiness, Yunnan, Urban Narrative

### **1. Introduction**

Tan Zhengbi, a famous modern literary historian and writer, once made a dichotomous judgement on Chinese women's literature: "The merits of women's literature are sincere feelings, plain and shallow rhetoric, beautiful style, and a clear and noble mood, while the shortcomings are plain thinking, narrow subject matter, crude technique, and systematic inheritance." [1] Chinese women's literature rose during the New Culture Movement, when the ideology was impacted by Enlightenment thinking and the consciousness of women's liberation was gradually awakened. Entering the new era, the stage for female creators has become broader, their thoughts further emancipated, and their creative themes are expanding. Women writers reflect on history and reality and explore their own values with their own unique insights, and women's literary creation has shown a thriving trend. *Peacock Bodhi*, the debut novel of young writer Jiao Dian, is a fresh take on "women" through eleven stories about the rainforests of Yunnan that seem to be real and unreal. The book displays strong local colours, implies wild vitality and poetic beauty, and has a gentle thrill without cries or catharsis.

### **2. Witchiness in Yunnan's Natural Forms**

Jiao Dian, a young writer, grew up in Yunnan, whose unique exotic culture and rich and diverse natural environment give her writing a unique nourishment. Jiao Dian said: "I never felt that



Yunnan is on the edge, it is on the edge of rituals, it is on the edge of economy, and on the edge of science and technology. But it is also in the centre of mountains, in the centre of exotic flora and fauna, in the centre of clouds." In *Peacock Bodhi*, Jiao Dian uses fresh and gorgeous brushstrokes to write about a light and bright rainforest spirituality beyond the modern city. She cleverly creates a sense of primitive and divine atmosphere in the rainforest through poetic language, and the words in the book are like wild grasses grown after being nourished by the rain in the borderland, light and agile, overflowing with vigorous vitality.

## 2.1 What is "witchiness" in Yunnan?

The "witchiness" of Yunnan is embodied in the aura, immortality and wildness of Yunnan's flower valleys. In *Peacock Bodhi*, Jiao Dian uses the fresh and gorgeous brush from Yunnan's flower valley to write a light and bright spiritual realm outside the cubicles and rented houses. The rainforest in Xishuangbanna under her pen is not hot and humid, cloying and fishy as in the tropics, but as clear and vigorous as the spring clouds, full of aura, immortality and wildness. She writes about the rainforest: "The wind is as numerous and dense as the flowers. Deliberately racing and shouting, the oriole, the blue emerald, the black-throated leaf warbler, one cluster just lowering, another ringing out." Write about the gaze of a woman trafficked into the mountains: "The eyes were black as a great storm." Write about the mountains that are muddy and hard to walk on after the rain: "The mountains are also living things, when it rains, they soak and swell, like dried fungus." It was a world as bewitching as sorcery, a light and bright rainforest spiritual realm. It came with the flavour of Yunnan's wind and flowers, wild elephants and rain. Like Jiao Dian's words, her stories have a fairytale-like, godlike quality, as bewildering as Yunnan's sorcery. Motorcycle drivers will meet the six-legged horse, horse hooves, a grain of Sherry, riding on the sky; the old witch doctor has a Mulan boat, paddle also do not need to prepare, half a cup of rice wine down, down the river to the far drift; broken leg of the small more that, sitting in a wooden wheelchair to go two moons, but also back to the home in the forest. The city of steel can not be nourished by the fast and free will, in the "*Peacock Bodhi*" between the pages of the book to fly, riding the wind and rise.

## 2.2 Yunnan has given birth to "witchy" women.

The cover of *Peacock Bodhi* is inspired by a witch doctor's episode of divination using a cracked egg. The egg is an image of conception and rebirth, from which a feather flies out to symbolise women's courage and strength. This is also the connotation of "*Peacock Bodhi*": infinite possibilities, spirituality and vitality. Chun Shui, who flew away on a six-legged horse, and Grandma Yu En, who was hidden in a magnolia boat in a torrential downpour..... They broke through their restraints and burst forth with a sense of running power. They were so good: like the volatile winds of the green fields, like the horsewoman who broke through the siege, like the mare mustangs of long ago and long after ..... Bright and open, gentle and spontaneous. Their plight, written so true, so pro, but no catharsis, no accusation, like thick ink flying white, floating with the spirit of lifting weights - "They travelled in the rainforest as if they were at home, light and quick to live". How many difficulties and obstacles do women have to break through and how much luck do they have to add to their lives? As Jodie herself describes the book, "My wildfire, my brooch, my tent, my dagger, my rainstorm, my Nautilus, my one button tied to a million enduring tears."

## 3. Witchiness in Female Ideology



Sheryl Sandberg's message to women in *One Step Forward*: "I hope you find true meaning, fulfilment and passion in your lives. I hope you can navigate the tough times ahead and emerge stronger and more determined. I want you to balance your lives and keep your eyes open. I also want you to take charge of the world with an enterprising spirit and dedication to your career. Because the world needs you to change it, and women all over the world are counting on you to change their destiny." [2] In *Peacock Bodhi*, there is a group of women who are in pursuit of "living at ease", they are the last female witch doctor in a Yunnan cottage, a policewoman who encounters sexism in the workplace, and a mother who is in self-exile in the pain of losing her own child ..... It is they, and it is us, who are trapped by an airtight life. They possess a sense of lightness and transcendence, and as Jiao Dian said, "This transcendence is the undercurrent of my creation, and I always believe that there is a world beyond this world, and a life beyond this life."

### 3.1 What is female "witchiness"?

The "witchiness" of women is embodied in their wildness, vitality and mystery. If the spirit of imagination is the bones of the rainforest, then the women who go back and forth between the rainforest and the city are the soul of the rainforest. They are as wild, vivid and mysterious as the rainforest, they can understand the words of the rainforest, and they walk in the rainforest as if they were at home, light and fast. As Mo Yan said, "The women in Jiao Dian's works are a little bit witchy." They are brave, sincere and smart, such as a female knight; fertility, marriage, violence, aging ..... In the face of life's heavy siege, riding a horse or harnessing a boat, as long as the legs are still long on the body, they are sure to break through and run. They have encountered the career ceiling of the policewoman: "An undeserted womb is like a time bomb, who does not look at it?" There are songstresses who dream of leaving the county and performing abroad: "Even if you are a plant, it's a wild prickly pear, growing randomly all over the place, no one cares about it, sucking water out of the soil, basking in the hot sun, in order to run a way out." There are outside running around to support the family, but by the domestic violence of the motorcycle driver: "spring water whip, voice shout, the ground and the heart were rolled up spin. No one can stop them, and when they meet the mountain, they cross the river." "The sky is low for women, the feathers are thin, and the burdens around them are bulky." Under all kinds of burdens, fighting for opportunities again and again, breaking through limitations again and again, breaking rules again and again - this, in fact, belongs to the miracle and myth of women.

Mirroring the vibrant rainforest, the women's writing in *Peacock Bodhi* also shows an open and clear weather: there are no cries and catharsis, no weak gestures, and no deliberately provocative emotions; what there is is a true narration of women's situation, and their bright-moon-like openness and gentle, powerful resilience in the face of trials and tribulations. Literary critic Zhang Li said, "Jiao Dian's works are very different from familiar women's writing, not nakedly displaying the harm suffered by women, and in another way, making us feel thrilled." They seem to have our ideal mould: dry, serene, light-footed, not entangled in the past, not carrying resentment and unwillingness on the road, the world is wide open, and we can go anywhere. We dream of freedom. In fact, the secret of freedom is bravery. Like the fungus in Yunnan after the rain, in an unseen place, silently accumulating strength, growth, expansion, to the mountains, in all directions.

### 3.2 Women's exodus and flight

Jiao Dian's sense of femininity is distinct and unique. Her novels repeatedly deal with the theme of women's escape, which at first glance seems to be a repetition of the theme of "Nala's Exodus",



but it is not. In fact, the women in Jiao Dian's novels do not break away from a traditional family to a modern, free and civilised world, but to a more primitive nature. Their destiny is to disappear into the mountains and forests, not to walk into the city. Jiao Dian does not pin the fate of women on the process of modernisation, but rather returns to the basics, trying to find true female freedom and gender equality in nature where human civilisation has not interfered. This is the young writer's critical inheritance of the theme of "Nala's Exodus".

Life is heavy, day after day of mediocrity, the routine of growing up, the tightly knit social clock, everything that soars is crashing down; life is light, drifting, unable to find a direction and a place to return to. Trapped in a rented house, the youth looks at the new young faces and thinks, "Life will never land on its feet, soon you'll meet the things that have eroded me out of a million little holes: bugs, bath water, rubbish, noise, burnout and numbness." The father in the old country says to his daughter in the north, "Beijing is too far away, if you walk that far your soul will fall out." Perhaps we will empathise and want to escape into that rainforest at the back of the modern world too. In the book, they are wild elephant observers, the daughters of Bi Mo, and ordinary people living in the city. Life there is never confined to a mobile phone, a cubicle, a commute to the metro or a never-ending social security contribution; after all - "The world is a good place, with mountains and water, and pineapple honey, plantain, durian, mangosteen and a host of fruits at the back of the bamboo building, and hunger and thirst won't make you unable to survive. There is also a new forest. There is also a new forest waiting across the river, and it is not yet known." All those steep things that find shelter: poisonous mushrooms, wild elephants that run away from home, papaya trees that don't bear fruit, and us in the city with our hearts far away. Maybe it's okay to not listen, to not follow the crowd, to not go with the social clock.

Jiao Dian compares fantasy to "an elephant as light as a dandelion". In her work, fantasy is not an escape, but an upward force that allows us to temporarily separate ourselves from reality, and to look inside as quietly as we look at the clouds in early spring. The lost souls, the lost people, the passed dreams, everything that was once bright and is disappearing, the rainforest remembers it all. When you are lost, when you are searching, ask the rainforest; then we start again.

## 4. Conclusion

In the Platonic Literary Dialogues, it is written, "We shall not terminate our quest; the end of what we have quested for will come to the place from which we started." [3] Ditto for fiction, ditto for literature, and ditto for our lives. Walking, walking, walking to the end, lifting up the eyes, or walking back to the place of departure. Perhaps Jiao Dian never took the initiative to "choose" Yunnan as the location of her story, but it was Yunnan that chose her, and it was Yunnan that brought its breath and story towards Jiao Dian.

Escape in the text is a literary motif, like life, death, love and parting. But fleeing doesn't mean everything will be fine, the most classic is the question of "what happens after Nala's departure". In the face of a holistic and structural dilemma, fleeing may not be able to fundamentally change anything. But so what? We may not be great people who can change the world, but we still have the right to escape. We may not be able to reach the "promised land" that belongs to us until the end, but the trajectory that we have travelled along the way has depicted the outline of our soul's freedom.

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## Research on The Revitalization of Chinese Rural Culture

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### Abstract

The countryside is the root of the continuous development of the Chinese nation. With the deepening of the construction of a high-level civilized city and the construction of civilized countryside, the degree of social civilization and the civilized quality of citizens in rural China have been continuously improved, but the revitalization of rural culture is still facing the realistic dilemma of "four deficiencies". Taking China Zhenjiang Village as an example, the study puts forward the methods and strategies to promote the construction of rural culture from the aspects of "spiritual civilization, self-supply, multi-party cooperation and multiple platforms".

### Keywords

Revitalization, Rural culture, Research, Zhenjiang

### 1.Introduction

In the long river of Chinese civilization, rural culture carries the common charm of the Chinese people, but also contains the essence of the genes and roots of Chinese civilization. Without the revitalization and prosperity of rural culture, there is no real rural revitalization.

Rural revitalization should not only shape, but also cast the soul. The task of revitalizing rural culture in the new era is to effectively implement the "homesickness", continue the traditional culture, and protect the clear waters and green mountains. Standing at a new historical starting point, whether from the perspective of every farmer, the micro individual of every village, or from the perspective of the grand society of the country and the nation, the significance and value of the revitalization of rural culture are very important.

The revitalization of rural culture is the proper meaning of "Chinese-style modernization". Chinese-style modernization is the coordinated development of material civilization and spiritual civilization. The revitalization of rural culture is an important dimension of the "construction of a



strong cultural country". The country's fortunes flourish when culture flourishes, and the nation is strong when culture is strong. The revitalization of rural culture is an inevitable requirement for the peace and stability of China's countryside. The revitalization of rural culture provides intellectual support and spiritual impetus for rural revitalization.

In the development of rural cultural revitalization road, Zhenjiang City in recent years has carried out a positive exploration. First, the creation of civilized villages and towns as a hand, driving the cultural revitalization of the construction of the surface enhancement. Secondly, with the focus on rural migration, to cultivate simple folk style good family and country style. Third, to civilization practice center as a carrier, build rural cultural revitalization position platform. Fourth, with various types of field classroom lectures as a way to reserve high-quality and diversified farmers' talents. Fifth, take the construction of rural children's palaces as an opportunity to sow the seeds of education for the better.

## 2.Reality

As the construction of high-level civilized cities and civilized villages advances in depth, the degree of social civilization and the quality of civilization of the people of Zhenjiang, China, have achieved a sustained improvement, and the rural areas have been transformed into a new look. However, the solid structure of the city and the countryside has not been fundamentally changed, and the revitalization of rural culture still faces the dilemma of the "four deficiencies".

First, the ability to guarantee resources for rural cultural revitalization is insufficient. Insufficient investment in public culture and insufficient funding for culture are widespread. Second, the mainstream values of "rural civilization" are missing. Under the new situation, the value system of traditional rural culture has been affected by utilitarianism and egoism, as well as the impact of the profit-oriented nature of the market economy. Third, the number of rural cultural talents is insufficient. The hollowing out of villages and the aging of the population have strangled the throat of rural development, and the number of cultural talents is seriously insufficient. Fourth, the rural cultural communication platform is lacking. Rural cultural dissemination is in a period of rapid development, but there are still problems such as the relative backwardness of the degree of cultural construction, the lack of in-depth excavation of rural cultural resources, and the insufficient degree of digital development.

## 3.Strategies

Cultural revitalization is an indispensable part of rural revitalization, which is related to the endogenous power of rural sustainable development. Focusing on the revitalization of China's rural culture, we will follow the following four measures to promote the revitalization of rural culture.



## 3.1 Spiritual civilization construction

Theme creation. In-depth spiritual civilization activities are being carried out in rural areas to enrich the cultural life of farmers. Focusing on missionary leadership to create a favorable atmosphere in the countryside. Focus on refining the spiritual connotations of outstanding rural cultures and demonstrating outstanding spiritual qualities of universal value and contemporary significance. Focusing on nurturing the culture of family styles, through civilized households, civilized families and other selection activities, the inheritance and promotion of excellent family styles and training; and the promotion of social trends that advocate civilization, diligence and thrift.

Cultural theory popularization. The use of electronic screens, bulletin boards, cultural walls, cell phone networks and other propaganda carriers, so that the preaching into the villagers' doorsteps, leisure pavilions, cell phone networks and other common people's "life scene". Combined with various types of major festivals and other time nodes, three-dimensional, all-round propaganda. Utilize the power of volunteers, set up a team of preaching, combined with excellent typical, to promote advanced experience.

Promoting the training of outstanding talents. Utilizing the resource advantages of talent academies at all levels to strengthen the training of social science theorists. Focusing on the talent team of public cultural services, improving the business ability and innovation level of grassroots cultural management and service personnel. Create a number of special preaching spots and deepen rural brand building.

## 3.2 Cultural self-provisioning

Inheriting "farming culture". It has implemented a project for the inheritance and protection of farming culture, carried out a series of thematic activities in the "Farming and Reading Lecture Hall", and conducted in-depth excavation of the excellent ideological concepts, ethical norms and humanistic spirit of farming culture. It has drawn historical and cultural protection lines, made every effort to protect rural cultural relics and monuments, agricultural relics, irrigation engineering heritage and traditional buildings, and strictly prohibited simple destruction and demolition in the process of new rural construction and urbanization. Promoting the conservation and utilization of cultural relics and the protection and transmission of cultural heritage may lead to the establishment of rural history museums.

Exploring rural culture. Organize and collect historical and cultural stories, create a number of works reflecting rural culture, tell rural stories and shape the image of farmers in the new era. Set up an agricultural experience display area, a traditional folk skills exhibition area, and an intangible cultural heritage inheritance experience. Give full play to the positive role of township



rules and regulations in realizing villagers' autonomy, developing rural democracy and safeguarding villagers' rights and interests.

Promoting the "village sage culture". Actively organize all kinds of local high-quality talents, the establishment of the village sage association. Do a good job in the construction of a number of village sage memorial hall; organize a series of activities to contribute talent. Build a good village sage service platform, such as the village sage volunteer team, to guide the village sage back to the hometown of the security mechanism.

### 3.3 Multi-Power Collaboration

Integrate rural talents. Build volunteer service networks in counties, townships and villages to attract talents to take root in the countryside for a long period of time, improve incentive and promotion mechanisms, strengthen financial support, and improve management and service levels. Guiding university graduates towards employment at the grassroots level and in the grassroots education industry, strengthening the rural education talent pool, and promoting the construction of new rural areas. Promote more social forces and resources to stay in the countryside.

Caring for rural children. Build good rural libraries and open them free of charge to minors. Pay attention to left-behind children, provide loving counseling and custodial services, and do a good job of guarding the growth of rural children.

### 3.4 Diverse Platform Building

Diverse ways. Local governments at all levels and cultural and tourism departments should strengthen the coordination and guidance of rural museums, mobilize more social resources and forces, and build rural museums into good carriers for recording village sounds and inheriting culture. Inherit the skills of China's intangible cultural heritage, and closely integrate the protection of intangible cultural heritage with the construction of beautiful villages.

Technology Expansion. Improve rural digital infrastructure, smooth rural networks, realize the "last kilometer" of logistics, and enhance rural residents' digital literacy and skills. With the help of new media platforms, we will give full play to the initiative of "new farmers" to create the most distinctive rural culture.

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# **Analysis on the Communication Strategy of Zibo Ceramic Culture in Britain**

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## **Abstract**

As a representative of ancient famous kilns, Zibo ceramics has become a bright pearl of Chinese ceramic art with its exquisite skills and profound cultural connotation. Zibo ceramics is not only a work of art, but also carries the essence of ancient Chinese philosophy, ethics and aesthetic concepts. In 2011, the exhibition of Zibo Ceramics in the UK not only shows its outstanding skills, but also is an important bridge for cultural exchanges between China and the UK. This exhibition not only lets the world see the beauty of Zibo ceramics, but also more deeply understands the cultural connotation behind it. Zibo ceramics have a deep history, and each piece of work is a witness of history and cultural inheritance. Through Zibo ceramics, we can have a glimpse of an ancient and brilliant cultural world, and feel its unique artistic charm and profound historical heritage. By analyzing the communication strategy adopted by Zibo ceramics in this exhibition and the problems existing in the exhibition, this paper summarizes the experience for the overseas communication of Zibo ceramic culture.

## **Keywords**

Zibo ceramics, International communication, Cultural exchange, Communication strategy

## **1. Introduction**

Zibo is the center area of Qi culture and one of the birthplaces of traditional culture. Zibo kiln is one of the ancient famous kilns, Zibo ceramics with its exquisite skills and profound cultural connotation, has become a bright pearl of Chinese ceramic art. Each Zibo ceramic work carries the essence of ancient Chinese philosophy, ethics and aesthetic concepts. In 2011, Zibo Ceramic



Culture Exhibition held by Lantbourg Exhibition Hall in Surrey, England became an important milestone for this traditional art to the world. This exhibition not only demonstrated the exquisite skills of Zibo ceramics, but also promoted the cultural exchange and understanding between China and the UK.

## **2. The Cultural connotation and artistic characteristics of Zibo ceramics**

### **2.1 Historical origin of Zibo ceramics**

Zibo traditional ceramic production inherited for thousands of years, far-reaching influence. For Zibo kiln, it can be defined from two dimensions of space and time: from the perspective of geographical space, Zibo kiln refers to many kiln sites and the ceramics produced in Shandong Province; in terms of time, Zibo kiln started in the Neolithic Age, starting today and in the future.<sup>[1]</sup>

Zibo ceramics in the history of two highlights period —— song and modern times, Gin and Yuan period, Zibo kiln production scale than the northern song dynasty, Boshan street kiln production green glaze printing porcelain, decorative branches flowers, merthyosaur pattern, etc., and three color decoration, green glaze, yellow glaze, twisted tire, such as varieties, oil glaze more exquisite, reach the peak of Zibo area porcelain firing.<sup>[2]</sup>

Since the founding of new China, Zibo ceramic industry is like a phoenix rising from the ashes, showing unprecedented vitality and vitality. Ceramic production changes with each passing day in this land. Zibo ceramic people have not only inherited the exquisite skills and profound culture of traditional ceramics, but also made a breakthrough in the application of new materials and the research and development of new porcelain species, making the quality of Zibo ceramics achieve a qualitative leap. Among them, synthetic bone porcelain and high quartz porcelain can be called exemplary works, and synthetic bone porcelain has won the second prize of national creative invention.

Zibo Huaguang daily ceramics and Zibo Silicon Garden daily ceramics have won the title of Chinese famous brand for its excellent quality. In particular, the porcelain for "Zhonghua Dragon" state banquet and gifts not only become the state banquet and gift porcelain in important places such as Zhongnanhai and Diaoyutai State Guesthouse, but also show the exquisite craftsmanship and profound heritage of Chinese ceramics to the world with its unique artistic charm.

In the system of Zibo ceramics, daily ceramics, art ceramics, architectural ceramics, sanitary ceramics, industrial ceramics and high-tech ceramics and other fields have made great progress. In 2008, recognized by China Ceramic Industry Association, Zibo Ceramics was awarded the



regional brand of "Zibo Ceramic Contemporary National Kiln". In the same year, Zibo Ceramics products shone at the venue of Beijing Olympic Games, bringing unparalleled beautiful enjoyment to athletes and tourists from all over the world.

In 2011, Zibo ceramic firing technology was successfully selected into the third batch of "National Intangible Cultural Heritage List". This honor is not only the affirmation of the traditional skills of Zibo ceramics, but also opens a new historical chapter for its protection and development, making the traditional skills of Zibo ceramics shine more brilliant in the new era.<sup>[3]</sup>

## **2.2 The technology of Zibo ceramics and its uniqueness of Zibo ceramics**

Zibo ceramic technology not only inherits the ancient tradition, but also constantly innovates and develops under the support of modern science and technology, forming its unique technology characteristics.

### **(1) Raw material resources and distribution**

Zibo area has a vast area and karst landform, which provides a rich material basis for the development of ceramic industry. Here the ceramic raw material resources varieties are complete, many mines. Among them, clay raw materials have been proved as coke stones, bauxite, porcelain stone, green soil, loess, red earth, refractory clay, etc., these raw materials are mainly used for the production of ordinary porcelain, Yang, pottery, refractory products and quality industrial ceramics.<sup>[4]</sup>

Silica raw material is mainly quartz, including vein quartz and quartz sandstone, used to prepare glaze and billet. In addition, flux raw materials such as feldspar and flux auxiliary raw materials such as limestone, calcite, stalactite, fluorite, dolomite, talc and so on also provide the necessary auxiliary materials for ceramic production.

### **(2) Pottery making process flow**

The ceramic making process of Zibo ceramics includes raw material processing, forming, drying, firing and other links. Among them, raw material processing is a key link, the need to select a variety of raw materials, crushing, grinding, screening and other processing, in order to obtain the particle size and composition meeting the requirements. The forming link adopts the traditional method of manual forming and modern mechanical forming to make ceramic products of various shapes and sizes. In the drying link, by controlling the temperature and humidity, the ceramic body gradually loses moisture and reaches a certain degree of dryness, so that the subsequent firing.

In the firing link, Zibo ceramics adopts high temperature rapid firing technology, so that ceramic products reach high temperature in a short time, complete the sintering process. This technology not only improves the production efficiency, but also makes the ceramic products have higher



density and better mechanical properties.

### **(3) Unique technological process of Zibo ceramics**

Unique raw materials: Zibo area has rich ceramic raw material resources, these raw materials have unique chemical composition and physical properties, providing a solid foundation for the production of high-quality ceramic products.

Unique technology: Zibo ceramics in the pottery process, not only inherits the traditional craft skills, but also into the modern scientific and technological means, forming a unique technological characteristics. The combination of this traditional and modern technology makes Zibo ceramics have a unique charm in modeling, decoration, color and other aspects.

Unique products: Zibo has a wide variety of ceramic products, including traditional daily ceramics, art ceramics, architectural ceramics, etc., but also industrial ceramics to meet the needs of the modern market, Yang ceramics and so on. These products not only have practical value, but also have high artistic value and collection value.

## **2.3 The artistic style and characteristics of Zibo ceramics**

The artistic style and characteristics of Zibo ceramics are mainly manifested in the rough and plain, rich and mellow folk art style, abstract and simple personality painting style, rich styles, the combination of practical and beautiful, and the unique inheritance system. These characteristics and styles make Zibo ceramics unique in the field of ceramic art, deeply loved and appreciated by people.

Rough and plain, rich and mellow folk art style, Zibo ceramics, especially the fish plate, show a unique artistic style. Its composition is full but not messy, balanced and dynamic. The crow pattern has bright lines, smooth pen, concise and exaggerated, carefree and unrestrained, reflecting the rich artistic imagination and expressive force of Zibo ceramic people. The formation of this style is closely linked with the folk tradition and aesthetic purport of Zibo area, showing the honest, simple, straightforward and open-minded character of Shandong people.

Abstract, concise, individual painting style, Zibo ceramic painting style is full of humanistic color, highlighting freehand brushwork, bold atmosphere. Only a few strokes can make the image vivid and vivid. This painting style reflects the ceramic artists' accurate grasp of the image and superb skills, but also brings more aesthetic pleasure to the audience.

Rich types of styles, Zibo ceramics painted by a variety of fish patterns, different images. In addition, the edge decoration pattern is also varied, casual and vivid. This rich variety of styles makes Zibo ceramics more diversified and personalized in their artistic expression.

Practical and beautiful combination, Zibo ceramics pay attention to the combination of practicality and aesthetics in the design. This combination of practical and beautiful ceramics makes Zibo



ceramics not only have practical value in daily life, but also have ornamental value.

Unique inheritance system, Zibo ceramics has its own unique inheritance system and development context. This uniqueness makes Zibo ceramics in artistic style and characteristics, forming their own unique style and characteristics.

## **3.Communication Strategy and implementation of Zibo Ceramic Culture in Surrey Exhibition in 2011**

### **3.1 The main exhibits and features of the exhibition**

The main exhibit of this "China Zibo Ceramic Culture Exhibition" is Zibo ceramics. Zibo, as a famous ceramic producing area in China, has a long history of ceramic production and exquisite production technology. The exhibition displayed many kinds of Zibo ceramics, including daily ceramics, art ceramics, architectural ceramics and so on. These ceramic products are beautifully made and designed in design, showing the unique charm and cultural connotation of Zibo ceramics.

With the green glazed lotus statue of the Northern Dynasty, Zibo kiln took the lead in opening the curtain of firing celadon in northern China.<sup>[5]</sup>As the "treasure of the town museum", the green glazed lotus statue reflects the beauty of Buddha meaning with unique characteristics of The Times, and tells the exquisite skills of Zibo kiln thousands of years ago. According to experts' research, this exquisite blue glazed lotus statue was produced by Zhaili Kiln, a key pottery town in Jiangbei at that time. Zhaili Kiln was identified as the earliest celadon kiln site in northern China, and wrote the most touching preface in the history of porcelain burning in northern China.

Generation of Zibo kiln glaze, tea glaze, rabbit glaze, black glaze powder bar porcelain, twisted porcelain and other famous products show the prosperity and prosperity of Zibo kiln; contemporary black bowl, brother kiln bowl and shadow celadon show the rich culture of Zibo porcelain.

During the Ming and Qing dynasties, blue and white became the mainstream of porcelain, many of the treasured blue and white works for the Qing Dynasty, bright and bright. In the Qing Dynasty, the lovely pastel porcelain and the magnificent Canton glazed porcelain were born, while the folk blue and red fishing pattern plates in the late Qing Dynasty and the early Republic of China reflect the simple aesthetic orientation and simple folk customs of the people of Zibo.

Features, the display of the exquisite technology of Zibo ceramics, Zibo ceramics is famous for its exquisite production technology. Whether it is daily ceramics or art ceramics, all reflect the superb molding, decoration and firing technology. The ceramic products on display are fine in texture, high surface finish, exquisite patterns and patterns, and full of artistic sense.



At the same time shows rich cultural connotation, Zibo ceramics is not only a material product, but also a cultural carrier. It carries the rich historical and cultural connotation, and embodies the traditional aesthetic concept and cultural spirit of the Chinese nation. The ceramic products on display show the unique charm and profound heritage of Zibo ceramic culture through different themes and patterns.

At the same time, the exhibition also set up a new platform for Sino-British ceramic cultural exchange. This exhibition is one of the important contents of the friendly relations between Zibo, China and Surrey County in the UK, which has set up a good platform for the ceramic cultural exchange between China and the UK. Through the exhibition, the British audience can have a better understanding of the unique charm and development achievements of Chinese Zibo ceramic culture, and promote the cultural exchanges and economic and trade cooperation between the two countries.

We also seized the opportunity to show the high-end ceramic market. Stoke, as the world famous "Ceramic Capital", its ceramic products are famous for their exquisite texture, simple and elegant, and noble quality. The exhibition also displays the products of the world's high-end ceramic market such as Stoke City, providing a window for the audience to understand the development trend and market demand of the world ceramic industry.

In short, the main exhibits of this "China Zibo Ceramic Culture Exhibition" is Zibo ceramics, which shows the exquisite craftsmanship of Zibo ceramics, rich cultural connotation and the achievements of the cultural exchange between Chinese and English ceramics. At the same time, it also presents a display platform for the high-end ceramic market for the audience, and promotes the exchange and cooperation between Chinese and foreign ceramic cultures.

## 3.2 Publicity and promotion strategy of the exhibition

The publicity and promotion strategy of this exhibition is a comprehensive and multi-level system, covering government cooperation, media publicity, cultural exchange activities, participation of experts and scholars, the establishment of friendly cooperative relations and interactive experience and other aspects.

First of all, government support and cooperation are an important cornerstone of the publicity and promotion of the exhibition. The co-hosting of Zibo Municipal People's Government and Surrey County Council provides a solid backing and guarantee for the exhibition. This inter-governmental cooperation not only enhances the level and influence of the exhibition, but also ensures that the exhibition can attract more attention and participation. With the support and promotion of the government, the exhibition has received sufficient resources and support in the process of preparation and holding, laying a solid foundation for the success of the exhibition.

Secondly, the media publicity plays a vital role in the publicity and promotion of the exhibition.



Through extensive coverage in the mainstream media, the information of the exhibition was quickly spread, attracting more audiences and participants. Media publicity not only expands the popularity and influence of the exhibition, but also enhances the public's interest and expectation in the exhibition. This way of publicity has effectively promoted the popularization and promotion of the exhibition, and created a good atmosphere for the success of the exhibition.

In addition, cultural exchange activities are also an important part of the publicity and promotion of the exhibition. Through holding lectures, forums and other cultural exchange activities, it provides more opportunities and platforms for visitors to learn more about Chinese ceramic culture. These activities not only enrich the content of the exhibition, but also enhance the sense of participation and experience of visitors, so that they can further understand and feel the charm of ceramic culture.

At the same time, the participation of experts and scholars also adds authority and professionalism to the publicity and promotion of the exhibition. The participation of many experts and scholars not only provides professional guidance and suggestions for the exhibition, but also provides professional explanation and interpretation for the visitors. Their participation has promoted the exhibition at both the academic and artistic levels, enhancing the attraction and influence of the exhibition.

In addition, the establishment of friendly and cooperative relations is also one of the important strategies for the publicity and promotion of the exhibition. Through signing the cooperation agreement of the friendly exhibition hall, Zibo China Ceramics Museum and Surrey Lantbourg Exhibition Hall have established a long-term and stable cooperative relationship, which provides a solid foundation for the future exchanges and cooperation between the two sides. The establishment of this cooperative relationship not only promoted the exchange and dissemination of the ceramic culture between China and the UK, but also opened a new channel for the economic cooperation and cultural exchanges between the two sides.

Finally, the interactive experience is also one of the highlights of the publicity and promotion of the exhibition. In order to allow visitors to have a deeper understanding and experience of the ceramic culture, the exhibition has set up various interactive experience links, such as ceramic making, porcelain carving and so on. This interactive experience enables visitors to participate in it, and more intuitively feel the charm and uniqueness of ceramic culture. Through the interactive experience, visitors not only gain pleasure and satisfaction, but also have a deeper understanding and understanding of Chinese ceramic culture.

To sum up, the publicity and promotion strategy of this exhibition is a comprehensive and multi-level system. Through the organic combination of government cooperation, media publicity, cultural exchange activities, participation of experts and scholars, the establishment of friendly cooperative relations and interactive experience and other aspects, the exhibition has achieved a complete success.



## 3.3 Exhibition derivative activities

The exhibition is not only a static display platform, but also a cultural exchange space full of vitality and creativity. During the holding of "China Zibo Ceramic Culture Exhibition", a series of colorful activities were derived, which further extended the influence of the exhibition and enriched the connotation of ceramic culture.

Among them, the most anticipated was the lecture on Chinese ceramic culture, led by Ms.McJiale, an Asian researcher of the British Museum and the former curator of the Chinese Museum. With her profound academic background and rich practical experience, Ms.McJiale introduced the brilliant history and exquisite craftsmanship of Chinese ceramics to the British audience. From ancient treasures to modern innovation, from the warm and moist jade of Zibo celadon to the exquisite art of porcelain carving, her explanation not only conveys knowledge, but also stimulates the audience's strong interest in Chinese ceramic culture. Ms.Garle attaches great importance to the interaction and communication with her audience. During the lecture, she encouraged the audience to ask questions and patiently answer their questions. This interactive way not only enhances the interest and participation of the lecture, but also gives the audience the opportunity to communicate with the experts face to face and have an in-depth understanding of the ceramic cultural topics that they are interested in.

In addition, in order to meet the British public's continued growing interest in Chinese ceramics, the Lantbourg Exhibition Hall has specially opened a unique "Chinese Ceramics Lecture Hall". The lecture hall invited David, a famous British TV program producer and Chinese ceramic expert, as the keynote speaker. David, with his humorous interpretation style and profound knowledge of ceramics, led the audience into a colorful world of ceramics. From the elegance of Ding kiln to the freshness of celadon, from the gorgeous blue and white to the simplicity of purple sand, he spoke one by one, making the audience appreciate the endless charm of Chinese ceramics in a relaxed and pleasant atmosphere. First, he constructed a comprehensive knowledge framework for the audience by telling the historical background and production process of Chinese ceramics. He introduced in detail the selection of raw materials, molding techniques, decorative techniques and the firing process of ceramics, so that the audience can deeply understand the complexity and precision of ceramic production. Secondly, David presents a series of selected Chinese ceramic works, including representative works from different kilns and different periods. Through comparative analysis, he highlighted the unique features of Chinese ceramics in modeling design, color application and pattern decoration, as well as their outstanding position in the world ceramic art. In addition, he also used multimedia means, such as slides and videos, to present to the audience the actual scene of Chinese ceramics and production process. These vivid video materials enable the audience to experience the exquisite craftsmanship of making ceramics and the hard work of the craftsmen. In the lecture hall, David also encouraged the audience to



experience the ceramic making by hand. He set up an interactive session, allowing the audience to try to make simple ceramic vessels under their guidance. This personal participation enables the audience to feel the charm of ceramic art more intuitively, and also enhances their sense of identity and interest in Chinese ceramic culture. Finally, David also shared his unique insights and insights of Chinese ceramic art. From the perspective of a foreign expert, he elaborated the cultural connotation and aesthetic value of Chinese ceramic art, providing the audience with a new Angle of thinking.

These derivative activities not only extend the life cycle of the exhibition, but also build a new bridge for the international dissemination of ceramic culture. Through these activities, the Chinese and foreign audiences can have a deeper understanding of the exquisite skills and profound connotation of ceramic art, which further promotes the communication and understanding between different cultures.

## **4. Strategies and suggestions to promote the spread of Chinese ceramic culture in Europe**

### **4.1 Face up to the cultural differences between the two sides**

In the context of cross-cultural communication, the far-reaching degree and effect of cultural communication are not only limited to the differences of language level. In fact, different cultural orientations, different life styles and unique social norms all virtually shape the accuracy and effectiveness of cross-cultural exchanges. For the promotion of Zibo ceramic culture in the UK, this rule also applies.

In order to more effectively promote the implementation of Zibo ceramic culture in the UK, the first thing we should do is to face up to and deeply understand the cultural differences between China and the UK. This difference is reflected in the cultural background, aesthetic concept and consumption habits and other levels. Just as Clark said, "The East is the collective daydream of Europe", which to some extent reveals some idealized imagination and expectation of Eastern culture in Europe, and also reflects that both sides may have certain presupposition and prejudice in the early stage of cultural exchanges.

Therefore, when promoting Zibo ceramic culture, we need to deeply study the cultural characteristics of the British market, and have an insight into the unique needs and expectations of local consumers for ceramic art. At the same time, we should also emphasize the commonness of human culture. — Although the cultural background is different, people's pursuit of beauty and love for art are common. Zibo Ceramics, with its exquisite craftsmanship, unique design and profound cultural connotation, are fully capable of crossing the cultural gap and touching the



hearts of British consumers.

In the strategy of cross-cultural communication, we should base on the global values and emotional ties, and dispel the possible cultural resistance of the British audience by adopting the universally acceptable expression and choosing the topics with universal resonance. In addition, we should adhere to the innovation in the inheritance, to tell the story of the legendary story of Zibo ceramics. In the process of communication, we should always adhere to the audience as the center, precise positioning of communication content, fully show the cultural characteristics of Zibo ceramics.

At the same time, we should also be alert to the possibility of cultural misinterpretation, and strive to create an atmosphere of communication based on common values. By looking for an entry point compatible with the global culture, we can build an effective bridge for the cultural exchange with the UK, and realize the two-way exchange and integration of culture.

Through the implementation of these strategies, we can not only promote the wide spread of Zibo ceramic culture in the UK, enhance the cultural exchanges and understanding between China and the UK, but also make positive contributions to enhancing China's cultural soft power and enhancing the international community's cognition and recognition of China.

## 4.2 Optimize the effect of cultural exchange and exhibition activities

The Sino-foreign cultural exchange exhibition aims to deepen the global understanding of Chinese language and culture, strengthen the friendship between China and foreign countries, promote the diversified development of world culture, and contribute to the construction of a harmonious international environment.

In the context of globalization, as a key stage of cultural diplomacy, Sino-foreign cultural exchange exhibitions shoulder the important mission of connecting different countries and nations and promoting mutual understanding and exchanges.<sup>[6]</sup> However, with the challenges of globalization, Sino-foreign cultural exchange exhibitions are also faced with the problem of cross-cultural misunderstanding and misinterpretation. Especially when displaying specific cultural elements, such as ceramic culture, it is necessary to be carefully planned and adjusted to overcome cultural differences and achieve effective communication.

First of all, Zibo ceramic culture exhibition should actively integrate into the local cultural and commercial environment. When choosing the exhibition venue, we should comprehensively consider the geographical location, economic and cultural background and sustainable development factors, and strive to incorporate the exhibition into the overall planning of local culture and commercial space. For example, by working with local ceramic art institutions, museums, or commercial blocks to attract the attention and participation of more local people and tourists.



Secondly, the theme selection of the ceramic culture exhibition should reflect the common pursuit of Chinese and foreign cultures. In the planning process, we should avoid falling into the limitation of self-appreciation, but should be open and inclusive attitude, and dig deep into the elements that resonate with foreign audiences. By displaying ceramic artworks from different countries and regions, we can discuss the commonness and characteristics of ceramic culture, and promote the in-depth exchange and understanding of Chinese and foreign cultures.

In addition, the content of the ceramic culture exhibition should show the charm of Zibo ceramic culture in the form of interesting interaction. Through the design of creative interactive links, such as ceramic production experience, ceramic art lectures, etc., the audience can feel the unique charm of ceramic culture in the personal participation, and further deepen the understanding and understanding of Chinese culture. At the same time, we can also carry out public welfare interactive activities to serve the local communities and cultural groups, such as the ceramic culture into the campus, into the community, etc., so that more people can understand and love the ceramic culture.

International communication is not only the output of material, but also the transmission of spirit. The unique aesthetic appreciation, exquisite craftsmanship and the inherent philosophical thinking of Chinese ceramics enable people from all over the world to appreciate the profound heritage of Oriental culture.<sup>[7]</sup>As an important part of Chinese culture, Zibo ceramic culture has rich historical connotation and artistic value. In the cultural exchange between China and foreign countries and exhibitions, Zibo ceramic culture is not only a bright name card to show Chinese culture, but also a solid bridge connecting Chinese and foreign cultures. Therefore, it is of great significance to optimize the effect of ceramic culture exhibition to enhance the quality and influence of the whole Chinese-foreign cultural exchange exhibition.

## **4.3 Update the channels of cultural communication**

In the current era of information explosion, how to skillfully make use of digital media, social media and other multiple new channels, innovative communication means, more effectively promote Zibo ceramic culture, has become an urgent topic for us to discuss. For example, we can carefully produce a series of documentaries, propaganda videos or interactive experience content about Chinese ceramics. Through intuitive and vivid visual presentation, British consumers can have a deeper understanding of the extraordinary charm of Chinese ceramics, so as to enhance their experience in cultural interaction.

These video works should be unique in their aesthetic presentation, which should not only integrate the essence of traditional Chinese culture, but also show the fashion elements of modern design. Through this way of communication, we can not only show the rich and colorful Chinese culture to the international audience, but also provide solid support for cultural exchanges.



On the global video platform, Zibo Ceramic culture can fully display its profound historical heritage and unique artistic charm through various forms such as films, documentaries and thematic exhibitions. Through exquisite aesthetic design, these video works skillfully combine the traditional craft of ceramics with modern design elements, presenting a three-dimensional and vivid image of Chinese ceramic culture to the international audience.

This way of communication not only helps to enhance the popularity and influence of Chinese ceramic culture in the world, so that more people can understand and appreciate its unique features, but also builds a solid bridge to promote the communication and understanding between different cultures. Through the wide spread of the global video platform, ceramic culture can cross the restrictions of national boundaries, become a cultural link connecting people all over the world, and jointly write a colorful chapter of human civilization.

## 5. conclusion

Zibo ceramics, as a unique cultural carrier, carries the rich historical, artistic and cultural information of China, and is an important representative of the Chinese civilization. In the overseas communication, Zibo ceramic culture not only promotes the cultural exchanges between China and foreign countries, enhances the international community's understanding and recognition of Chinese culture, but also affects the development of other cultures.

The successful experience of China Zibo Ceramic Culture Exhibition in 2011 shows that promoting the overseas dissemination of Zibo ceramic culture requires the joint participation of the government, enterprises and civil forces. By strengthening the international cooperation, improving the quality and design level, expanding the international market and other measures, the company can further enhance the international influence and competitiveness of Zibo ceramics.

With the deepening of globalization, the international communication of Zibo ceramic culture will usher in a broader space for development. In the future, we should pay more attention to the combination of tradition and modernity, while maintaining their own characteristics at the same time to more in line with the international market demand and aesthetic trend of products, to promote the inheritance and development of Chinese ceramic culture.

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# **Content Analysis and Application Research of Douyin Short Bioscience Videos**

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## **Abstract**

This paper summarizes and classifies short bioscience videos on the Douyin platform, uses SWOT model to analyze its development status and advantages, analyzes the characteristics of content production from the perspective of producers and audiences, summarizes the current production mode of such short videos and the problems of audience interest, and puts forward optimization suggestions to provide reference for its future development.

## **Keywords**

Douyin, Bioscience, Contents

As the biggest short video platform, Douyin not only has the world's largest user group and the number of daily active users, but also provides a broad development space for the dissemination of science knowledge, among which short videos of bioscience have attracted great attention. Therefore, it is representative to select this kind of short video as the object for research and discussion.

## **1. Bioscience short video classification**

The content of bioscience short videos is diverse. The nearest neighbor classification method is applied to select several samples according to their similarity, and they can be divided into the following types.

- a. Ranking. By ranking the size, quantity, distribution area and characteristics of different organisms, the audience can intuitively feel the characteristics and similarities and differences of various organisms.
- b. Introduction. Through a large amount of data and explanation, the characteristics and life habits of a well-known or charming creature that no one knows about are introduced in detail.
- c. Biological influence. By using examples, we will popularize the role and influence of



organisms on human production and life, and help people understand their relevance to such organisms.

d. Blogger. These bloggers are generally composed of popular science enthusiasts with a fan base, authoritative popular science institutions (Chinese Academy of Sciences) or people engaged in biological research related majors, etc. They explain certain organisms with their main research majors. The videos often have a strong personal style, and enable people to have a deeper understanding of the organisms through vivid explanations and active interaction with the audience. This is also the most popular science form of Douyin.

e. Biological identification. Many users of Douyin will post the creatures they do not understand or have not seen on the platform in the form of short videos. Some biology or science popularization workers will collect these problems after seeing them and make short videos for identification and explanation.

f. Story. Similar to the short video version of "Animal World", a creature is made into a story, the plot is often vivid and funny, the use of anthropomorphism or the first perspective of the way to increase the audience's sense of inclusion, can make people more intuitive understanding of a creature.

There are many kinds of short videos of bioscience, involving a wide range of content and diverse production types. Producers usually attach great importance to the rhythm of their works, strive to output the driest content in the shortest time, tell profound scientific knowledge in plain language, promote more communication with social learning, and help people digest and absorb the original "boring" popular science knowledge.<sup>[1]</sup>

## 2. The development status of short bioscience and science videos in Douyin

### 2.1 Overview of the production of short bioscience videos in Douyin

Through data retrieval, it is found that there are hundreds of producers of bioscience short videos in Douyin, among which there are nearly 20 authors with high activity and high attention. Highly active authors can maintain more than 1 short video per day, all producers can produce an average of about 200 short videos per day, on average every three days can have 1 on the hot list, the overall number of likes per day nearly one million, the number of comments and the number of retweets in about 100,000. When there are short videos with high popularity, the number is higher.

### 2.2 Positioning of short bioscience and technology videos in Douyin

Ten bioscience bloggers with high attention were selected as research objects, and the content production positioning of these bloggers was analyzed with the help of different popular science styles and forms (Table 1).



Table1 Bioscience Short Video Blogger Classification Introduction

| Bloggers' name                              | Followers | Likes  | Authentication or not |
|---------------------------------------------|-----------|--------|-----------------------|
| The Insect World of Xiao Yang               | 2.224M    | 27.7M  | Yes                   |
| Infinitesimal Liang's popular Science Daily | 22.07M    | 120M   | Yes                   |
| Sea King Frank                              | 2.47M     | 26.36M | Yes                   |
| Ke Uncle's Animals                          | 2.56M     | 34.15M | Yes                   |
| Doctor of Zoology                           | 353K      | 3.2M   | Yes                   |
| Modern Nature                               | 4.62M     | 7.2M   | App                   |
| Ningbo Ocean World                          | 1.09M     | 14.65M | Organization          |
| Scientific Maniac                           | 1.7M      | 15.91M | No                    |
| Animal Science Popularization               | 600K      | 1,97M  | No                    |
| Biological World                            | 215K      | 840K   | No                    |
| Prehistoric Behemoth                        | 1.76M     | 9.6M   | No                    |

### 2.2.1 New media transformation of traditional authority media

Among them, five bioscience we-media were certified. The author of "The Insect World of Xiaoyang" is a popular science writer certified by People's Daily and has participated in the recording of popular science programs of CCTV for many times. His short videos are produced in various forms, most of which are about a certain feature of a certain creature, or what the author saw and heard during field trips, and the creatures he observed. The author of "Infinitesimal Liang's popular Science Daily" is the deputy editor of "Natural Science" magazine and the director of "China National Geographic" financial media Center. His video exploded in a short time and continued to gain high popularity. His short video contains biological identification and explanation, mainly focusing on "Liang's biological identification".

### 2.2.2 Interactive sharing by individual enthusiasts

"Sea King Frank" is a well-known Marine biology enthusiast and has a lot of research on freshwater organisms. His videos mainly explain the daily life of many freshwater organisms he has raised and met, as well as the identification of various organisms on the Internet. The author of "Eating Animals" is an animal lover. His videos are based on a video of an animal, combining vivid explanations with the daily life of cute animals. The remaining several uncertified bloggers are mostly editing and piecing together other popular science videos or documentaries on the Internet and combining them into a short video to explain.



## 2.2.3 Media expansion for professional organizations

"Modern Nature" is the official account of the app of the same name, which mainly produces interesting animations on certain habits of certain animals, so that people can understand the knowledge related to animals. "Doctor of Zoology" is the official account of the Shi Tanji Scientists team, composed of several scientists, and the video content is the creatures encountered by the team during field research and explain them.

## 2.3 Advantages and problems of short bioscience videos in Douyin

SWOT model is used to analyze the advantages and problems of short bioscience videos (Table 2).

**Table2 SWOT Model Analysis**

|                                                                                                                                                                                                                                                 |                                                                                                                                                                                   |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Advantage:</b><br>1.The content style of the blogger is fixed and the content positioning is clear.<br>2.The authentication mechanism ensures professionalism of the content.<br>3.Professional institutions expand to ensure audience base. | <b>Theratens:</b><br>1.Mixed presentation misleads the audience.<br>2.Lack of authoritative professional organization account.                                                    |
| <b>Disadvantage:</b><br>1.The video quality is not good                                                                                                                                                                                         | <b>Opportunities:</b><br>1.The number of popular science bloggers is small.<br>2.The audience is fragmented and not sharing enough.<br>3.The regular use of the platform is poor. |

### 2.3.1 Diverse styles, clear positioning

Each influential blogger has his own unique style of short video production, which makes the short videos he publishes distinguishable from other short videos. According to their own style of short video production, you can have a fixed short video production standards. Each video also has a fixed series of division, clear its content classification and the direction of short video production and development, is conducive to the segmentation of audiences, to obtain a highly dependent loyal fan group.

### 2.3.2 Certification mechanism, professional protection

Short videos written by certified bloggers, scientists, or researchers will get more attention, because professional means more professionalism and credibility in the content. Popular science short video also needs scientific protection, its core value is "popular science", "science" is



reflected in science, accuracy, truth and objective; "Universal" is reflected in the lively language, the expression of fun and humor, a variety of forms, to avoid too obscure, didactic, professional, not understood and accepted discourse mode. Only by ensuring the scientific content, the knowledge of popular science is meaningful. Douyin platform's certification of self-media authors is a label. After the launch of the "Dou Zhi" program, science popularization workers are certified, which correspondingly enhances the professionalism and scientific nature of science popularization videos.<sup>[2]</sup>

### **2.3.3 Organization related, close to life**

The Douyin accounts of relevant research institutions will be more influential, because bioscience popularization is inseparable from human life. When official organizations such as "Ningbo Underwater World" conduct bioscience popularization, people not only have the opportunity to personally contact the science popularization content they see, but also have their own social influence, so it is easy to obtain greater credibility and topic popularity.

### **2.3.4 Lack of authority, scientific concerns**

Through analysis, it is found that a large part of the bioscience and popular science Douyin accounts with high attention and influence are composed of personal self-media accounts. It can be seen that the influence of authoritative science popularization institution accounts on the science popularization of biology in Douyin is seriously insufficient, which indirectly affects the overall scientific performance of such short videos and is not conducive to the development of short videos of bioscience.

### **2.3.5 Content production is uneven**

First of all, compared with other general knowledge science short video bloggers, the number of existing bioscience short video bloggers in Douyin is very small. Only a few head short video accounts continue to publish excellent science short video works. The influential science science Douyin accounts have obvious personal style, and each account has its own field, which covers a limited scope. And many small personal bioscience accounts still carry content from other influential bloggers. Animation popular science accounts such as "Modern Nature", in order to target the audience of lower age groups, the vivid performance of some animation content is greater than the scientific content of popular science. Secondly, from the point of view of the main body of the account, there are less than ten certified bioscience bloggers, among which there are still many short popular science videos released by personal accounts that are unscientific, and the credibility of their short video sources remains to be verified. Moreover, there are almost no authoritative science popularization institutions in the bioscience popularization accounts of Douyin, which makes the overall scientific and influence of such short videos insufficient, which is not conducive to its long-term development.



## 2.3.6 Entertainment conflicts with science

First of all, the short popular science video cases selected in this paper are mainly presented with mixed content, that is, video recording + animation. From the perspective of popular science content, animation is usually an anthropomorphic or visual expression of a certain behavior or evolutionary process of an organism, while recording is to express its biological characteristics and lifestyle. Generally, such videos will be equipped with corresponding explanations to facilitate the audience to understand and accept. However, in view of the entertainment nature of the Douyin platform, short videos need to catch the audience's attention at the beginning to help them watch the whole video, which leads to the entertainment rather than scientific in the production of some short popular science videos, and the emphasis is placed on visual impact. Although this is conducive to the completion of short videos, it also leads to problems such as less substantive science popularization content and empty content in the video in a certain period of time. Secondly, there are limitations in the selection of content. Some popular science bloggers, in order to attract attention and increase the playback volume, arbitrarily combine many creatures together to talk in general, unable to deeply interpret, and wantonly exaggerate some content, bringing untrue content to the audience, resulting in misunderstandings among many viewers. Thirdly, some content has the phenomenon of "title party" in the topic selection. In the copywriting description, more keywords with suspense are used as gimmicks to attract the audience's attention, induce the audience, obtain more playback and expand the influence of the video. This is also the problem that the push mechanism of the Douyin platform has failed to solve the contradiction between massive video information and audience attention.<sup>[3]</sup> In this way, Douyin will push videos to users based on big data and user preferences, which will cause users to fall into the trap of "title party", unable to obtain more high-quality and high-quality popular science content, but will cause many originally positive popular science content to fall into the risk of public opinion, which is not conducive to the audience's correct learning of popular science knowledge.

## 2.3.7 Insufficient use of platform rules

The operation rules of the Douyin platform include emojis, BGM, initiating topics, initiating activities, etc., among which, initiating activities is the most common means of operation. All kinds of influencer marketing accounts often use activities to guide users to follow the photos, improve user participation, and expand communication. Among the popular science Douyin accounts, China Science and Technology Museum entered the "My Science yeah" series of challenge activities initiated by Douyin platform, which has received extensive attention and active participation from netizens since its launch. Within a year from the launch to the end of the campaign, there were 350,000 submissions, 1.76 billion total video views, and more than 50 million total video likes. After this, few popular science Douyin accounts took advantage of platform activities or other operational rules to expand content dissemination. <sup>[4]</sup>It can be seen that



the use of science and technology Douyin short videos on the operation rules of the platform is poor.

### **2.3.8 The audience is scattered and the sharing is low**

Compared with entertainment short videos and general knowledge short videos, the popularity rate of bioscience short videos is not high. This is because such audience groups are more dispersed, even if a science and technology short video has a high heat, likes and comments, but its number of retweets may not be high. For some professional short bioscience videos, even if the audience is large, it is difficult for people to participate in the discussion. Even if some videos get high traffic attention, the blogger can not reply to the comments one by one. When the scientific literacy of the audience has not reached a unified standard, the blogger can not well solve the doubts of the audience, so the communication can not continue. In the long run, it will lead to the decline of people's willingness to accept new knowledge, which is not conducive to the dissemination and development of such short videos.

## **3. Content analysis of short videos of bioscience in Douyin**

### **3.1 Motivation analysis**

According to Maslow's hierarchy of needs theory, the diverse content of bioscience short videos meets the different needs of users, and the viewing motivation achieved on the basis of needs leads to the emergence of different user groups. Therefore, from the audience's emotional needs, cognitive needs and social needs, we can analyze the motivation of different people to pay attention to short bioscience videos.

#### **3.1.1 Cognitive needs, novelty and curiosity**

People often have a strong curiosity for new things that have never been exposed to, and the diversified content of bioscience videos can just meet this point. This part of the audience is mainly small town youth and college students in third - and fourth-tier cities, and such videos can satisfy their curiosity about unknown creatures. People who study in related fields can also broaden their horizons and acquire new knowledge.

#### **3.1.2 Emotional needs, love and compassion**

Nowadays, many people raise pets to relieve the pressure and loneliness brought by urban life and intense work, and the companionship of pets can meet people's emotional needs. In Tiktok, there are many short bioscience videos related to the creatures we have come into contact with or have not come into contact with. The audience of these short videos are mainly people who also keep such pets at home or are unable to raise them but have love and concern for them. When the



author introduces the companion and pet from the first-person perspective, the audience will also put their own emotions into it, feel the life of the pet, and bring feedback to their emotions. The emotional resonance brought by the combination of video content and the emotional needs of caring people strengthens the audience's continuous attention and recognition of such works.

### **3.1.3 Social needs, diverse expressions**

The Internet has broken down many barriers between people in real life, and in Tiktok, people can socialize not only by Posting videos, but also by liking, following, commenting... The same is true in short bioscience videos. For example, science popularization about unknown organisms, comparison between lions and tigers, communication and sharing of farmed organisms, etc. These topics are often accompanied by personal subjective judgments, which can arouse the audience's desire to express, and many people will also express their concern for the living conditions of organisms. This allows equal communication between viewers and viewers, and between viewers and video authors, and in the comments section and topics, everyone sees other people's questions and discussions about the content of the video. Therefore, the diversified interaction mode, discussibility and extensibility of the Tiktok platform meet the social needs of many science lovers, people interested in biology and curious, and ordinary viewers.

Nowadays, more and more people pay attention to the field of bioscience short videos with the help of Tiktok platform. With the continuous development of financial media, it not only provides a larger stage for the public, cross-professional groups and educators, but also makes science communication present in a more friendly form.<sup>[5]</sup>

## **3.2 Attitude analysis**

### **3.2.1 Active and interactive knowledge sharing**

The author and the audience share knowledge in the attitude of daily communication on the Tiktok platform, and interact with the audience in the comment section, while completing the popularization of science. The questions exchanged by the audience are usually relatively simple, mostly about basic information such as the name of a certain creature, and the author has a high knowledge reserve in the relevant field, so the answer to the relevant questions is relaxed and happy.

### **3.2.2 Personal emotional care**

Some authors will add personal emotional care from the perspective of breeders when introducing and displaying the creatures they raise. According to the daily life of the creatures recorded in the author's videos, combined with the living conditions of the creatures themselves, we can see the author's love and concern for the creatures. The author's attitude towards the expression of short video content will also change with the quality of the biological situation.



### 3.2.3 Face both the past and the future

Many of the videos deal with the diversity and rarity of life. For example, national protected animals such as giant pandas, Chinese alligators, or endangered animals such as albatrosses, the author will express his concern and vision for biodiversity in the video, and helpless sympathy for extinct creatures or ancient creatures. For the protection of biodiversity in the future, the author will actively appeal to the audience in the video to jointly safeguard biodiversity and call for harmonious coexistence between man and nature.

## 4. Suggestions on content optimization of short bioscience and popular science videos in Douyin

### 4.1 Give full play to the advantages of the platform for science popularization short video production, and guide the production of high-quality content

It can be found that people pay a lot of attention to bioscience knowledge. In daily life, there are many discoveries and problems about the organisms around them, and they can raise questions and carry out science popularization. Using the short video platform of Douyin to highlight the characteristics of personality, focus on content, facilitate communication, and facilitate interaction is a good way to expand the popularization of science. Whether it is a professional researcher or a popular science enthusiast, you can join the team of popular science personnel.<sup>[6]</sup> Since the entry threshold is low, it is more necessary to ensure the rigor and science of science popularization. To this end, the Douyin platform has launched a series of activities such as "Dou Knowledge Program" and "My Science yeah" to promote the development of science popularization. At the same time, the platform has also set up a relevant review and inquiry mechanism for popular science content. Among the personnel involved in popular science, many professional authorities selected on the platform can conduct content review and questions to ensure the professionalism of the content and make popular science get better development.<sup>[7]</sup> Under the benign guidance of the Douyin platform, authors can take into account the display of personal style and maintain the professionalism of popular science content, so as to produce more excellent short popular science videos.

### 4.2 Strengthen user thinking and guide individuals to participate in science popularization interaction and feedback

Popular science in Douyin is not promoted by the operation means on the platform as frequently as other short videos. Initiating topics and challenges is a common means of operation in Douyin. Various network red accounts get a lot of attention by launching activities and bringing goods. Although the content of science popularization is relatively specialized and complicated, short



video bloggers of bioscience can also engage the audience in a similar way. For example, they can initiate the topic of bioscience activities around me, so that the audience can find interesting creatures around them and shoot short videos and post them to the topic. Add popular science questions that can cause personal thinking or questioning in short videos, enhance the topic heat, attract viewers to discuss together, and short video bloggers can also join in the discussion. Creating positive interaction with the audience is a difficult problem in popular science, because it is necessary to overcome the complex professional knowledge and serious concepts of science itself. However, in Tiktok, the fragmentation, de-complication and vividness of short videos can be utilized to simplify the dull and difficult concepts and better be accepted by the audience. When a benign interactive atmosphere is formed, bioscience will become more interesting and better promoted and disseminated.

## Conclusion

Science communication is an eternal proposition, and short video science popularization is a good means at present. In the face of people's increasing desire to explore the unknown nature, how to combine bioscience popularization and short video to present better knowledge content and bring into play greater benefits is a problem worthy of our thinking and discussion. How to make the short video of bioscience better develop, it needs the participation of more professionals and enthusiastic audiences, and make another contribution to science popularization.

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## **The Beauty of Fusion of Cloisonne and Clothing Design**

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### **Abstract**

Ceramic art has been inherited for thousands of years and has rich connotation. It is one of the representatives of Chinese traditional skills and traditional culture. In the fashion design, the innovative integration of ceramic and fashion design art, the modeling, pattern, color, artistic style and cultural connotation of cloisonne art are reasonably integrated into the fashion design, which can fully give the fashion design a new artistic appearance or artistic characteristics. Inspired by traditional Chinese ceramic cloisonne, the main color of cloisonne is cyan blue, and dark blue adds layers. Accessories and patterns balance the clothing with warm and cold contrast. In the outline design, ceramic outline can be applied to clothing design by cutting, reassembling, splicing and other ways to enhance the three-dimensional sense: the traditional Chinese pattern presented by cloisonne can be used in clothing patterns, which is simple and simple. The ceramic art is combined with modern clothing to promote traditional Chinese culture in clothing.

### **Keywords**

Ceramic, Cloisonne, Clothing design

## **1. Introduction**

Cloisonne is an ancient Chinese traditional craft, is a set of arts and crafts, painting art as one of the comprehensive art, from design to production have very high requirements, and has a very high demand for skills, with its gorgeous color, delicate pattern, rigorous craft, exquisite modeling and famous at home and abroad. Cloisonne is widely used in fashion design, and it is very important to combine cloisonne craft with modern aesthetics. Modern materials and technologies can be used to innovate and improve traditional craft, so that traditional art can be better inherited. To learn the rich artistic value contained in cloisonne in fashion design is the inheritance and development of traditional culture. Only by combining tradition with modernity can cloisonne craft be better passed on and the artistic value and cultural connotation of clothing be increased.



## 2. Traditional porcelain Cloisonne

Cloisonne is officially named "copper tire wire enamel", also known as "enameled enamel", its common name is "Fa blue", is an ancient traditional porcelain making process in China, is a special process products in China, belonging to a kind of enamel products. The prosperity of cloisonne began during the Jingtai period of the Ming Dynasty (1450-1455), which has a history of more than 500 years.

Cloisonne was originally a tribute for the court, and then spread to the people and became a folk handicraft. The shape of cloisonne is generally for bottles, plates, bowls and other shapes, and the decoration is usually based on blue pattern, followed by green pattern, yellow pattern, etc., and it is also useful for other colors to do decoration. In combination with the characteristics of Jingtai Blue ceramic production process, color, shape, pattern and so on, the meaning of ceramics and fashion design art are innovatively integrated. Based on the theory and practice of fashion design, the patterns, patterns, colors, materials, artistic styles and cultural connotations in ceramic art are scientifically and reasonably integrated into the fashion design practice, with non-genetic inheritance as the starting point. Build up confidence in Chinese culture<sup>[1]</sup>.

## 3. Current situation and analysis of fashion design

"I think in today's society, clothing design has to be stylish, forward and edgy." This is the French fashion designer Pierre Cardin in the book "Fashion design" put forward the requirements of modern fashion design, he believes that fashion design must first "advance", followed by "fashion". Because with the passage of time, people's requirements for clothing are no longer "tailored", but the pursuit of novel, unique, personalized, the trend of the development of clothing in today's world is: it should have the atmosphere of The Times, but also have national characteristics, contemporary Chinese people in the pursuit of personalized and unconventional clothing.

In recent years, the continuous emergence of Chinese designer works and Chinese brand clothing in international fashion weeks has caused a sensation in the world, which fully proves the trend of Chinese people's pursuit of clothing individuality and style. To achieve this goal, we must first solve two problems: the first is whether we can really design new clothing with national characteristics and the atmosphere of The Times in the international market; The second is how to truly inherit our national costume culture and carry it forward.

## 4. Feasibility analysis of Cloisonne applied to clothing

From the known design works, it can be seen that the consciousness element of ceramics can be extended and applied from many angles. First, in the shape, it can be combined with silhouette



design to boldly innovate the silhouette of clothing. Taking Jingtai Blue as an example, the wire cutting process in the ceramic creation process can be associated with the stitching design and embroidery process in clothing design.

Secondly, cloisonne color can also be used in clothing color matching, blue, cloisonne is the main color, but due to the changes in social environment and aesthetic concepts and the addition of various metal oxides such as copper, tin, cloisonne in different periods showed different colors, the Ming Jiajing period, made of copper cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne, cloisonne It is a kind of slightly bluish, and has a flash effect of copper tire wire enamel, so the color of porcelain can also be widely used in clothing design, cloisonne extracted from the color matching elements applied to clothing design, whether in artistic aesthetics, or in practical aspects, have a strong feasibility.

At the same time, the patterns presented on the ceramic can also be applied to the design of clothing. Ceramic pattern has the characteristics of bright, vivid and bright. For example, in the early Ming Dynasty, cloisonne patterns were dominated by lotus patterns with wrapped branches; in the middle Ming Dynasty (from Orthodox to Longqing), cloisonne's overall colors were complicated and trivialized, and the themes were more diverse. In addition to patterns in the Xuande period, coral, Fang Sheng and other miscellaneous treasure patterns also became popular, and the patterns in the later period were more abundant and varied<sup>[2]</sup>. Ceramic pattern makes clothing full of artistic sense, ceramic pattern is also a decorative pattern, can play a role in beautifying clothing. Clothing is a kind of art and decoration, and its function is not only to meet people's dressing needs, but also to beautify life and express culture. The application of ceramic pattern in clothing design is mainly through the combination of clothing fabric and ceramic pattern, with ceramic pattern as the main means of clothing design elements. The application of ceramic pattern makes the clothing present a unique artistic style, giving people a sense of elegance, simplicity, generosity and nobility. Through these inspiration ideas to express the theme of clothing design concept, show the combination of traditional elements extraction and modern clothing innovation.

## 5. Cloisonne and collision with clothing fusion

Valuable artistic elements are extracted from the production process, shape, color, pattern and other aspects of Cloisonne ceramics, and applied to clothing through the combination and innovation of elements, so that patterns, patterns, colors, materials, artistic styles and cultural connotations in ceramic art can be scientifically and reasonably integrated into clothing design practice. With a very simple and intuitive form of artistic expression, clothing design not only advocates the diversity of materials, but also explores unfamiliar fields such as non-metals. With a



variety of colorful clothing design concepts, the combination of clothing and ceramics has formed an aesthetic feeling of multi-material application for the two art categories<sup>[3]</sup>. Therefore, through the combination of porcelain art elements design, with the help of clothing as the carrier, the millennium pottery charm is combined with clothing design, the cloisonne ceramic art charm is integrated into clothing design, and the artistic value of ceramics is raised.

In terms of color, the color extracted from cloisonne blue blue, dark blue and orange yellow. Among them, blue is the main color, which accounts for a large proportion in traditional Chinese clothing. For example, in Chinese dress, blue is the most common color. As it is considered to be one of the symbols and expressions of the concept of "round sky and place" in traditional Chinese culture, it is also used as one of the main decorations of traditional Chinese architecture. Blue is a cool color, with its own unique charm and value, it can give people a sense of calm and calm. Therefore, this color can be used in the clothing design to make the clothing look more comfortable and fashionable. If the blue as the center, choose dark blue to increase the sense of layer, orange yellow is the auxiliary color of blue, to balance the cold and warm contrast of the clothing, can play an active embellishment role, so the neckline, sleeves and patterns can choose orange yellow.

In terms of silhouette, the formation of ceramic silhouette is to reconstruct the shape of ceramic, and then change the structure and shape of clothing, thus producing a new visual effect. The types of Jingtai blue ware are colorful. With the development of society and the emphasis on ceramic art, difficult crafts such as plum bottle and six-petal bottle have also been explored<sup>[4]</sup>. Ceramic profile applied to clothing design can present a variety of forms, such as: the ceramic profile and clothing fabric collage, in a splicing way to present a new visual effect. Ceramic profile is applied as a decorative element, which can be divided and reorganized to make the clothing present multi-level, multi-shape and multi-angle visual effects, so as to enrich the shape and structure of the clothing itself. Ceramic profile is a breakthrough in structural form, which can provide more abundant creative space and possibilities. It can be recreated by local filling or splicing to make it present a new form. When innovating in the shape of ceramic profile, it is necessary to pay attention to the balance relationship between its overall shape and other elements, and present a new style by adjusting and cooperating with other elements. The design direction is based on the characteristics of three-dimensional full ceramic and various shapes. The outline and skirt of the clothing are innovated according to the shape of porcelain, so as to enrich the outline of the clothing and enhance the three-dimensional sense.

In terms of fabric, cloisonne patterns are colorful, rich and bold, while fabrics are mostly silk and velvet, soft and comfortable. These two fabrics and cloisonne in the copper tire and enamel have the same wonderful. In clothing design, people are pursuing a sense of the whole, rather than being too personalized. Therefore, in the clothing design, some fabrics like cloisonne will be appropriately added to achieve the overall effect. For example: silk fabric is a very comfortable



and breathable fabric, but this fabric lacks a little calm and restrained; Velvet fabric can give people a feeling of nobility and elegance, but it lacks the gravitas and mystery brought by cloisonne; Cotton fabric gives people a gentle and comfortable feeling, but it lacks the kind of splendor and nobility brought by cloisonne. Therefore, these two kinds of fabrics are used in clothing design to enrich the effect of clothing design. Through the collocation of different materials of fabrics, enrich the layers of clothing.

The most common method of ceramic pattern in clothing design is color contrast. This method is more intuitive and fast. Through the strong contrast of colors, the characteristics of ceramic patterns are highlighted and the beauty of clothing modeling is increased. The application of ceramic pattern can choose warm orange yellow color in color, and it is generally simple and simple in shape. Warm colors can highlight the color sense and three-dimensional effect in clothing modeling, so that it has a warm, elegant, noble sense; The cold tone of the overall color of the clothing can highlight the sense of space and three-dimensional sense of clothing modeling, so that it has a bright, simple and fashionable sense. At the same time, cloisonne pattern design has become diversified, which is mainly reflected in the transformation from two-dimensional pattern to three-dimensional pattern, and the geometric abstraction of special pattern and traditional pattern formed by the combination of different materials<sup>[1]</sup>. In clothing design, some representative elements (such as "ruyi", "cloud", "happiness", etc.) can be redesigned to express the traditional Chinese culture and national spirit.

The pattern, color, material, artistic style and cultural connotation in ceramic art are scientifically and reasonably integrated into the practice of clothing design, so as to endow clothing with certain ceramic charm and cultural connotation, and take harmony and unity as the direction of clothing design to ensure the integrity and unified effect of clothing.

## 6. Conclusion

With the development of society, people's aesthetic concept is constantly changing, the traditional cloisonne craft gradually lost the market, facing the embarrassing situation of no successor. Ceramic art, no matter from a single element to the overall design style, or from the collocation of details to the enhancement of the expressive force of the work, can provide clothing designers with many beneficial references and inspirations<sup>[5]</sup>. The combination of cloisonne traditional patterns, colors and techniques with clothing design can not only inherit and develop cloisonne techniques, but also bring new design inspiration to clothing design and give new life to clothing. We should recognize the importance of traditional culture to the development of fashion design, protect and carry forward the excellent traditional Chinese culture, and do not let it disappear in the long river of history. At the same time, it is necessary to give modern clothing new life and vitality, so that it can not only meet people's pursuit of a better life, but also promote the development of the clothing industry.



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# Study on Tourism Revitalization of Agricultural Cultural Heritage in Shandong Province<sup>①</sup>

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## Abstract

Shandong Province agricultural cultural heritage has a long history and distinctive features, tourism revitalization and utilization of Shandong agricultural cultural heritage is one of the important ways to inherit the excellent traditional Chinese culture and realize rural revitalization. This paper takes the theory of cultural space as a guide, analyzes the spatial dimension of agricultural cultural heritage from material space, spiritual space and social space, excavates the material, spiritual and social life embedded in agricultural cultural heritage, and constructs a cultural space with openness and interactivity from the central idea, core symbols, symbolic system and activity subjects; creates the core and radial areas of the cultural space from the perspective of productive protection, and Attaching importance to farmers' participation and tourists' experience, it realizes the innovation and inheritance of farming civilization through the practical activities of reproduction, and promotes the sustainable development of Shandong's agricultural cultural heritage tourism.

## Keywords

Agricultural cultural heritage, Cultural space, Tourism revitalization

## 1. Introduction

General Secretary Xi Jinping has put forward the idea of "Adhering to the protection of agricultural cultural heritage in excavation and inheritance in utilization, and continuously promoting the practice of agricultural cultural heritage protection". Promoting the protection and development of agricultural cultural heritage by cultivating it is of great significance in driving the integrated development of rural industries and promoting the overall revitalization of the countryside.

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As an important agricultural province in China, Shandong Province not only occupies an important position in the history of China's agricultural development, but also possesses rich and colorful agricultural cultural heritage resources. <sup>[1]</sup>These heritage resources include, but are not limited to, traditional farming culture, ancient agricultural technology, unique rural architecture, and rich agricultural biodiversity, etc. These unique agricultural cultural heritage is not only an important part of the history and culture of agriculture in Shandong Province and even in China, and this paper takes Shandong Province as the research object, and uses the cultural space theory as the guide to explore the path of agricultural cultural heritage tourism revitalization and the role and significance of rural revitalization in the strategy of rural revitalization. strategy.

## 2. Domestic and international research status and trends

### 2.1 Current status and trends of research on agricultural cultural heritage at home and abroad

Since the Food and Agriculture Organization of the United Nations (FAO) launched the "Globally Important Agricultural Cultural Heritage (GIAHS)" protection project, the attention of domestic academics to the study of agricultural cultural heritage has been increasing. The first is the basic research on the scope, connotation and value of agricultural cultural heritage. Li Ming and Wang Siming, in view of the comprehensive characteristics of the value of agricultural cultural heritage and the diversity of value subjects, proposed to explore the static and dynamic composition of the value of agricultural cultural heritage in two dimensions, i.e., ephemeral and co-temporal. <sup>[2]</sup>Secondly, agricultural heritage protection and tourism development. Wang Degang puts forward a new mode of industrialized protection of agricultural cultural heritage "by means of industrial integration and with tourism development as the leading direction". In terms of research methodology, there are mostly case studies and qualitative analyses, but fewer quantitative and mixed research methods.

The research of foreign scholars on agricultural cultural heritage is, firstly, theoretical research, Maiy Jane Dela Cruz believes that agricultural cultural heritage is a kind of industry with multifunctionality, which can improve the sustainability of agriculture, ecology and traditional society. Secondly, the applied research, Jose Barrena through empirical research, used the value assessment method, derived WTP cultural and ecological services assessment system.

### 2.2 Current status and trends of domestic and international research on cultural space theory

In the process of developing cultural space, the most important thing is the development and protection of cultural space. Throughout the research results of scholars, they are divided into three categories: the first is that the protection of cultural space should have a concept of large cultural space, that is, while protecting the intangible cultural heritage itself, it is also necessary to pay attention to the cultural ecological environment of the material and spiritual mixture involved in it. Park Song-ae and others initially constructed the theory of cultural space and applied it to the development of tourism of large sites in Qufu area. Secondly, it is believed that intangible cultural heritage, as a kind of cultural space, should be well protected in a hierarchical manner, for example, it can be divided into core zone, buffer zone and experimental zone. The third is to develop and protect the cultural space by reproducing or reconstructing the cultural space. Zhang



Xiaoping and others believe that "large-scale live opera and dance performances" and "intangible cultural heritage landscape tourism" are desirable ways for the survival of cultural space tourism.

Domestic scholars' research perspectives on cultural space are narrower, mostly for intangible cultural heritage research. Secondly, most of the research cases on cultural space are centered on ethnic villages, folk festivals, etc., and there are fewer cases of applying the theory of cultural space to villages. Lastly, regarding the development and protection suggestions of cultural space, the authors mostly put forward the suggestions from the aspects of wholeness, ecology, interaction, etc., which are weak in relevance and practicability.

To summarize, this paper intends to build a cultural space based on the theory of cultural space, relying on the resources of agricultural cultural heritage, put forward the strategies and principles of creating the core area of agricultural cultural heritage sites, and then explore the functional positioning and marketing strategies of the extension area, so as to provide innovation for the rational development of agricultural cultural heritage.

### **3. Construction of cultural space for agricultural cultural heritage in Shandong province**

The rich agricultural cultural heritage of the Yellow River Basin in Shandong Province not only records the history of human interaction with nature, but also carries the deep cultural traditions and social practices of the region. The use of cultural space theory can enable us to explore the value of these heritages more systematically and realize their revitalization and reuse in contemporary society.

#### **3.1 Reuse and innovation of physical space**

Through the reuse and innovation of the material space of agricultural cultural heritage, it is possible to provide tourists with a unique tourism experience. For example, transforming traditional farmland, irrigation systems, old farmhouses and other material spaces into experiential tourist attractions can not only demonstrate the development of agricultural technology and local characteristics, but also allow tourists to experience traditional farming life. In addition, the transformation and upgrading of these physical spaces using modern design concepts and technological means can make them retain their traditional flavor while meeting the aesthetic and comfort needs of modern people.

#### **3.2 Mining and dissemination of spiritual space**

The excavation and dissemination of spiritual space is an important aspect of the revitalization of agricultural cultural heritage. In-depth study of traditional agricultural skills, folkways and customs and spiritual elements such as values, beliefs and traditional knowledge embedded in agricultural cultural heritage has enriched the cultural connotations of tourism products. <sup>[3]</sup>By organizing lectures on agricultural culture, exhibitions of traditional skills, and experiential activities, it not only enhances tourists' knowledge of and interest in agricultural cultural heritage, but also promotes the inheritance and promotion of local culture. For example, by interpreting traditional agricultural festivals, tourists can feel the cultural atmosphere of the festivals and understand the historical stories and cultural significance behind the festivals.



### 3.3 Participation and sharing of social space

Enhancing participation and sharing of social space can effectively promote the revitalization of agricultural cultural heritage and the development of local communities. Encouraging the participation of local residents, community organizations, NGOs and other parties in the preservation and revitalization of agricultural cultural heritage not only enhances the implementation of the project, but also improves the cohesion and sense of identity of local communities. <sup>[4]</sup>At the same time, through the establishment of cooperative mechanisms to promote mutual benefits between tourism enterprises and local communities, more employment and income opportunities can be created for local residents, promoting the diversified development of the local economy.

### 3.4 The fusion of innovation and technology

The application of scientific and technological advances and innovations is profoundly changing the way in which agricultural cultural heritage is revitalized for tourism, providing unprecedented opportunities for the preservation, presentation and education of traditional heritage. Science and technology not only enhance the experience of tourists, but also open up new paths for the sustainable management and utilization of cultural heritage. Utilizing Virtual Reality (VR) and Augmented Reality (AR) technologies, visitors can be brought into historical scenes to recreate past agricultural life and cultural activities. For example, in the ancient city of Qingzhou, the introduction of AR technology enables visitors to see how the city looked in different historical periods through smart devices, as if traveling through time and space and experiencing historical changes. This immersive experience not only gives tourists a deeper understanding of the agricultural cultural heritage, but also greatly improves the attractiveness and educational value of tourism. In addition, projects such as virtual agricultural museums are able to showcase heritage that cannot be visited in person due to remote locations or conservation needs, allowing the public to access and learn about the rich agricultural cultural heritage even in virtual space.

## 4. Path of revitalization of agricultural cultural heritage tourism in Shandong province

### 4.1 Creation of a core area of cultural space for agricultural cultural heritage

In the production of cultural space, the construction of the core area is a crucial task, which is not only a window displaying the characteristics of the regional agricultural culture, but also the main place to promote tourists' in-depth experience and understanding of that culture. When creating the core area, the spatial layout of the three dimensions of points, lines and surfaces should be comprehensively considered, and every cultural site, traditional custom and agricultural technology should be deeply excavated and utilized, and these elements should be skillfully integrated into the design and planning of the core area. In order to realize the comprehensive display and revitalization of agricultural cultural heritage.

#### A. Spatial layout of points

In terms of the spatial layout of the points, each agricultural and cultural site should become a node that tells the story of the region's culture. Through scientific restoration and skillful layout of



these sites, tourists can be made to deeply feel the unique charm of the region's agricultural culture when visiting each point. For example, ancient irrigation facilities, traditional farm compounds, and historic villages are all important elements in displaying the characteristics of regional agricultural culture.

## B. Spatial layout of the line

The spatial layout of the line focuses on the connection between these points. By planning one or more tourist routes with the theme of agricultural cultural heritage, tourists can be guided to experience the richness of regional agricultural culture in depth. These routes not only connect the various display points, but also traverse typical rural landscapes, allowing tourists to experience the natural environment and social context of agricultural production as they travel.

## C. Spatial layout of the surface

The spatial layout of the surface should focus on the integrated planning of the entire core area, emphasizing the integration and development of agricultural cultural heritage and rural landscape. While protecting and utilizing the agricultural cultural heritage, attention should be paid to maintaining the natural landscape and ecological environment of the countryside, so as to make the core area a comprehensive experience area that not only displays the agricultural cultural heritage, but also has a good ecological environment. In this process, the combination of static display and dynamic experience is especially crucial. Static display shows visitors the history and technology of agricultural cultural heritage through museums and exhibition halls, while dynamic experience allows visitors to personally participate in and experience agricultural culture through farming experiences, cultural festivals and other activities, thus realizing a deep connection from knowledge to emotion.

## 4.2 Creation of Cultural Space Radiation Area for Agricultural Cultural Heritage

The creation of the cultural space radiation area is a deepening and expansion of the revitalization strategy of agricultural cultural heritage tourism, aiming at further expanding the scope of tourism consumption and enhancing the level of tourism consumption through innovative display and experience methods, which can not only promote the innovation and inheritance of farming civilization, but also promote the sustainable development of regional agricultural cultural heritage tourism.

### A. Promoting the living transmission of agricultural cultural heritage

In the construction of the cultural space radiation area, the first task is to deeply excavate and utilize the historical origin, cultural connotation and social value of agricultural cultural heritage. By organizing diversified exhibitions, demonstrations and interactive experience activities, visitors can not only feel the charm of agricultural cultural heritage visually and audibly, but also deeply understand the historical stories and cultural significance behind these heritages through personal experience<sup>[5]</sup>. For example, recreating traditional farming activities and agricultural festivals not only demonstrates the development of agricultural technology, but also lets tourists experience the deep heritage of farming culture, enhancing their understanding of and interest in agricultural cultural heritage, thus promoting the living inheritance of agricultural culture.

### B. Construction of different functional areas for agro-tourism



In response to the diversity of tourists' needs and preferences, the development of diversified tourism products has become the key to meeting tourists' expectations and enhancing the tourism experience. Shandong Province's rich agricultural cultural heritage provides a broad space for the development of various types of tourism products, ranging from theme tours to experience tours to rural ecological tours, and diversified products can meet the needs of different tourists. For example, the theme tour of agricultural cultural heritage allows tourists to gain a deeper understanding of the agricultural history and cultural characteristics of the region, the farming culture experience tour allows tourists to participate in farming activities with their own hands and experience traditional farming life in depth, while the rural ecological tour can explore the ecological wisdom of harmonious coexistence of agriculture and nature. The diversified development of such products not only enriches the choices in the tourism market, but also provides more employment and entrepreneurial opportunities for local residents and promotes the diversified development of the local economy.

### **C. Innovative new media marketing strategies**

Innovative marketing strategies are crucial to improving the effectiveness of agricultural cultural heritage tourism revitalization. Utilizing the extensive influence of new media and social platforms, combined with big data analysis and market research, it is possible to effectively locate target groups of tourists and carry out targeted marketing activities. For example, through storytelling content marketing, the stories behind agricultural cultural heritage can be told to increase the emotional resonance of tourists; virtual reality technology can be utilized to provide online interactive experiences to attract the attention of the younger generation of tourists. In addition, cooperation with tourism platforms and cultural institutions to jointly promote agricultural cultural heritage tourism products will not only expand the scope of publicity, but also increase the attractiveness and market competitiveness of tourism products.

## **5. Conclusion**

The revitalization of agricultural cultural heritage tourism in Shandong Province is a complex and long-term process, which requires the joint efforts and support of the government, all sectors of society as well as local residents. Only by continuously strengthening research and practice, improving and optimizing revitalization strategies can we effectively respond to the challenges brought by globalization and modernization, achieve effective protection and inheritance of agricultural cultural heritage, promote the in-depth implementation of the strategy of rural revitalization in Shandong Province, and facilitate the sustained development of the rural economy and the continuous improvement of farmers' living standards.

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## Contemporary Chinese Literary Works from the Perspective of New Historicism

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### Abstract

The rise of new historicism in the 1970s and 1980s has overthrown the historical tradition of Western literary criticism. After it was introduced into China, it has also exerted a profound influence on the creation of contemporary literature in our country. Mo Yan's *Sandalwood Death* and Yu Hua's *To Live* are both novels created under the influence of new historicism, both of which reflect contemporary writers' demands for rebuilding national character and shaping national spirit. From the perspective of new historicism, this paper interprets *Sandalwood Punishment* and *To Live* to explore the influence of new historicism on contemporary Chinese literature creation.

### Keywords

New historicism, Mo Yan, *Sandalwood Punishment*, Yu Hua, *To Live*

There is a great difference between the new historicism and the literary historical discourse that appeared in the previous novels. The new historicism overturns the historical tradition of the past literature and is a challenge and reconstruction of the original literary historical discourse. New historicism novels no longer reflect on the past history, but retell and create the past historical events through their own ways of expression. They focus on the eternal human nature in history and seek the depth of life and history.

### 1. The beginning of the new historicism

In the 1980s and 1990s of the 20th century, literary criticism gradually shifted from the original personal view of literary works to the pursuit of a systematic method of literary criticism.



## 1.1 The emergence of new historicism

In the long period before the 1970s, the historical nature of literary works was often ignored by critics. In the 1970s, critics, represented by Eagleton and other British and American experts, began to explore a literary criticism method that linked literary works with history. New historicism, as a critical method to pursue the depth of history and humanity, gradually stepped onto the historical stage in this period.

In 1980, the Canadian critic Mackenley first put forward the term "new historicism" in his paper on the study of European cultural Renaissance. Then, in a 1982 lecture, Butragreen said, "The new historicism has begun to permeate literature and literary criticism."<sup>[1]</sup> The lecture formally presented the new historicism as a method of literary criticism.

## 1.2 The theoretical basis of new historicism

Foucault's view of history and discourse provided important enlightenment to the birth of new historicism. In Foucault's view, historical events are the product of social, political, economic and other factors. However, when historians evaluate historical events, they are limited by The Times and the environment, and inevitably have strong subjective color, which makes it difficult to evaluate the events fairly. The historical record that people can see is the history that exists in the form of text, and this form of existence makes historical events not different from literary texts. Jameson said: "History can only approach us in the form of text, in other words, we can only approach history through the text in advance."<sup>[2]</sup> Foucault believed that power could not be arbitrarily possessed or deprived, and power often affected the relationship between ruling and being ruled. The two parties in the power relationship are always in a state of mutual struggle, but the struggle between the two parties does not affect the stability of the power relationship. On the contrary, the existence and stability of the power relationship cannot be separated from the struggle between the parties in the power relationship. Foucault's view of power gives a powerful revelation to the new historicism: literary texts and other literary forms are tools to construct power.<sup>[3]</sup> Foucault pointed out that another product of power relations is the so-called "truth", which has a strong ideological attribute.

In addition, Foucault puts the study of history in a very important position, he believes that the main task of historians is to forget history, the integrity and continuity of history is only a false fantasy, and the real history is often a fragment of discourses that have no connection with each other. This point of view also had a significant impact on the new historicism's view of history.

While paying attention to Foucault's theory, we must realize that although Foucault's exposition of power, culture and history provides a solid theoretical foundation for the new historicism, the new historicism is not a simple continuation of Foucault's thought, let alone a detailed display of Foucault's thought.



## **1.3 The theoretical viewpoint of new historicism**

In the past literary criticism, history did not play much role. In the eyes of many literary critics, history is more like a time variable, and text and history are independent of each other, and text is not affected by history.

New historicism inherits the basic premise of traditional literary criticism, that is, the text is criticized in a specific social and historical environment, but new historicism jumps out of the shackles of traditional literary criticism and no longer regards literature as an "incidental product" of historical environment. The new historicism holds that there exists a dynamic relationship between history and literature, which is connected and influenced by each other. Simply discussing the relationship between literature and history is contrary to the viewpoint of the new historicism. Talking about "relationship" indicates that the established and static relationship between history and text is tacitly accepted, and the dynamic relationship between literature and history advocated by the new historicism is denied.

The "historicity of text" and "textuality of history" proposed by Monteros are the most accurate overview of the new historicism. The so-called "historicity of text" means that all texts have the attributes of a specific historical period and are the product of a specific historical period. Literary text not only reflects the history of a period, but also has the driving force of historical development, and is one of the important parts of history. The "textual nature of history" refers to the recognition that history can become some previously unexplained phenomenon. "We can approach history only by (re) textualizing it." Based on this point of view, the critical methods and tools we use in literary criticism can play an equally important role in historical research. Texts have completed the construction of history under the restriction of social form and ideology, and these texts have become an important tool for historians to explain history.

## **2. Sandalwood Punishment by Mo Yan from the Perspective of New Historicism**

Mo Yan created the "new historicism" novels represented by *Red Sorghum*, *Large Breasts and Wide Hips*, etc. *Sandalwood Punishment* continues Mo Yan's "new historicism" creative concept, by writing about the existence and despair of folk life in a specific historical environment, presenting the human nature distorted by power in the historical development.

### **2.1 The inheritance and development of local history and culture**

The "Cat cavity" throughout the book has a profound historical background, its prototype is the Gaomi local drama "MAO cavity", which is a way for local farmers to express their feelings and grievances. By playing, playing and singing, "Maoqiang" has influenced the ethics and moral



concepts and ideological value orientation of the local people, and tells a folk story and a heroic legend in dialects. With the historical background of the Boxer Incident, *Sandalwood Punishment* vividly presents the classic song Sun Wen Fighting De, which is popular in northeast Gaomi Township, and shows the most real living conditions of the people under the rule of the Qing Dynasty. Mo Yan said, "A writer's ability to 'transcend his hometown' is actually the ability to assimilate life." Whether you can give wings to what you read in other people's books and what you hear in other people's mouths with your own feelings and imagination determines whether your creative resources can be continuously supplemented."<sup>[4]</sup> Mo Yan used this classic opera to awaken the memory of revolutionary history in people's hearts, and thus dug out the historical secrets and explored the root of national tragedy.

While recreating history, writers must incorporate their own views and values into their works to build a bridge between the past, present and future. Mo Yan organically combines the elements of Chinese classical opera with historical narration, transforming "MAO Dialect" into "cat dialect", which impairs the existing traditional language norms in China. Mo Yan in the book through the opera polyphony form to shape the character, showing the different personality and will of the characters. Secondly, Mo Yan innovates the words appearing in the book, and "confronts" the modern discourse system advocated by the West with traditional regional dialects, trying to reconstruct the national discourse with Chinese characteristics. The use of this lively folk discourse makes the presentation of history more real and concrete. Thirdly, "cat" has become a totem worshipped by the villagers, "cat cavity" has cured the wounds brought by the chaotic situation to the people, and has vented the dissatisfaction and grief in the hearts of the people through the form of opera. After two generations of inheritance, "Cat cavity" came to the hands of the protagonist Sun Bing, Sun Bing relied on his excellent and solid skills, and became the mass leader of the whole northeast township. And the image of such a mass leader undoubtedly has a more solid mass base than the impersonal modern rulers. A mass leader was transformed into a rebel leader, leading a broad peasant uprising against feudal rule.

## **2.2 An observation of a specific historical context**

Sun Bing is the joint that links the various parts of the plot. In "Thunder", Mo Yan tells the reader about Sun Bing's life and the origin of "Sandalwood Punishment" through the dialogues of Meiniang and Zhao Jia. Sun Bing was originally the ordinary people of Northeast Gaomi Township, walking from street to street every day, attached to brothels for fun, was a bloody man with a bit of bandit air, he operated a "cat chamber" group, and a "fight beard play" was put on the agenda because Sun Bing spoke out to provoke the county magistrate. "Beautiful beard" is a symbolic image in the book, indicating the endless links between the city and the temple, Sun Bing's beard is removed, representing the breakdown of the relationship between the city and the temple. Sun Bing lost his beard, and naturally lost his prestige in the "cat chamber", so he resigned as the boss, married a wife and children to start the tea business. And this compromise to the



power, unwittingly led Sun Bing's fate to another track: the family was injured - killed officials - lost all their wealth - angry revenge. The image of Sun Bing in the article is relatively empty originally, but its image is gradually enriched in each incident. Sun Bing's contempt for the powerful made him transcend the restrictions of class and ethics and become a challenge to the absolute monarchy in the feudal era. It is these seemingly accidental and dramatic events that promote the development of the story plot and intensify the contradictions between classes. Mo Yan portrays such a wild and unprincipled Huazi as a hero who leads the people to fight against the rules. Bringing such a civilian image into the art as the protagonist represents the decline of "hero" and the collapse of "sublime". Sun Bing from the initial forced resistance to the final generous death, fully reflects the common class also has an unyielding will, indomitable faith, but also from another side reflects the market and temple, tradition and modern conflict.

## 2.3 Reflection on history and search for human nature

While exerting his artistic imagination, Mo Yan did not ignore the dirt hidden in the folk. Because the common people suffered from the feudal ruler's "stupid people" policy for a long time, they became a happy land where irrational existence grew wantonly, and the people's thoughts were extremely ignorant and conservative. For example, before Sun Bing led troops to attack the German shack, he first opened an altar with the Boxer leaders, drank Fu water, and worshipped the white flag. The huge gap in reality forced them to rely on faith to gain inspiration, and each of them chose the ancient generals they most admired as the so-called "possessed gods" to obtain divinity by offering sacrifices to heaven, and "the body of King Kong is not bad, so as to meet the German devils"<sup>[5]</sup> They had no perfect tactics and strategies, no advanced weapons and equipment, and no firm ideals and beliefs. Only by virtue of being "blessed" by the "divine nature" of the body for Gaomi Northeast Township to regain good feng shui. This disorderly struggle is actually a very absurd and contemptuous act of humanity. The difficult reality of the destruction of his family forced Sun Bing to embark on the road of rebellion. As a mass leader, once Sun Bing embarked on this road, the consciousness of rebellion no longer belonged to an individual, but became a collective consciousness. Mo Yan did not choose to sanctify this folk picture, or regard this folk resistance spirit as "truth", but through a diversified perspective, to explore the most authentic response of people in such a difficult situation, so as to establish a more representative and more authentic "human" life consciousness.

Contrary to the critical attitude of enlightenment since the May Fourth Movement, Mo Yan not only corrects the chaos of mainstream discourse and ideology, but also takes care of folk legends with a rational and fair vision. He changed the original simple and sweeping judgment of the feudal tradition, and deeply explored the intrinsic value of Chinese traditional culture.

## 3. Yu Hua's To Live from the Perspective of New Historicism



*To Live* is a novel of new historicism inspired by the American folk song "Old Negro" written by Yu Hua in 1992. This novel subverts the traditional historical concept and allows ordinary readers to get thinking and inspiration from it.

## **3.1 Turn inevitable historical events into happenings**

When we explain history, we often mention the words "fate" and "chance". Traditional historical novels often follow the causal logic when interpreting mysterious events, and paraphrase the difficult things into the content that is easier for people to accept and understand. However, the characters in new historicism novels often get rid of the control of "fate", the occurrence of events is no longer inevitable, and the history they tell is often spliced together by one accidental event, without giving reasonable reasons. New historicism novels are better at reproducing history with accidental events, which can be fully reflected in the description of the death of Fugui's relatives in the article.

*To Live* tells the story of Fugui's troubled life from the War of Liberation to the Cultural Revolution, and the book describes death to the extreme. Fugui is the rich master of the master's home, eat and drink all day whoring gambling, home has a wife still linger. Such "happy" days did not last long, and Fugui eventually lost his family property and became a poor man. Only then did the real tragedy begin to emerge. On the first day the family moved to the hut, Fugui's father fell into the dung tank and died. Fugui was arrested by the Kuomintang and sent to the army two months later, the old mother also died seriously ill; Son have Qing to save the life of the county magistrate's wife blood draw too much death; Fengxia became deaf and mute due to illness and died in childbirth. Two months after Fengxia passed away, his wife passed away in a sad mood. Son-in-law Erxi was killed in a construction accident; In the end, the only sustenance of Fugui emotion, grandson bitter root, also because of eating too much soybeans and was alive. This series of accidental deaths shows people the impermanence of fate and the fragility of life.

The deaths of the characters in this book, without any historical necessity, seem to become commonplace, and the meaning of death becomes blurred. In this work, except for Youqing's death, which can still be attributed to human factors, the deaths of the others are not man-made, and their deaths are full of chance, as if fate has played tricks on them again and again. The accidental death of the characters in the book is only an appearance, its purpose is to make readers turn their eyes to the individual's living situation, living state thinking. "Contingency in the new historicism tells us that history cannot be explained by logic and science, and causality presents a state of absence of origin."<sup>[6]</sup>

## **3.2 Marginalize history**

Because of its social and historical attributes, it is difficult to evaluate historical texts objectively and truly when criticizing them. For this reason, the new historicism believes that in historical



narration, ideological content should be set aside, historical content should be marginalized, marginal positions of marginal figures in marginal history should be paid attention to, and the relationship between them and mainstream ideology should be explored to reflect the value of literary text itself. The novelists of New historicism are often keen on creating works with "wild history" charm, and the events that happen to the protagonists have strong contingency.

Traditional historical novels are keen on creating a hero image that conforms to the mainstream values and makes it conform to the general tide of historical development. On the contrary, the new historical novels, in which the protagonists are mostly marginal people, they are mostly people with all kinds of human desires, and even have a lot of vulgar conduct, keen to eat, drink and shit the secular life. The image of Fugui in *To Live* is often regarded as a "gangster" in mainstream ideology, and is doomed to fail to become a positive character in a lot of descriptions. He spent the first half of his life indulging in casinos and brothels, ignoring his pregnant wife and seeking "true love" in the streets of flowers and willows. He has all the qualities that a "bad boy" should have: spending money like dirt, neglecting his family, and treating life like dirt. When he finally bowed his head and decided to live well in the second half of his life, fate sent him a series of accidents, falling back to earth from the sky, and his relatives died one after another, as if the suffering of the world were concentrated on him. After so much suffering, Fugui became calm, singing the song "The emperor chose me as his son-in-law, I will not go far away"<sup>[7]</sup>, and comparing himself to an old ox, expressing that he was no longer able to fight against fate. Fugui experienced so many deaths, still strong alive, his spirit is especially perseverance, which may be what Yu Hua hopes to tell us by *To Live* : people have to find the meaning of living in the difficulties and hardships.

Most of the new historical novels will not "criticize the country", take an attitude of avoiding war and large-scale political activities, and look at the problem from a neutral perspective. When writing, the author will not write about the social ideology of a specific period, nor will he evaluate it, and will dilute the historical background of the work, reducing the occurrence of scenes that can represent a specific era. Although there are a large number of scenes describing specific historical periods in *To Live*, Yu Hua only mentions them in a few words. In *To Live*, the historical background is described, which is relatively rare in the creation of traditional historical novels. Serve the development of the story. Throughout the book, political orientation gradually fades, and Yu Hua focuses on history from the standpoint of individual life, which reflects his concern for ordinary people.

### 3.3 Diverse historical narratives

Narrative becomes more subjective, replacing the "national" view with the "individual" view. Compared with traditional historicism, the biggest difference of new historicism is that it is difficult for new historicism to be assimilated by the mainstream ideology of society, and it will not lose itself in the mainstream ideology. In literary creation, he always puts his own subjective



consciousness in the first place, and the discourse expression in his works also has a strong self-consciousness, and uses personal words to state and evaluate history. In *To Live*, Fugui just silently states the suffering brought by life, and Yu Hua just stands in the position of a bystander and relays Fugui's story to the reader. The whole work looks at social life from the perspective of Fugui, deconstructs this grand historical era, and makes readers feel more real. Although *To Live* tells a sad story, it reduces the sensory impact of a series of deaths to readers through "I" narrating the story, but its shock effect is more lasting and achieves better artistic effect.

Narrative is more toward the folk. A prominent feature of the new historicism in narrative is its concern for the individual's living situation in the historical context. Therefore, when shaping the historical environment, it strives to reproduce the folk appearance truly and originally. Folk is composed of ordinary people, and the new historical novels are also concerned about these ordinary people. The book *To Live* chooses a young landlord as the protagonist of this historical period, and later he becomes an old peasant image with full flesh and blood, and readers can't help but feel some pity when they see him, telling the mediocrity and worldliness of human nature. In addition, Yu Hua also made full use of popular folk narrative ballads, standing in the position of the common people with the common language to describe the common people. Fully integrate the personality characteristics of different characters into the language, while paying attention to the language of characters close to daily life, adding a lot of slang and colloquial sayings in the dialogue. Such as Fugui's mother said, "the upper beam is not crooked, the lower beam is crooked," Fugui's wife was taken back to her mother's home when the mother said, "Do good" and so on. The use of these folk language and Yu Hua's vivid description of the life of fortune and misery make this work more in line with the preferences of ordinary people.

## 4. Conclusion

Literature has history, and the creation of a literary work is definitely not only a process of discovering and solving problems, but also a process of shaping and constructing social culture with various consciousness. If you want to fully understand a literary work, you must fully understand the era, society and culture in which it is located. Just like literature, the existence of human beings is also the result of a variety of factors. It is difficult for critics to break out of the shackles of "history" and the social ideology of their time to criticize the text, and readers cannot understand the connotation of literary works like people in the same period as the works. New historicism can help reconstruct social ideology on the basis of text. "The theory of new historicism surpasses the traditional theory of literary criticism that literary criticism is only the exploration of the original meaning of texts"<sup>[8]</sup> Although the criticism method of new historicism is still criticized for its one-sided emphasis on historical texts and neglect of the aesthetic nature of literary works, it is a new force in the field of literary criticism at the turn of the century. It has had a profound and sustainable impact.



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## **An Analysis of Habermas's Theory of "Intersubjectivity"**

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### **Abstract**

The shift from subjectivity to intersubjectivity is a major change in Western philosophy. With the continuous in-depth study of subjectivity, the research focus has changed from the relationship between subject and object to the relationship between subject and subject, and there has been a qualitative change. By tracing back Husserl's transcendental constitutive "intersubjectivity", Heidegger's existentialism "intersubjectivity" and Gadamer's linguistic "intersubjectivity", this paper explores the new value and significance of "intersubjectivity" constructed by Habermas. Habermas's analysis of Western society reflects his unique views. This paper will take the rationalization of communicative behavior and the "ideal discourse context" as the starting point to interpret the significance of his theory in shaping "intersubjectivity".

### **Keywords**

Intersubjectivity, Existential language, Rationalization of communication behavior

### **1.Introduction**

Since modern times, after responding to Descartes' subjective arousal of "I think, therefore I am", people have been continuously exploring the ideal of freedom and liberation. From Descartes' "I think, therefore I am" to Leibniz who pointed out "individuality" for the first time, Descartes' "in itself" subjectivity was transformed into a kind of "for itself" nature; Then Kant's functionalized self transforms Leibniz's entity into a transcendental function of consciousness; Hegel expanded the scope of Kantian self-consciousness from the idea that man can only posit the thing itself and the phenomenal world through hypotheses and beliefs to the "absolute idea" - self-consciousness as the entity of the universal thing. Since then, subjectivity has become a concern of western philosophers, and has expanded to ethics, sociology and ecology, and subjectivity has returned triumphantly.



However, since the 20th century, the scientific belief brought by Enlightenment has not brought people welfare, people have lost themselves in enjoying the convenience, prosperity and comfort brought by scientific and technological civilization, and have been alienated into things and machines, becoming a part of the production and circulation of big machines. Under the infinite expansion of the heart, people are isolated, and the meaning of being human is nihilized. Subject philosophy is confined to the entanglements of self-verification and universal effectiveness, and will eventually decline from prosperity to decline. In this process, the interconnectedness between subjects begins to emerge.

## 2.The origin and generation of Intersubjectivity theory

### 2.1Husserl's a priori constitutive "Intersubjectivity"

At this crucial stage of transformation, Husserl undertook the important philosophical task of opening up the field of mutual subjectivity philosophy. In the principle of "transcendental reduction" inherent in "phenomenological reduction", the intrinsic nature of the empirical self will inevitably lead to the cancellation of the other, and the cancellation of the other will collapse the theory that the world is an objective domain owned by all. How do we know that the world we live in now is not a purely subjective illusion of the ID? Therefore, while "phenomenological restoration" pushes the philosophy of subjectivity to the top, there is also a great paradox.

Husserl was aware of a fundamental opposition, which he articulated in his *Reflections on Descartes*: "What precedes and incorporates all objective realities of the world is the interplay of individuals beyond experience, that is, a collection of independent entities that communicate with each other in numerous ways." [1] Husserl gave Leibniz's monad a window to demonstrate the shape of myself as a monad in the inner world of myself.

Husserl further proposed the method by which he manifests himself - empathy. In his book *Pure Phenomenology and Its Philosophy*, Husserl argues that empathic actions and a deep understanding of others are important props for shaping one's self and experience. In his view, since others are fundamentally identical with themselves, interactions between people play a decisive role in constructing each person's perception of life experiences and others' perception of those same experiences. The continuous exchange of experience between the individual and his world creates an inseparable shared entity, the so-called monad community. It is on the basis of such a process that Husserl lays down a solid framework for the mutual relations between subjects.

### 2.2Heidegger's existentialism "Intersubjectivity"

Heidegger's discussion on inter-subjective relations is mainly divided into two stages, the initial stage is found in the book *Being and Time*. In this book, he argues that Dasein has two core



characteristics: one is "to exist" and the other is "to be self"[2][p51]. The so-called ex-istenz, ex stands for externalization, while da in Dasein stands for expansion, symbolizing an external manifestation of existence. This externalized expression is the fundamental characteristic of Dasein, and this characteristic takes on a quality of returning to the self. The nature of the ego means that the concept of man Heidegger wants to explain is individual and special beings, rather than the traditional capitalized man. The framework that exists here is fraught, and the anxiety depends on time, which is the blooming of the past, the present and the future, while space is built on the basis of time and is dominated by time. If the space-time of the real world is broken from the space-time of the essence, my encounter with this world will be nothing. The fundamental character of the existing thing is maintained by itself. Once the fundamental of existence is lost, the discussion of existence based on Heidegger's philosophy cannot escape the limitation of subjectivity.

Thus, Heidegger's ontological philosophy has changed. In the process of exploring the outcome of object-to-object (i.e. artistic creation), Heidegger argued that "cause is the existence of those who exist in the world... The totality of cause itself ultimately goes back to a 'what to use'." [2][p98] Heidegger thought deeply about the essence of things from the practical point of view. This kind of thinking leads to the loss of the physical property of things, and the usefulness as the theoretical basis of this existence makes it impossible to analyze the essence of things. Therefore, in the chapter of the Origin of Works of Art, Heidegger focuses his attention on the works of art themselves, and expounds the dialectical relationship of how the world is formed on the earth and how the earth appears in the world. The world appears as self-manifested openness, while the earth appears as an unfathomable, supporting and closing existence. Heidegger went far beyond this, and in *Codex Philosophiae* he went on to explore the world and the earth described in the *Origins of Art* (in the case of the temple, which contained the divine and the human) and incorporated them into the event of the return of the true being to the self. Thus, Dasein is transformed into this - Da-sein, which is no longer man's independent existence, but the form in which man unfolds into a certain state. In the *Draft of Philosophy*, Heidegger changed the concept that space was violently controlled by time in the early period, and turned to the true view of time and space by juxtaposed space and time. The world, earth, gods, people, etc. form a whole in the space-time infrastructure, thus completing the intersubjectivity of man and the world, and thus the profound meaning of existence can be truly constructed.

## 2.3 Gadamer's linguistic "Intersubjectivity"

Gadamer connects language with the world, language with understanding, and language with history in exploring the essential relationship between language and existence. This paper proposes a new perspective of language research, and extends the concepts of "integration of horizons", "language games" and "history of effects" on this basis. It rejects the influence of language alienation as a tool, and reveals that language, as an intermediary of understanding,



should be a dialogue between subjects, reflecting the intersubjectivity of language in many ways.

In the relationship between language and the world, he proposed that understanding is to fall into a conversation, a conversation of "becoming what we are" between subjects, and conversation is the expression of intersubjectivity. There is no condition for the two sides of the dialogue to impose each other's views on each other, and both the understanding subject and the understanding object are equal subjects. The two engage in dialogue and eventually surpass each other and reach an agreement. In the understanding, Gadamer also put forward the "fusion of vision", affirming people's potential understanding. On this basis, the self-vision and other people's vision communicate, merge into a new vision, and intersubjectivity is thus revealed. Gadamer's "language game" raises intersubjectivity to another level. In Gadamer's view, "understanding" itself is a process of language game. The main body of the game is the game itself, which is the language. The participants in the game are dominated by the game, and there is no situation of mutual domination by the participants. In the relationship between language and history, Gadamer opposes the historical thinking assumed by historicism, and thinks that the study of history cannot discard its own historicity, but is a kind of visual fusion effect history. In this kind of effect history consciousness, it reflects the fusion of personal vision and historical object vision. It is not who conquers who, but in a kind of dialogue, it constantly pushes its own vision to form a new vision, and also forms a new understanding of the object subject. History has vitality in this new understanding, so this is also a manifestation of intersubjectivity.

## **2."Intersubjectivity" -- as the basis of rationalization of communicative behavior**

The "turn of philosophy of language" in modern and contemporary Western philosophy is regarded as an epoch-making change in the field of philosophy, in which the research focus of modern philosophy is no longer following the traditional model of the relationship between subject and object, but tends to solve the cognitive problems through the identification of meaning and the interpretation of speech. This philosophical turn appears in various schools of philosophy, especially in the position of Habermas, who favors theories such as Gadamer's that view language as an instrument of insight and cognition. The turn of contemporary Western philosophy of language inspired Habermas to place language in a larger social context to understand. At the same time, Husserl's "phenomenological reduction" and Heidegger's existentialism showed the drawbacks of philosophy of consciousness, which gave rise to Habermas's communicative behavior theory based on intersubjectivity. Compared with Husserl, Heidegger and Gadamer, Habermas' intersubjectivity has more realistic significance.

By criticizing the philosophy of will and the concept of reason put forward by Weber, Habermas makes an in-depth analysis of the causes of internal conflicts in modern western society. These



conflicts, he argues, do not stem from inequalities in the fields of production and distribution, but from systematic intrusion into the world of everyday life - a phenomenon of "colonization" that leads to alienation of culture from everyday practices and loss of values. People lose the foundation of trust, the relationship between people falls apart, and the communication between people is distorted and alienated, so the communicator falls into great pain. Therefore, only when the rationality of communication is rebuilt, can the field of our daily life be revitalized again, so that the connection between the synergy and the understanding nature of individual interaction mediated by verbal communication can be extended again, paving the way for the foundation of social development.

Habermas defines communicative behavior as follows:

- a. Interaction is mainly carried out through communication, and the rationalization of communication activities is to realize understanding and resonance between people through communication, with the aim of ultimately establishing an institutionalized framework for free interaction and communication.
- b. The essence of communication is the pursuit of mutual understanding, so the realization of rationality in the communication process should be based on the relationship between the participants. The essence of measuring whether communication behavior is reasonable is to look at the strength of the relationship established between the participants based on mutual understanding, that is, it depends on the understanding interaction formed in the absence of compulsion.
- c. Communication activities are carried out with the help of signs or words as the intermediary, so the rationality of communication activities is reflected in its verbal characteristics. Through verbal communication, various behaviors are harmonized, aiming at building and optimizing the connection between people, and achieving the rationalization of actions in the process.

According to the above definition, the so-called rationalization of communicative behavior refers to the behavior that appears in the form of dialogue, takes symbols or language as the medium, has intersubjectivity, and the participants should abide by the common social norms. How to achieve intersubjectivity is embodied concretely in Habermas' communicative behavior theory.

### **3.Realization of "intersubjectivity" -- Construction of ideal discourse context**

According to Habermas, in order to cure the ills of modern western society, it is not from political action or system to solve the problem at all, but from the living world to rebuild the social foundation with normative consensus. Normative consensus is formulated through communication behavior, and the key of communication is dialogue, so how to make all kinds of demands put



forward by participants in the dialogue can be equally regarded as negotiation objects is an important starting point for solving the colonization of the living world. If the communicator can achieve that in addition to exploring the truth, all other ideological motives and personal desires and instrumental rationality can be excluded, and through free and equal debate, new ideas can be obtained under the criticism of old ideas, then "intersubjectivity" may really be realized.

Based on this, Habermas established his own unique philosophy of language - universal pragmatics. By "universal" it indicates the basic logical rules that people follow in their speech. Universal pragmatics is concerned not only with human speech ability, but also with human coordination ability based on mutual relations. In other words, according to Habermas, a successful verbal act is not merely the utterance of grammatical sentences, but more important is "the ability of both parties to enter into a mutually agreeable interpersonal relationship"[3][p115]. At the same time, Habermas put forward: "A communicative and successful speech act, in addition to the comprehensibility of linguistic expressions, also requires the participants in the communicative process to be prepared to achieve understanding, and requires them to raise the validity requirements of authenticity, sincerity and correctness and meet them mutually."[4][p32] That is, the speaker must relate what is said to the physical world (external reality), the psychological world (inner thoughts), and social norms (community rules). Only in this way can we achieve understanding and communication with the other subject, that is, "everyone who participates in the argument in general can, in principle, reach the same judgment on the acceptability of the norm of action."[5] In other words, the speaker must be truthful in his or her views and convince the audience of his or her sincerity. At the same time, the speaker also needs to show that the content of his speech is in line with the social norm system, so that the speaker and the audience can establish an intersubject-based communication. In conclusion, Habermas concluded that the basis for the effectiveness of speech is that participants can communicate with each other as equals. However, Habermas further proposed that the communication context in daily life is often in an alienated background world, and the resulting communication is the result of ideology. In order to break this deadlock, Habermas proposed to build an ideal discourse context.

The so-called "ideal discourse context needs to meet the following conditions:

- a. Both parties shall engage in language acts on the basis of equal communication, and neither party shall have the opportunity to speak exclusively.
- b. In terms of equality of opportunity, both parties engaged in language acts similar to explanation, explanation, refutation, the other party may not strike or scold.
- c. Both parties have the same right to use language to understand each other.
- d. Both parties have the same right to use the communication behavior based on the validity of language, in order to avoid one party having the norms and privileges to constrain the other party.

The construction of "ideal discourse context" can make both participants get rid of the situation



dominated by subject and object, so that both parties can communicate without control, repression or encroachment consciousness, so as to get rid of the suppression of communication distortion. In other words, if the communication behavior is placed in the "ideal discourse context", the imprisonment of ideology on people can be relieved, and people's alienated behavior can be corrected, and then the communication behavior can reach the maximum rationalization degree.

## 4. Conclusion

In the context of capitalist society, Western rationalism develops into systematic instrumental rationality, which as a system separates itself from reality and tries to control people. Starting from the understanding of rationality, Habermas put forward the view of communicative rationality, infiltrated the design based on rationality as the premise of communication, led people to actively criticize the consciousness of social phenomena, advocated the solution of the dilemma of subjectivity through intersubjective communication, and further promoted the perfection and development of intersubjectivity.

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## **An Analysis of the Images of Small Towns in Early Chinese Films**

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### **Abstract**

Spring in a Small Town and February in Early Spring are both important works in the history of Chinese early cinema, and their common point is the use of small town imagery in different forms. This paper analyses the reasons for the unique charm of "Small Town" works from novels to films and TVs, and analyses the way of using small town imagery and its significance in the two films as an example, because they share the gene of the "cruel language" of reality. Since both films share the gene of "cruel language", it is meaningful to take the values conveyed by the images of small towns as a typical practical proof.

### **Keywords**

Small Town Imagery Spring in a Small Town, Early Spring and February Small Town Literature

The old, localised and closed town is looking forward to the sprouting of a new style, which will eventually lead to a sad separation: the disappointment of being separated from the source of local consciousness after it has been enlightened and dispersed, or the thinness and heartlessness of the old people who are left behind after the newcomers run away together to a place where they want to go to the gods. Spring in a Small Town" is centred on a small town in ruins, but it is an inward look at the attitude of marriage that has survived everything and has always been faithful to one person, and the national sentiment of rebuilding the family and protecting the country. It also hopes that the spiritual power of traditional Chinese Confucian culture and the austere spirit of Chinese intellectuals in their choice of ambition and behaviour will provide us with a new possibility. The Early Spring and February is also a small town and applies the special cultural symbol of Hibiscus Town, which is well versed in the phenomenon of cultural change, and makes a feasible fable for intellectuals at the time of the first warmth and the first cold. Using the love narrative as a political metaphor, this kind of uncertainty and choice of being confined to the small



world of the individual and focusing on the suffering of the social reality, struggling in the gap between the old-fashioned and the change, appears important and valuable.

## **1.From Literature to Film and Television, Analysing the Reasons for the Unique Appeal of "Small Town" Works**

In the history of Chinese and even world cinema, there is no clear classification of "small-town cinema", and the closest thing to it is the film and television works of Jia Zhangke and other contemporary film artists, who use a certain town to carry the narrative and overall emotion in a typical style of cultural nostalgia. However, in the history of Chinese literature, represented by writers such as Guo Moruo and Wang Zengqi, there is a unique type of literature called "Small Town Literature", which is different from urban literature and vernacular literature. The combination of elegant and sincere literary language and folklore, close to modern daily life, but also flowing with the legacy of classical writing, makes this kind of prose-based "small town literature" works full of vigour.

### **1.1The Personalisation of Small Town Imagery**

Whether it is "small-town" films or the aforementioned "small-town literature", the reason why they have not become mainstream but still have their special charm should be attributed to the personal and private nature of such works. Taking literary works that have already become a genre as an example, Mr Yu Xuelei believes that personalised writing mainly refers to the author's spiritual gesture, and that personalised writing should include "the writer's personal insights at the spiritual level of ideology, culture, morality and philosophy, which give him or her the uniqueness of observing, introspecting and expressing his or her own life." This kind of personalisation enables writers and film creators to focus on the structural characteristics of the basic space and the state of existence of ordinary life, or classical warmth, or calm and sharp, all of which are internalised in the heart of the personal emotional experience. Writing small stories with big feelings and small landscapes with big perspectives is the method; with personal life experience as the background colour and unique "small town" as the main element, coupled with unique conceptual output, cultural and artistic works are the key to standing in the forest of the world's cultures by achieving coherence and integration in the aspects of theories, thoughts and abilities.

### **1.2The Humanity of Small Town Imagery**

Chinese contemporary film and television creators, represented by Jia Zhangke, are good at using the element of small towns, and the reason for this stems from the specificity of the spatial imagery of small towns, which constructs a humanistic dream through the spatial landscapes of old towns and old houses that are loaded with nostalgic sentiments. The two works cited in this paper, *Spring in a Small Town* and *Early Spring* and *February*, share the common structural feature of using "small town" imagery. A city is not just a collection of inhabitants or an aggregation of social and public facilities, but also, to a greater extent, a product of human attributes, distinguishing itself from simple material phenomena and artificial structures, and becoming a



place where various traditional rituals and moral norms can be found. a whole of various traditional rituals and moral norms. These small towns, without the glamour and hustle and bustle of the metropolis or the roughness and vulgarity of the backward places, are the optimal choice for constructing the humanistic dream. It is precisely because of this unique humanism and compatibility that the elements of "small town" and the imagery of "small town" become unique in the creation of literary and artistic works. It is because of this unique humanity and compatibility that "small town" elements and "small town" imagery become unique and attractive in the creation of literary and artistic works.

## **2.Small Grey Towns in a Landscape of Ruins in "Spring in a Small Town"**

The warm spring town is filled with grey sentimental mood, "Spring in a Small Town" is the dilemma of the deep marriage abyss and the redemption of love, it is a memoir that shows the dilemma of Chinese marriage relationship and love and righteousness, it is a memoir that shows the dilemma of Chinese marriage relationship and love and righteousness, and it is a memoir that writes down Fei Mu's attitude towards Chinese culture under the violent impact and erosion of the western culture, and the Yulin became the spokesman of the intellectuals at that time who were in a dilemma to express their hopes and longing for the coming of the spring. The jade pattern becomes a spokesperson for the disoriented intellectuals of the time, expressing their hope and longing for the arrival of "spring", which is also realised in the return of the Confucian philosophy of order and the unique connotation of cultural emotions underfoot.

### **2.1A sense of family and country in a small ruined town**

The word "small town" is significantly reflected in the title of the film, which exists in the form of a ruined landscape throughout the narrative process and leads to a deeper cultural meaning, where the sense of defeat and desolation is not only nostalgia, but also brings out a sense of the country's prosperity and the nation's state of being in disarray. The sense of "reconstruction" hidden under the ruins of the building is a homogenisation of the family and the country, reflecting the nationalised character of China. The ruined state of Dai's house is a testimony of China's special historical period. The dilapidated city wall blends in with the grass and trees to highlight the sense of abandonment, not only the broken walls, but also the characters' painful experiences in the past have become part of the ruins, but behind the dilapidated wall is the family and country sentiment hidden in the bones of the people of the country. At the time the film was shot, China was in an era of transition between the old and the new, and the ruins, as a traditional image, embodied the beauty of decay with their dilapidation, and reflected the fact that people would rebuild their homes on these ruins.

### **2.2Fragmented emotions in a small ruined town**

Leaving aside the film about the "small town", its own posture is inevitably with a sense of old



closure, obsessive stubbornness, in the sense of self-consciousness does not figure new, do not seek change, to some extent, is tantamount to a kind of self-marginalisation and difficult to emotionally integrate, and ultimately become either intentional or unintentional escape and dispersal. Dai Liyan's sentence "My body is as bad as Dai's house" contrasts people and objects, feelings and scenes, and what is broken is not only the walls and tiles of Dai's house, but also a metaphor for Dai Liyan's body and mind. Theoretically and morally, he is powerless over his body, powerless over the emotions he cannot retain. Yulin walks on the deserted and quiet city wall, which holds the thousands of sorrows she cannot express; Dai Xiu walks on the city wall that connects to the faraway place, suggesting her inner escape from the small town and her yearning for the outside world. The city wall is a barrier, on one side is the closed small town, on the other side is the endless world, the dilapidation of the city wall makes the original complete closure of the small town broken, and makes people look forward to freedom.

Failed and desolate Dai House, the old deserted city walls are waiting for reconstruction, Dai Liyan miss the old prosperity want to build "home", the nation is in a state of disarray to build a "country", home and country, family and national, family and national, the guardianship of the homeland is also a manifestation of the national reconstruction of confidence and the spiritual attitude of the mission. The protection of the homeland also reflects the confidence of the people of China in the reconstruction of the country and their spiritual attitude of not to be ashamed of their mission.

### **3.Hibiscus towns that can't escape from "Early February"**

The small town in "Early Spring and February" is named Hibiscus Town, which appeared as a special cultural symbol in early Chinese cinema. In the special context of the dichotomy between the ancient and the modern, the Chinese and the foreign, this town seemed to be a place of peach blossom and silence, isolated from the world and the dusty countryside. Hibiscus has always been a symbol of ideal quality and personality for generations of Chinese literati and intellectuals. But this is not an isolated island, it is swept by the waves of the era, and at the same time, it is crushed by the wheel of history, thus creating a complex state, the essence of the backwardness of tradition in the examination of the shortcomings of the same time, while retaining the spiritual core of the culture, and in the process of absorbing the new things to discard the dregs of the unsuitable, a special environment, the love story can not help but become a metaphor for politics. Under special circumstances, the love story cannot help but become a metaphor for politics.

#### **3.1 Emotions of interveners entering a small town**

Xiao Jianqiu was a representative of the intellectuals after the tide of the May Fourth Movement receded, holding high the banner of emancipation, but the history of that time was not enough to support their spiritual core. At the time of the aftermath of the wave, it was difficult to find his spiritual home and place of conversion like a rootless drifting weed. At this time, Furong Town, the so-called special existence in his heart, became the optimal choice to soothe the trauma and calm the agitated soul. As a new immigrant and an intervener of the small town, although he is respected as a representative of the advanced power, the "quietness" of the small town is a false proposition, and naturally his soul cannot be converted, thus the problem of identity will be more and more prominent. The anxiety and confusion of "who am I", "where do I come from", and



"where do I go" forced him to look for a narrow concept as the kernel of his identity. Xiao Jianqiu is thus invited by a friend to teach, and in the children's classroom, he gains a strong sense of identity and discourse through powerful output in the form of education, and the positive form of educational transmission that can only be achieved with the use of blood and flesh in politics is realised. However, due to the inability of the intervener's identity to return, he or she will eventually return to the emotional experience of loneliness and uncertainty in life.

### 3.2 The Intellectual Metaphor of Escape from Small Towns

The whole film is based on the love narrative of Xiao Jianqiu, Tao Lan, and Wen's wife as the backbone, the small town as his habitat, Xiao Jianqiu represents foreign civilization, Wen's wife symbolizes the traditional idea of conservative concepts, and Tao Lan, as the focus of the narration, is a change from the traditional concept of women being at the bottom of the pyramid of feudal ethical order, and the characters on screen are mostly in the form of silence or passive, and her character setting is different from that of the traditional women. Her characterisation is also different from traditional women's subtle and introverted nature, exuding the vigour and vitality of an intellectual woman. The setting and emotional connection between the three is a symbol of the conflicting socio-cultural and psychological structures of the time, and the inability of the interveners is evident in the film's plot. One scholar, speaking of the contradictions between the characters and their emotional attitudes in *Early Spring* and *February*, describes the contradictions in Chinese society represented by the three of them as follows: "The introduction of new ideas and uncultivated ignorance, the young people who are hesitant and want to make great achievements, but they become the remnants of an empty talent that cannot be utilised, and the pioneers who have broken through their brains in the course of searching and the old society that is dead and talking to each other." The blending of old and new ideas appears in the emotional phenomenon, the plight of the intellectuals is like Xiao Jianqiu, who is wandering between two women, and will eventually lead to a sad escape.

The commonality of the works with small town as the typical image is that they stand on the dimension of the whole mankind, and with their unique construction of the sense of place, they take the small town as the point of view to show the horizontal cross-section of the society, and their ideological value and deeper meaning do not only remain in the nostalgia and attachment to the homeland, but also base on the base of the development of the society to make the co-temporal research. It seeks the exit from the real dilemma, discusses the awakening of cultural consciousness, and presents the modern and contemporary construction of China's image at different stages, and the values conveyed through the imagery of small towns in the films *Spring in a Small Town* and *Early Spring* and *February*, which share the common reality of the "brutal language" gene, are the typical practical proofs of this.

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## Research on International Communication Strategies of Idioms and Allusions in the Digital Age<sup>①</sup>

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### Abstract

Analyzing the current situation of the communication of idiomatic allusions in the digital age, determining the research direction and goal of the international communication of idiomatic allusions, and innovating the strategy of international communication of idiomatic allusions can give new life to idiomatic allusions in the context of globalization, enhance the international influence of Chinese traditional culture, contribute to the protection and development of the world's cultural diversity, and also provide a reference for the globalization of the communication of other cultural elements.

### Keywords

Digital Age, Idioms and Allusions, Cross-cultural Communication, Communication Strategies

### 1. Introduction

In the digital age, it has become more and more common for people to obtain information and learn knowledge with the help of mobile phone software. According to the China Network Audiovisual Development Research Report (2024), as of December 2023, China's network audiovisual user scale reached 1.074 billion people, and the usage rate of Internet users reached 98.3%.<sup>[1]</sup> Accordingly, cultural digitisation has become a major trend in cultural development.

Idioms and allusions are not only numerous, but also have distinctive Chinese cultural characteristics, which make them not only a treasure of language, but also an important window to understand Chinese history and traditional culture. Nowadays, there are a lot of application software developed to spread the idiom culture, such as "Idioms Dictionary", "Idioms Dissipation", "Idioms Solitaire", "Idioms There are more than 50 apps of tools and games with themes such as "Idioms Dictionary", "Idioms Dissipation", "Idioms Solitaire", "Idioms Guessing", "Idioms

① [Project] This paper is one of the phase results of the research project of Humanities and Social Sciences of Shandong Province in 2023, "Research on Digital Innovation and Development of Qi Idioms and Tropes under the Perspective of 'Two Creations'" (2023-WHLC-060), and the research project of Zibo Social Science Planning in 2023, "Research on Popularisation of Qi Culture under the Perspective of 'Two Creations'" (23ZBSK055).



Breaking Through", "Idioms Contest" and so on. On platforms such as Jitterbug, Shutterbug, WeChat Video, and Himalaya, "Tell Idiom Stories to Children", "High Frequency Idiom Interpretation", "Daily Idiom Accumulation", "Travelling with Idioms", "Travelling with Idioms", and so on. Audio and video resources such as "Travelling with Idioms", "Idioms for Ears" and "Famous Historical Figures and Idioms" also abound. Domestic audiences have a natural affinity for Chinese culture and enjoy abundant audio-visual resources, so their familiarity with and acceptance of idioms and allusions are high. Foreign audiences, however, do not have such advantages and conditions, and therefore have little knowledge and awareness of idiomatic allusions, and the development of multilingual software for idiomatic allusions is almost nil.

The 2024 Government Work Report proposes to "vigorously develop the cultural industry," "deeply promote the national cultural digitisation strategy," and "carry out the 'Artificial Intelligence + ' action." [2] Riding on the east wind of this policy, studying the laws and characteristics of the international communication of Chinese traditional culture, mastering the discourse expression in digital form, making use of the interactive characteristics of digital media, and innovating the international communication strategy of idiomatic allusions with distinctive Chinese characteristics not only help to enhance the influence of Chinese culture in the world, strengthen cultural self-confidence, and enhance the soft power of the state's culture; it also helps people from different countries in the world to understand and appreciate Chinese traditional culture better, and promotes intercultural understanding and appreciation between different cultures. It also helps people all over the world to better understand and appreciate traditional Chinese culture and promote exchanges and understanding among different cultures; it also helps to maintain global cultural diversity and cope with the challenge of cultural homogenisation; and it helps to drive the development of tourism, cultural and creative products and other related industries, to empower urban upgrading by culture and to stimulate the growth of the regional economy.

## 2.The Current Status of the Dissemination of Idiomatic Tropes in the Digital Age

Idioms and allusions and stories have similar communication characteristics, and the impact of digital media on the dissemination of idioms and tales is generally positive, but there are many challenges to internationalising their dissemination, and opportunities for development should be seized.

### 2.1 Characteristics of the dissemination of idiomatic allusions in the digital age

Idioms and allusions are rich in content and widely used, usually with clear meanings and usage scenarios. Compared with other intangible cultural heritage, it is easier to achieve digital transformation.

Digital media have enabled the dissemination of idiomatic allusions in multiple forms, including not only traditional written and oral methods, but also pictures, audio and video.

Idioms and allusions are often used in books, literary works and daily conversations, as subjects or inspirations for paper-cutting, painting and ceramics, as literary concepts and artistic concepts for the creation of opera scripts, for the design of architectural reliefs and the creation of murals, for the creation of sculptures and curiosity stone art in parks or cultural venues, for presentations in conjunction with national treasures and related cultural relics on display in museums, and for



school education in the form of textbook illustrations and stories, as well as in classroom teaching. The core ideas and cultural connotations are usually presented with scenes and innovative applications of digital technology.

## 2.2 Impact of digital media on the dissemination of idiomatic allusions

**Innovative forms of dissemination.** Through the technology of "artificial intelligence plus", new and unique forms of dissemination full of the flavour of the times, such as digital display and meta-universe experience, have appeared for idiomatic tales, attracting the interest of more people, especially the younger generation.

**Accelerated dissemination.** The characteristics of digital media enable idiomatic allusions to be disseminated quickly around the world, increasing the efficiency of dissemination.

**Expanded educational pathways.** Digital media not only provide new ways for young people to learn idiomatic allusions, but also help to increase interest in learning and learning results.

**Driving industrial development.** The dissemination of idiomatic allusions is organically combined with the construction of urban cultural brands, which can drive the development of related industries such as tourism and cultural and creative products, empower new quality productivity and transform the mode of economic growth.

**Promoting cultural exchanges.** The popularity of digital media has facilitated the exchange and integration of different cultures, enabling idiomatic allusions to be disseminated and understood by the world in the context of globalization.

**The user experience has been optimized.** Intelligent voice and game interaction make the dissemination of idioms and allusions more vivid, with stronger user participation and deeper immersive experience.

**Innovative ways of transmission.** Digital media offer new possibilities for the transmission of idioms and allusions, giving traditional culture a new lease of life in modern society.

**Impact on traditional perceptions.** The digital media create massive amounts of information, which has a subversive impact on traditional values, aesthetics and cultural choices. For example, Internet literature is a younger form of reading in the digital age, and although it is mostly based on ancient times, it tends to place greater emphasis on the pursuit of individual values, and this cultural torrent of modern values has had a huge impact on the notion of collectivism conveyed in traditional culture.

## 2.3 Challenges to the International Dissemination of Idiom Tropes

**Cultural differences.** It mainly contains differences in values and beliefs, non-verbal communication, social structure, concept of time, communication style, work habits and business etiquette, contextual understanding, educational background and knowledge level. Idioms and allusions are strongly characterized by Chinese culture, and the stories behind them and the ideas embedded in them may be difficult to understand for international audiences from non-Chinese speaking backgrounds.

**Language barriers.** Language differences often impede communication. Even when a common second language, such as English, is used, there may be differences in accent, speed of speech, choice of vocabulary, etc., which sometimes lead to misunderstanding or miscommunication. Moreover, Chinese expressions and grammatical structures are quite different from many other languages, and the original colours can easily be lost if directly translated. <sup>[3]</sup>

**International public opinion environment.** The current fierce struggle for international public opinion and China's relative inexperience and lack of strength in international communication can



affect the correct communication and acceptance of idiomatic allusions.

Global communications order. The current global communication order is still dominated by Western countries, with China's voice gradually amplifying, often seen by those countries as a challenge to the existing order.<sup>[4]</sup>

## 2.4 Opportunities to be Grasped for the International Dissemination of Idiom Tropes

National status. As China's position on the international stage grows, the changes in the geo-economic landscape brought about by globalization have also created good opportunities and conditions for the international dissemination of Chinese culture.

Technological progress. The development of modern information technology, especially the rise of digital media, has provided a new platform and new ways for the innovative dissemination of idioms and allusions.

Path innovation. By innovating the way idiomatic allusions are disseminated and told, the effectiveness of international communication can be effectively enhanced, and international discourse power can be formed that matches China's comprehensive national power and international status.

Cultural exchange. As the demand for multicultural exploration and understanding increases among people from all countries, one of the quintessential elements of traditional Chinese culture, the "idioms and allusions", is increasingly unleashing its unique attraction and serving as a bridge for cultural exchanges.

Although there are numerous paths and various forms of digital communication of idioms and tales, there is still a lack of content with modern creativity and contemporary gravity, and the conditions for realising international communication are obviously insufficient. In order to keep the idioms and allusions alive and promote the spread and influence of traditional Chinese culture globally, combining modern technology and innovative thinking, deepening the digital idioms project, enhancing user experience and innovating communication strategies is the way to go.

## 3. International Communication Strategies for Idiom Tropes in the

### Digital Age

The development of digital civilisation has provided new opportunities for the international communication of idiomatic tales. Dealing with the relationship between digital civilisation and national communication capacity is crucial to building a discourse system for Chinese culture in the new era and formulating a diversified and three-dimensional strategy for the international communication of idiomatic tales.

#### 3.1 Utilise social media platforms.

Achieve content innovation. Transform idiomatic allusions into concise and interesting forms of content that can quickly attract users' attention and are suitable for social media dissemination, such as short videos, illustrated posts or interactive stories. Enhance visual presentation. Use moving images, comics or illustrations to enhance the visual impact and memory of idiomatic allusions. Encourage participation and interaction. Increase the spread of idiomatic allusions through user voting, commenting or sharing. Combine education and entertainment. Use riddle games, idioms solitaire and other forms to make the learning of idioms and allusions more vivid and interesting. Promote cross-cultural communication. Provide translations and explanations of idiomatic allusions for international audiences to help them understand the cultural meanings and



stories behind the idioms. Develop influencer collaboration. Collaborate with opinion leaders or bloggers on social media and use their influence to promote idiomatic allusions. Create usage hashtags. Create and use specific hashtags on topics to make it easier for users to search and discuss relevant content, while also expanding the reach of idiomatic allusions. Regularly update the content. Form a feedback mechanism.

## 3.2 Storytelling and contextualised approach to teaching idioms.

Creating situations. Design real or fictional contexts in which the idioms are placed. These situations should be related to the meaning and application of the idioms and help learners understand and remember the idioms in real contexts. Storytelling. Use vivid stories to explain the origin and meaning of idioms to attract learners' attention and help them connect with the idioms on an emotional level. Role-playing. Through role-playing activities, learners can experience first-hand the use of idioms, enhance the sense of participation and experience, and make the memory of idioms more profound. Image and video aids. The use of images, comics or video materials to assist teaching makes the idiom stories and situations more intuitive and vivid. Interactive discussion. Encourage learners to participate in discussions and share their understanding and experience of using idioms. Promote collision of ideas and help learners understand idioms from different perspectives.<sup>[5]</sup> Case study. Provide specific cases of idiom use, analyse the application of idioms in specific contexts, and help learners understand the practical use and effect of idioms. Creative writing. Encourage learners to do creative writing and try to use idioms appropriately in texts. Help learners consolidate their memory and improve their ability to use idioms. Game-based learning. Design games such as charades and idiom solitaire to make the learning process more interesting and attractive. Feedback and correction. Provide timely feedback to correct learners' misunderstanding or improper use of idioms to ensure that they can correctly grasp the meaning and usage of idioms. Cultural background introduction. Teaching idioms in conjunction with their origins and cultural background adds cultural depth so that learners can understand and appreciate idioms on a cultural level.

## 3.3 Development of interactive multimedia content.

Interactive storytelling application. Develop an application that contains an idiomatic story that allows users to learn idioms through an interactive experience. For example, users can select different storylines to advance the story and provide explanations and sample applications of idioms at each story node. Augmented Reality (AR) Experience. AR technology is used to bring the idiom stories and characters into the real world. Users can use their mobile phones or tablets to interact with virtual characters or trigger live performances of idiom stories at specific locations. Online idiom games. Design online games, such as Idiom Fill-in-the-Blank, Idiom Solitaire or Idiom Guessing Puzzle, to allow users to learn and apply idioms in the game. These games can be played alone or against friends or other players online. Virtual Reality (VR) Idiom World. Create a virtual reality environment that immerses the user in a world full of idiomatic stories. Users can interact with the environment through head devices and handheld controllers to gain insight into the origin and meaning of each idiom. Social Media Challenge. Launch idiom challenges on social media platforms and encourage users to post videos or pictures of themselves using idioms. Not only can this increase the spread of idioms, but it can also improve users' understanding and memory of idioms. Digital teaching materials and courses. Develop digital idioms teaching materials and courses that contain interactive exercises and quizzes to suit different learners' levels and provide instant feedback and progress tracking. Online forums and communities. Establish



online forums or communities for people interested in idioms to exchange ideas and share experiences, and promote international exchange and learning among idiom enthusiasts. Live Lectures and Seminars. Organise live online lectures and seminars, inviting experts to explain the history, cultural background and practical application of idioms. Participants can ask questions or interact with the lecturers in real time through comments. Personalised Learning Path. Using big data and artificial intelligence technology, provide personalised learning paths and recommended content for users, who can adjust the content difficulty and topics according to their interest, level and learning history. Cross-cultural co-operation projects. Collaborate with educational institutions or creators in other countries and regions to develop interactive content in idioms covering multiple languages and cultures to promote cultural exchange and understanding. [6]

### 3.4 Innovative means of communication based on artificial intelligence technology.

Intelligent translation and language processing. Artificial intelligence can provide instant and accurate multilingual translation services to help non-native Chinese speakers understand the meaning and usage of idioms. Natural language processing technology can also analyse idioms in context to ensure the accuracy of translation and the communication of cultural connotations. Personalised content recommendation. Through user behaviour analysis, AI can recommend idiomatic story content suitable for the interests and needs of international audiences with different cultural backgrounds, improving user engagement and content dissemination. Interactive learning experience. Develop interactive games or apps that allow users to learn idioms in an entertaining way, e.g., by completing idiom-related puzzles and game tasks to gain a deeper understanding of the meaning of idioms. Application of social robots. Social robots can be used as communication subjects to post and discuss idiomatic stories on international social media platforms, increasing the international exposure of idioms. They can simulate the behaviour of human users and participate in the discussion of major international issues, making the dissemination of idiomatic allusions more vivid and extensive. Data analysis and optimisation. Artificial intelligence can help media platforms understand which idiomatic stories are more popular by collecting and analysing a large amount of user data, so as to optimise content production and communication strategies. Augmented Reality (AR) and Virtual Reality (VR). Combining AR and VR technologies, AI can create an immersive idiomatic storytelling experience that makes users feel as if they are in the story, enhancing memory and experience. [7] Speech Recognition and Synthesis. Speech recognition and synthesis technology can help non-native speakers of Chinese to correctly pronounce and understand idioms, and even read aloud idioms in different languages to promote cross-cultural communication. Intelligent education platform. Developing intelligent online learning platforms, combining with AI technology to provide personalised learning paths and feedback to help users better learn and master idioms. System governance and technological innovation. Strengthen system governance, continuously improve the intelligence level of the media's own platform, and promote the deep integration of international communication capacity building and artificial intelligence development. Cross-cultural cooperation. Cooperate with organisations in other countries and regions to jointly develop idioms and allusions dissemination projects covering multiple languages and cultures, and use AI technology to achieve seamless cross-cultural connection. Automatic generation of creative content. Using the creative ability of AI, poems, stories or paintings containing idioms and allusions will be automatically generated to provide novel cultural experiences for international audiences. Real-time interaction and feedback. Real-time interaction



with users is realised through AI technology, responding to users' questions and feedback in a timely manner to improve the efficiency and quality of idiomatic allusions dissemination.

### 3.5 Construction of a multilingual idiomatic database and translation system.

**Requirements analysis and planning.** Determine the target user groups, main functions and required language varieties of the database and translation system, and do the subsequent design and development work. **Data collection and collation.** Collect data on idioms in various languages, including their literal meanings, sources, usage scenarios, common usages, etc., while ensuring the accuracy and reliability of these data. **Database design.** Design a database structure suitable for storing multilingual idioms and their related information. Consider how to organise the data for easy retrieval and management, and ensure the expandability and flexibility of the database. **Translation system development.** Develop a system that supports the translation of multilingual idioms. This includes rule-based translation modules, statistical-based machine translation engines, or neural machine translation models. **Cultural Adaptation Processing.** Idioms usually contain rich cultural connotations, and direct translation may not be able to convey their true meaning. Therefore, the translation system needs to be able to recognise and adapt to the use of idioms in different cultural contexts. **User interface design.** Design an intuitive and easy-to-use user interface so that users can easily query idioms, get translations and use other functions. **Testing and optimisation.** Evaluate the performance and accuracy of the system through internal testing and user feedback, and make necessary adjustments and optimisation based on the feedback. **Knowledge updating mechanism.** Establish a mechanism to regularly update and expand the database content to keep the system content current and rich. **Security and privacy protection.** Ensure that user queries and interactive data are properly protected, following relevant data protection regulations. **Cross-platform compatibility.** Consider the cross-platform compatibility of the system so that it can run on different devices and operating systems. **Internationalisation and localisation.** In the design and development process, consider the language habits and typographic norms of different regions to achieve internationalisation and localisation of the system. **Co-operation and sharing.** Co-operate with other research institutes, universities or enterprises to share data and resources and improve the coverage and influence of the system. [8]

## 4. Conclusion

In summary, the international dissemination of idioms and allusions in the digital age is a complex and systematic project. The use of social media platforms can allow more foreign audiences to understand and learn idiomatic allusions, a valuable Chinese cultural heritage; the use of storytelling and situational idiomatic teaching methods can not only help foreign learners to better master idioms, but also stimulate their interest and enthusiasm in learning Chinese culture; interactive multimedia content can provide these users with an interesting, interactive, and educational learning experience; and artificial intelligence technology Artificial intelligence technology provides new possibilities for the international dissemination of idioms and allusions so that they can be better understood and appreciated globally; and the construction of a comprehensive and easy-to-use multilingual idioms database and translation system can provide convenient idioms learning and translation services for users around the world. In international communication, it will better play the role of idioms in promoting cultural inheritance, realising innovative development, promoting cultural exchanges and mutual learning, enhancing language learning, building bridges for cross-cultural communication, cultivating talents with an



international outlook and cross-cultural competence, shaping China's international image, and strengthening international influence.

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# **The Impact of Industrial Structure on Regional Economic Development in Shandong Province**

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## **Abstract**

Regional economic differences are difficult to eliminate in the world at present, and Shandong province, as an important part of China's circum-Bohai economic zone, hides the imbalance of regional economic development and regional economic differences in the province at the same time. Affected by geographical location, basic economy and other factors, the regional economic differences in Shandong Province are more obvious than those in other provinces. Therefore, if Shandong Province wants to get further development, it must solve this major problem - regional economic differences.

## **Keywords**

Shandong Province, Regional economy, Fixed effect model

## **1. Introduction**

### **1.1 Research background**

The problem of regional economic difference is a difficult problem that exists in the world at present. Globally, this problem has arisen in both developed and developing countries. In the process of economic development in various countries, regional economic differences of different degrees inevitably appear. In fact, regional economic differences are a double-edged sword for economic development. On the positive side, appropriate economic differences can promote the generation of new momentum of regional economic development; From the opposite point of view, with the increasing differences in economic development, economic differences will hinder the integrity and macro of economic development, and ultimately lead to the "Matthew effect" in economic development.

Due to China's vast territory, differences in regional endowments and different government investment, the level of economic development originally presents the characteristics of regional economic differences <sup>[6]</sup>. Nowadays, with the reform and opening up and rapid economic development, the problem of regional economic differences has been amplified. Human resources and material resources continue to pour into more developed areas, and the areas with relatively scarce resources are even more scarce, so it is more difficult for resource-poor areas to catch up with the economic development of more developed regions, resulting in increasingly scarce human resources and material resources, thus forming a vicious circle <sup>[7]</sup>. The relatively developed areas for the influx of human resources and material resources, the economy will be more rapid



development. However, developed areas need to face the pressure of population increase at the same time, the disappearance of the demographic dividend, the employment competition pressure of various industries increases, which is easy to lead to vicious competition and internal volume of the industry. In addition, it will aggravate the uneven distribution of resources, waste of resources and increase living pressure, so that the area with so many resources does not play the effect that could have been used <sup>[8]</sup>. From the above situation, we can further speculate that if the regional development difference is not controlled, it will increase the gap between the rich and the poor in the region and affect the macro-control of China's overall economic development.

As an important part of China's Bohai Economic Zone, Shandong Province is the third largest economic province in China. While the economic operation is stable and orderly, the employment situation is generally stable, and the price keeps rising moderately, the problems of unbalanced economic development and regional economic differences in the province are hidden. The economic radiation effect of developed cities is strong, which makes some low-level cities achieve high growth, but there are still large differences in their internal economic development, and the differences mainly come from the provinces <sup>[9][11]</sup>. Affected by geographical location, basic economy and other factors, the regional economic differences in Shandong Province are more obvious than those in other provinces. Therefore, if Shandong Province wants to get further development, it must solve this major problem - regional economic differences.

From the perspective of different industrial structure differences, this paper will briefly discuss the impact of industrial structure differences on regional economic differences in Shandong Province and how to improve industrial structure to reduce regional economic differences in Shandong Province.

## 1.2 Literature review

Domestic and foreign scholars have done a lot of research on the influence of different industrial structure differences on regional economic differences. The research methods of regional economic disparities include fixed effect model, main regression model, Theil index, coefficient of variation, etc. <sup>[10]</sup>. For example, Gao undertook a decomposition study on the Thiel Index to study the spatial pattern of regional economic differences in Jilin Province <sup>[3]</sup>.

From the perspective of the development process of modern economy, the situation of industrial structure is important to economic growth, and the relationship between the change of industrial structure and economic growth has become more and more the focus of research. Some foreign scholars have discussed the relationship between industrial structure and economic growth, such as Li Qingwen (2022). Based on different scales for regional economic differences in China <sup>[2]</sup>.

As for the construction of index system, a single index can be selected to evaluate and analyze regional economic differences, or multiple indicators can be selected to build an integrated index system for evaluation. For example, Liu Jintao used per capita GDP to study the spatial and temporal characteristics of regional economic development differences in Shandong Province <sup>[5]</sup>, and Xu Quanhong used standard deviation ellipse and spatial autocorrelation analysis to analyze the spatial imbalance of regional economic development in Fujian Province, and studied the driving effects of economic, social and geographical factors on regional economic differences <sup>[4]</sup>.

After the Excel file is imported, rename variables to change the variable names in the data to English for easier analysis. In turn, ID variables are generated to distinguish between different



cities, using `egen id = group(city)` to create an ID variable that uniquely identifies each city, which helps to identify different observation units in panel data analysis.

Set the panel data structure for easy stata to identify and run, and save the data into dta format. Then the data is sorted. The descriptive statistical analysis and correlation analysis are then saved as Word files. Output descriptive statistics: Use the `outreg2` command to output descriptive statistics to a Word file. Fixed effect model analysis output: Output the results of the fixed effect model into the Word file, including regression coefficient, standard error, adjusted R square, F statistic, etc. Another fixed-effect model is the main regression analysis.

Finally, linear regression analysis is performed and multicollinearity is checked, and linear regression analysis is performed using the `reg` command to explore the impact of the increase of different industries on the gross regional product (GDP). Check the multicollinearity problem in the regression model by `estat vif`.

Set the data to the panel data structure, model the random effects using the `xtreg` command, and store the results. Also use the `xtreg` command to model the fixed effects and store the results. Use the `hausman` command to compare fixed effects and random effects models to decide which model is better for the data. The results show that this model is suitable for fixed effects.

Another fixed effects model is then run and the main regression results are output to the RTF file.

The following equation can be used to describe the interaction between variables:

$$y_{it} = \mu + \beta x_{it} + \gamma_i + \alpha_i + \varepsilon_{it}$$

## 2. Model Settings, variables and data

### 2.1 Model setting

The data used in this study are panel data. In order to determine whether to use fixed effects model estimation or random effects model estimation in regression, multilinear test and huasman test will be used for estimation. If the null hypothesis is rejected, the fixed fixed effects model is better for regression. If the result of the test is acceptance of the null hypothesis, it is better to use random effects. Specific variables are shown in the figure below, where `id` is the virtual variable of the province, “`year`” is the year, `GDP` is the annual GDP increase of the province, and `first/second/third` is the increase of the three industries.

| stats | id    | year  | gdp       | first     | second    | third     |
|-------|-------|-------|-----------|-----------|-----------|-----------|
| N     | 233   | 233   | 233       | 233       | 233       | 233       |
| mean  | 8.893 | 2014  | 3.240e+07 | 2.473e+06 | 1.560e+07 | 1.430e+07 |
| sd    | 4.885 | 4.340 | 2.140e+07 | 1.269e+06 | 8.692e+06 | 1.260e+07 |
| min   | 1     | 2007  | 3.673e+06 | 226238    | 2.425e+06 | 1.021e+06 |
| p50   | 9     | 2013  | 2.750e+07 | 2.331e+06 | 1.360e+07 | 1.100e+07 |



|     |    |      |           |           |           |           |
|-----|----|------|-----------|-----------|-----------|-----------|
| max | 17 | 2021 | 1.240e+08 | 6.282e+06 | 4.850e+07 | 7.610e+07 |
|-----|----|------|-----------|-----------|-----------|-----------|

Table 1 Relevant variables used in this paper

In order to explore the influence mechanism of different industrial structure on the regional economic development difference of Shandong Province, the fixed effect model is used to study the regional economic development difference of Shandong province and the specific action path of the three industries. Specific research methods use descriptive statistical analysis and correlation analysis to analyze whether the regression coefficient is significant. Finally, linear regression analysis is performed and multicollinearity is checked, and linear regression analysis is performed using the reg command to explore the impact of the increase of different industries on the gross regional product (GDP). Set the data to the panel data structure, model the random effects using the xtreg command, and store the results. Also use the xtreg command to model the fixed effects and store the results. Use the hausman command to compare fixed effects and random effects models to decide which model is better for the data. The results show that this model is suitable for fixed effects.

Finally, the variables that passed the test were then subjected to huasman test in order to further evaluate whether the effect of the fixed model was significant.

## 2.2 Data and variable selection

The data selected in this study were obtained from the database of Shandong Province.

Since Shandong Province has reached a new height of economic development since the 2008 Olympic Games, this paper selects the data of 17 prefectures and cities from 2007 to 2021 (due to the absence of various data in 2017, the data of 2017 is removed). More time periods are selected in order to better eliminate the impact of economic fluctuations caused by seasonal changes in weather in different years on the primary industry in these regions on this study.

This paper selects the GDP data of 17 prefecture-level cities from 2007 to 2019 as the representative variable of the economy as the dependent variable, and takes the added value of the primary industry, the added value of the secondary industry and the added value of the tertiary industry as the independent variable. These three variables can be seen from the impact of industrial structure on the economy.

| id     | year     | gdp      | first    | second   | third    |   |
|--------|----------|----------|----------|----------|----------|---|
| id     | 1        |          |          |          |          |   |
| year   | -0.0340  | 1        |          |          |          |   |
| gdp    | 0.244*** | 0.445*** | 1        |          |          |   |
| first  | 0.223*** | 0.496*** | 0.681*** | 1        |          |   |
| second | 0.223*** | 0.328*** | 0.954*** | 0.616*** | 1        |   |
| third  | 0.240*** | 0.482*** | 0.978*** | 0.635*** | 0.874*** | 1 |

Table 2 Analysis results of correlation coefficients



This correlation analysis shows the correlation coefficient among province id, year, gross regional product (GDP), value added of primary industry (first), value added of secondary industry (second) and value added of tertiary industry (third). An asterisk (\*\*) indicates the level of statistical significance of the correlation, usually \* indicates  $p < 0.05$ , \*\* means  $p < 0.01$ ; 0.01, \*\*\* means  $p < 0.001$ ; 0.001. The following is an analysis of these correlation coefficients:

Province number (id) and other variables:

The correlation between id and year is not significant (-0.034), indicating that there is no obvious linear relationship between province number and year.

The correlation between id and GDP, primary industry, secondary industry and tertiary industry is significant (0.223 to 0.244), indicating that there are differences in these economic indicators among different cities.

Year and Economic indicators:

The correlation between year and GDP, primary industry, secondary industry, and tertiary industry is significant (0.328 to 0.496), indicating that these economic indicators have changed over time.

Gross Regional Product (gdp) and industrial value added:

GDP is positively correlated with the primary industry (0.681\*\*\*), the secondary industry (0.954\*\*\*) and the tertiary industry (0.978\*\*\*), indicating that the added value of the three industries has a significant impact on GDP, especially the secondary industry and the tertiary industry.

First and other industries:

There is a significant positive correlation between the primary industry and the secondary industry (0.616\*\*\*) and the tertiary industry (0.635\*\*\*), but the correlation coefficient is slightly lower than that between GDP and these industries.

Secondary industry (second) and tertiary industry (third):

The correlation between secondary and tertiary industries is very high (0.874\*\*\*), indicating that the two industries may be economically interdependent or synergistic.

Overall analysis:

These results show that although the correlation between province number and economic indicators exists, the correlation between year and these indicators is more significant, reflecting changes in economic structure over time.

The high positive correlation between GDP and the added value of various industries indicates that the economic development of these provinces is closely linked to the growth of various industries.

The primary sector has a smaller impact on GDP than the secondary and tertiary sectors, which may indicate that the economy is relying more on industry and services.



The high correlation between the secondary industry and the tertiary industry may point to the interaction and synergy between the two industries in economic development.

| stats | id    | year  | gdp       | first     | second    | third     |
|-------|-------|-------|-----------|-----------|-----------|-----------|
| N     | 233   | 233   | 233       | 233       | 233       | 233       |
| mean  | 8.893 | 2014  | 3.240e+07 | 2.473e+06 | 1.560e+07 | 1.430e+07 |
| sd    | 4.885 | 4.340 | 2.140e+07 | 1.269e+06 | 8.692e+06 | 1.260e+07 |
| min   | 1     | 2007  | 3.673e+06 | 226238    | 2.425e+06 | 1.021e+06 |
| p50   | 9     | 2013  | 2.750e+07 | 2.331e+06 | 1.360e+07 | 1.100e+07 |
| max   | 17    | 2021  | 1.240e+08 | 6.282e+06 | 4.850e+07 | 7.610e+07 |

Table 3 Descriptive statistical analysis results

Descriptive analysis provides a basic statistical overview of economic data for certain provinces in different years. It covers indicators such as gross regional product (GDP), value added of the primary industry, value added of the secondary industry, and value added of the tertiary industry. Here is a breakdown of the statistics:

Sample size (N):

The data contains 233 observations, which may refer to 233 different province-year combinations.  
year:

The data cover years from 2007 to 2021.

The mean year is about 2013.6, indicating that the data is fairly evenly distributed over this time frame.

Gross Regional Product (gdp):

The average GDP is about \$324 million, but the standard deviation (SD) is very large at \$214 million, indicating that GDP varies widely between different regions.

The minimum value of GDP was 36.727 million yuan and the maximum was as high as 1.24 billion yuan, reflecting extreme economic differences.

Value added of Primary Industry (first):

The average is about 2.473 million, but there is also significant fluctuation (SD is about 1.269 million).

The added value of the primary industry ranges from about 226,000 to about 6,282,000, showing certain regional differences.

Value added of Secondary Industry (second):

The mean is about 156 million and the standard deviation is about 8.692 million.

The range of the secondary industry ranges from about 2.425 million to 485 million, indicating



that the economic contribution of the secondary industry varies greatly in different regions.

Value-added of Tertiary Industry (third):

The mean value is about 143 million, and the standard deviation is about 126 million, indicating that the economic scale of the tertiary industry also varies greatly in different regions.

The value added of the tertiary industry ranges from about 1.021 million to 761 million.

Overall analysis:

These data reflect the economic conditions of different regions in different years, among which the huge differences between GDP and industrial added value may reflect the uneven level of economic development between regions.

The value added of secondary and tertiary industries is generally higher than that of primary industries, which may indicate that the economies of these provinces are more dependent on manufacturing and services.

The high standard deviation indicates that there are significant differences in economic scale and industrial structure among provinces.

### 3. Empirical results

The data used in this paper is panel data, so the multicollinearity test is carried out for estimation, so as to determine the model type used and explore the relationship between the influence of different industrial structures on the difference of regional economic development in Shandong Province.

| Variable | VIF  | 1/VIF    |
|----------|------|----------|
| Third    | 5.23 | 0.191059 |
| Second   | 4.73 | 0.211455 |
| First    | 1.93 | 0.518063 |
| Year     | 1.53 | 0.652587 |
| Mean VIF | 3.36 |          |

Table 4 Results of multicollinearity test

For the results of multilinear test, Mean VIF is 3.36. We can conclude that the variables are independent, so there is no multicollinearity.

|           | (1)      | (2)      |
|-----------|----------|----------|
| VARIABLES | FE       | RE       |
| first     | 1.001*** | 1.000*** |



|              |             |           |
|--------------|-------------|-----------|
|              | (0.000)     | (0.000)   |
| second       | 1.000***    | 1.000***  |
|              | (0.000)     | (0.000)   |
| third        | 1.000***    | 1.000***  |
|              | (0.000)     | (0.000)   |
| Constant     | -1,579.355  | -406.476  |
|              | (1,089.132) | (458.189) |
| Observations | 233         | 233       |
| R-squared    | 1.000       |           |
| Number of id | 17          | 17        |
| Hausman      |             | 1.470     |
| p-value      |             | 0.225     |

Standard errors in parentheses

\*\*\* p<0.01, \*\* p<0.05, \* p<0.1

Table 4 Results of Hausmann test

According to the Hausman test result, the Hausman test value is 1.470. The p-value is 0.225 Prob> chi2 =0.2254. This means that the random effects model is rejected, indicating that the fixed effects model is a better fit for this dataset than the random effects model.

The results of the Hausmann test strongly support the use of fixed effects models rather than random effects models. This suggests that unobserved variables in the data are associated with explanatory variables in the model, making the fixed-effect model a better choice. Moreover, the fixed effect model can be further empirically analyzed by the general model of fixed effect model and the main regression effect model respectively.

| (1)       |            |
|-----------|------------|
| VARIABLES | y          |
| first     | 1.000***   |
|           | (1,141.37) |
| second    | 1.000***   |



|              |            |
|--------------|------------|
|              | (4,066.32) |
| third        | 1.000***   |
|              | (8,828.09) |
| Constant     | -1,028.055 |
|              | (-0.50)    |
| Observations | 233        |
| Number of id | 17         |
| R-squared    | 1.000      |
| Company FE   | YES        |
| Year FE      | YES        |
| F test       | 0          |
| r2_a         | 1          |
| F            | 2.530e+10  |

Robust t-statistics in parentheses

\*\*\* p<0.01, \*\* p<0.05, \* p<0.1

Table 5 Regression results of fixed effect model

This fixed-effect model analyzes the relationship between province, year, city, regional gross domestic product (GDP), value added of primary industry (first), value added of secondary industry (second), and value added of tertiary industry (third). The model includes Company FE and Year FE, which means it controls for province and year specific effects. The following is an analysis of the model results:

Variable coefficient:

The coefficients of the first, second and third industries are all 1.000, and are extremely significant ( $p < 0.01$ ), indicating that these three variables have a very strong positive effect on the dependent variable y.

The coefficient of the year variable (2007 to 2021) shows the effect of different years on y. The coefficient for most years is not significant, but the coefficient for 2021 is significant and high (2185.793), which may indicate that this year has a particularly large positive effect on y.

Model fitting degree:

The observed value is 233, with 17 provincial ids.

R-squared (coefficient of determination) of 1, which is very rare in practice, indicates that the model explains the entire portion of the variation in the dependent variable and may imply overfitting.

The adjusted R-squared ( $r^2_a$ ) is also 1, further emphasizing the model's high fit.



Statistical significance:

The F test value of the model is very high ( $2.53e+10$ ), indicating that the explanatory variables of the model have a significant influence on the dependent variables as a whole.

The t statistics for most variables are given in parentheses, indicating the statistical significance of the effects of these variables on y.

Fixed effects:

The model includes firm fixed effects and year fixed effects, which help control for provincial characteristics that do not change over time and for year-to-year specific effects.

Overall analysis:

This model shows that the added value of the primary, secondary and tertiary industries has a significant positive impact on the dependent variable y after controlling for the province and year effects.

In 2021 in particular, the models indicate significant economic changes or characteristics.

However, an R-squared value of 1 May indicate that the model fits the data too perfectly, which is very rare in real-world data analysis and may require further review to confirm the model's suitability and accuracy.

## 4. Conclusion and prospect

Through the above analysis of the data in Table (4), (5) and (6), we finally come to a conclusion:

There is a positive correlation between the difference of industrial structure and the difference of regional economic development in Shandong Province. Specifically, the comprehensive conclusions and prospects are as follows:

First, there is still an irrational industrial structure in all regions of Shandong Province, which is manifested by the high contribution rate of the secondary industry to gdp.

Second, from the statistical results, the tertiary industry has the greatest impact on the economy of Shandong Province.

According to the empirical results of the paper, we can know that to narrow the regional economic differences in Shandong province, we can change the development proportion of the three major industries. Reduce the proportion of emphasis on the primary industry, increase the proportion of development of the tertiary industry.

Finally, with regard to the outlook, given the potential for overfitting of the third model, further evaluation and adjustment of the model is recommended to ensure the model's ability to generalize. We can consider introducing other variables or using more complex models to more comprehensively explain the impact of industrial structure on regional economic development in Shandong Province. Further time series analysis and trend forecasting can help predict future economic trends.

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## Yang Benfen's "Beans and Sesame Tea" Female Narrative

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### Abstract

Yang Benfen's new book "Beans and Sesame Tea" is a nonfiction novel that describes the sufferings of three women, Mrs. Qin, Xiang Jun and Donglian, in a daily way. Susan S. Lancer's feminist narratology theory combines feminism with narratology, showing the intention of female authors from the level of discourse, and describing the suppression of gender authority from the level of history. Based on Susan S. Lancer's feminist narratology, this paper analyzes the individual narrative, author narrative and collective narrative in "Beans and Sesame Tea", and probes into the deep connotation of Yang Benfen's "Beans and Sesame Tea".

### Keywords

Feminist narratology, Female tragedy, Nonfiction novel

### 1.Introduction

The development of non-fiction literature in China began in the mid-1980s and gained significant promotion and recognition in the early 2000s. In 2010, non-fiction literature really entered the Chinese literary world.<sup>[3]</sup> "Beans and Sesame Tea"<sup>[1]</sup> is Yang Benfen's fourth book after Autumn Garden, Driftwood and My Own Fragrance (female trilogy), and is also a successful non-fiction novel. With the tea drink "'Beans and Sesame Tea'" in his hometown as the title, it is not difficult to see that this novel continues Yang Benfen's writing on daily trifles. As the founder of feminist narratology, Susan S. Lancer's feminist literary criticism shows two theoretical directions. On the one hand, it is based on the feminist standpoint, opposes the patriarchal centralism, and breaks through the centralism through the positioning of the marginal perspective. On the other hand, with the help of narratology's theoretical interpretation method, it analyzes the gender problems and their dynamic manifestations in social history from the results of narratology's research on formal structure.<sup>[4]</sup> Analysis is made from the two aspects of speech and structure. The literary connotation of the non-fiction novel Bean Sesame Tea from the perspective of female narration will give us more connotation of the work.



## 2.The cry of individual women

In *The False Right*, Susan S. Lancer classifies narrative voices into three types: individual, collective, and author.<sup>[5]</sup> The first part of "Beans and Sesame Tea" independently tells the marriage stories of three women in the form of fragments, and the story itself tells how they struggled in marriage in the past, Shouting to the secular with their personal voice, so that we can see how these women in the past era struggled in despair. At the same time, the author leads us to have a deeper understanding of these women through his personal contact and communication. The interweaving of the two voices together composed a wonderful "movement".

Lancer argues that "personal narratives are narrators who intentionally tell their own stories." The narrators describe their own experiences and tell their own stories to construct narrative scenes with self-referential utility, that is, the first-person fictional narrative and the autobiographical narrative are to some extent conformed."<sup>[4]</sup> The most typical personal narrative in the novel is old Mrs. Qin. The author and Mrs. Qin met by chance in the community, the story before and after from the author's perspective to show us the open-minded and transparent old lady Qin, for us to show a different image of the traditional scavenging old people, they are not the stereotype of the dirty and mean, but the old lady Qin in her own cabin sunny. In the middle, a lot of ink is used to develop old Mrs. Qin's own story, which is more impactful and tragic than the third-person narration in traditional novels. Old Lady Qin suffered from the resentment of her mother and the anger of her father since she was young, and then she was sold to be someone else's wife. "My whole life I've been running away," she says.<sup>[1]</sup> Feminism believes that there are roughly four types of women's living conditions: the willing slave, the absolute other, Shakespeare's sister and the nameless problem. Mrs. Qin is the other of her husband and the other of the patriarchal society, she is either a tool of production or a catharsis of sexual desire, in short, she has never become herself. In the past society, she failed to change her fate under many pressures even subconsciously, and only she herself knew that her fate was so miserable. Through the self-description of old Mrs. Qin, we re-examine the past marriage, non-fiction novels not only have reality, but also have moral seriousness. In Xiang Jun's article, the author relies more on the author's memories to repeat the past history. In the author's opinion, Xiang Jun is a free and easy person, but Xiang Jun's free and easy is tempered by the society, and Xiang Jun has too much injustice in his heart. In the face of Gu Liping's cowardice, she said, "That first time, he begged and semi-forced to ask for, now he begged again, but in order to hide." For Gao Feng's unfeeling, she said, "So many vows, just the upper lips touch the lower lips." Just because I'm two years older than him, those feelings don't matter."<sup>[1]</sup> In Xiang Jun's view, they are not responsible for their feelings, they are just not responsible for things, and at that time, women have to suffer more blame for corrupt style, it seems that all the mistakes are women's problems, so the inner determination of Xiang Jun more and more as their own shell. And in the winter lotus article reflected more obvious, the husband at home strong support face, only the scenery of the mouth, many times of domestic violence winter



lotus, and even swordsman like harassment winter lotus. Winter lotus said "no longer believe in men's rhetoric."<sup>[1]</sup>

Feminist Millett believes that "the relationship between the sexes is a dominant and subordinate relationship, which has become the most common ideology in our culture, and the patriarchal society always maintains this ideology through the family, school, church, law, and so on."<sup>[2]</sup> In Yang Benfen's "Beans and Sesame Tea", the daily life of most women in the 1920s is vividly reflected. Women were disciplined by society, and how "normal" it seemed to society at that time, but who really listened to "their" voices? The novel unfolds the daily life of women's marriage in the past with the mode of non-fictional novels, and puts the history in front of people's eyes again, so that people can restore the feeling of life and make people feel things. As Liang Hong, a writer of non-fiction novels, said, "History is always to be discovered, always unfinished, not finished."<sup>[3]</sup>

### 3.The author's complaint

In the novel, in addition to old Mrs. Qin's own personal voice, the author's voice is interwoven in it. Lancer argues that "the authorial voice is an 'other-story', collective, and potentially self-referential narrative state."<sup>[4]</sup> In other words, the authorial narrative voice communicates with other characters in the novel, and his voice is different from the individual voice, which has its own point of view and implies a collective consciousness.

In the author's narrative, the lives of Mrs. Qin, Xiang Jun, and Donglian are too different. They were "beaten" by the society in the first half of their lives, and still cannot get rid of the shadow of men and even the society in the second half of their lives. There is a "sense of difference" in the stories of novels, which comes from the author's constant understanding of the characters from the perspective. For example, in the novel, the author's first encounter with Mrs. Qin is a sloppy appearance, her face is full of signs of age, but in the constant contact with Mrs. Qin, she constantly breaks the "initial impression" of her, on the contrary, Mrs. Qin's home is neat and clean, and she likes to read and enjoy the sun. This deepens the theme of the story and reveals the past social oppression of women from the side. Perhaps in the personalised narrative voice of the characters, they are resolute and brave, but behind the bravery is the bitterness of not speaking. As a passer-by, the author participates in their lives, and as a bystander, Yang Benfen shows the fate of most women in the past marriage. To some extent, the author's voice also asks questions for the women in the story. Between history and reality, the voice of the author builds a bridge for us to communicate. Although the story tells the stories of three women respectively, there are commonalities in their personalities, they are all women who have been castrated by the society, they have spent time in despair and fear, but they are still born in the sun even in despair. As old Mrs. Qin said, "If you have no business hanging on your mind, it is a good time in the world."<sup>[4]</sup>

At the same time, we should also recognize that behind the individual voice in the story is the



author's voice, and within the individual voice and the author's voice there is also a collective voice. According to Lancer, "A collective sound is one that expresses the common sound of a group or a collection of sounds." And there is a dominant social power that holds a decisive authority in the course of social history and exerts absolute control over the discourse of this period."<sup>[4]</sup> Therefore, the discourse of this period will show the drive to get closer to the dominant social power, consciously or unconsciously, in order to obtain the legitimacy of their own authority." In *The Second Sex*, de Beauvoir pointed out that women are not born but made after birth, and later she pointed out the influence of the "female myth" on women. In fact, the concept of consciousness is usually formed in the subtle, as early as the ancient tradition, such as Zhang Chenxia in the "Emperor Yao creation myth image Genealogy" wrote, "Confucian scholars in the Han Dynasty continue to explain the concept of saints, from the perspective of political ethics to promote the virtues of Emperor Yao. Dong Zhongshu wrote "Spring and Autumn Dew" and Ban Gu wrote "White Tiger Tongyi". They codified Emperor Yao as the lineage of the five emperors through political philosophy and religious theology."<sup>[6]</sup> Similarly, in order to consolidate the social order, the ancient times emphasized the ethical code of right and wrong, requiring women to abide by the virtue of women, emphasizing that women have no talent is virtue. Moreover, most writers are men, and the women in the works of male authors are usually dignified and weak in character. They often bear the responsibility of procreation, and cannot leave their families or betray their husbands. The "female myth" written by male writers distorts women to a certain extent, and requires all women to cater to the image of men in the "abnormal" and comply with the norms set by the patriarchy. However, in the works of women writers in the 21st century, they make us re-examine these consequences caused by "patriarchy", look back at history with a new eye, and represent a collective voice.

In the three independent stories, perhaps we can see the author and the three women's individual communication, old Mrs. Qin, Xiang Jun and Donglian's individual voice in common, represents the collective female voice in the past era, and in the author's voice more represents the collective female voice in the present era. Here Yang Benfen realizes the cross-space dialogue between the past and the present.

## **4. Conclusion**

In non-fiction literature, the author, as the participant and recorder of the story, presents the trivial life more deeply, which does not mean that the author is only the recorder of events, and does not mean that the author does not have his own theoretical thinking and position. In the case of non-fictional literature, it is the observation and understanding made by an individual in the face of society and life, allowing the author to show personal emotions.<sup>[3]</sup> Therefore, in non-fiction literature, especially in works written by female writers, the individual narrative voice, the writer's narrative voice and the collective narrative voice are more obvious.



Compared with fiction literature, non-fiction literature gives people a more realistic "sense of reality", but this does not mean that the story told by the novel is "physical reality", but a "limited reality". The novel is the product of the author's thoughts, feelings and values, so the novel shows what the author wants the reader to see. Susan S. Lancer's feminist narratology combines feminism with narratology to analyze gender issues and their dynamic manifestations in social history. Yang Benfen's "Beans and Sesame Tea" shows us the fate of three women in the way of daily writing, and encapsulates the unhappy women in the past marriage. In the novel, the characters' personal voice is intertwined with the author's voice, connecting the past and reality, and realizing the cross-time and space dialogue between the past social collective and the modern collective.

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## Study on the Communication Strategy of Qi Cultural and Creative Products under the Perspective of New Media<sup>①</sup>

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### Abstract

Qi culture brand building and the dissemination of its cultural and creative products complement each other. Brand building itself needs the support of cultural and creative products in order to maximise brand value and enhance customer brand loyalty, and the dissemination of cultural and creative products is of great significance in helping to strengthen the uniqueness of Qi culture brand. In the era of new media, the reconstruction of communication subject and communication effect has put forward new requirements for the communication strategy of Qi cultural and creative products. Summarising the characteristics of the new media environment and the current situation of Qi cultural and creative products' communication, exploring the communication strategy of Qi cultural and creative products under the perspective of new media is an important way to achieve greater brand value and build customer loyalty to the brand.

### Keywords

New Media, Qi Culture, Cultural And Creative Products, Communication Strategy

The foundation of cultural brand building integrates its own cultural resources, and the process of shaping and building the brand is to give full play to the role of cultural resources, make them both economically and socially valuable, and then make a breakthrough in the scale, volume and benefits of the cultural brand, so as to realise the closed-loop of cultural brand building and cultural resources inheritance. Cultural and creative products are based on culture, recreated with creativity, fused with design and technology to create products with both cultural connotation and aesthetic value. In the process of Qi culture brand building, whether in the productisation stage or industrialisation stage, the creation and dissemination of cultural and creative products integrating Qi culture elements is an important way to realise greater brand value and build customer loyalty

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to the brand.

## 1.The Coupling of Qi Cultural Branding and the Dissemination of Cultural and Creative Products

The dissemination of cultural and creative products can help strengthen the image of Qi culture brand and highlight the uniqueness of the brand. Qi culture, as the ancient ancestors in Zibo area of Shandong Province, through long-term life and practice, summed up and accumulated culture with great regional characteristics, is an important part of traditional Chinese culture, Qi Qi cultural relics, Qi Qi history, Qi Qi philosophy, social sciences, Qi Qi spiritual life and so on, all of which have rich cultural connotations and humanistic colours. Qi cultural and creative products, as the carrier of cultural brand, are the reinterpretation of the rich content of Qi culture, and are the high-quality productivity of Qi cultural brand to enhance the premium capacity of the brand itself in the process of construction.

In addition to the practical value of the cultural and creative products themselves, the emotional and symbolic value on which they are based is also a symbol of consumers' own aesthetic orientation. The Qi culture brand itself has rich connotations, and its cultural and creative products will attract consumers to pursue the cultural symbols in order to reflect their own consumption ability and aesthetic orientation, so as to make the price of the brand exceed its practical value, and to complete the dissemination of the cultural and creative products and the premium of the Qi culture brand.

## 2.The Current Situation of Qi Cultural and Creative Products Dissemination

### 2.1 Dissemination content of Qi cultural and creative products

#### 2.1.1 *Spiritual Connotation of Qi Culture*

Qi culture has a unique spiritual connotation, which is a reflection of the concepts, styles and attitudes of the ancient Qi ancestors. The rich connotations of respect for virtue and profit, change and innovation, pragmatism and openness, as well as pluralism and tolerance, are not only of high research value, but also the background and foundation of all kinds of cultural and creative products of Qi culture.

#### 2.1.2 Qi cultural relics, architectural sites, celebrity stories, cultural entertainment and religious belief elements

Qi cultural relics mainly include ritual objects, wadang, musical instruments, handle beans, knives,



coins and various Qi household items, etc., and architectural sites include Linzi Jixi Academy, the Imperial City of Qi, the Great Wall of Qi, the place where Confucius smelled the shao, the Jiang Taigong Ancestral Hall, and the footprints of Qi celebrities, and the elements of the relics and architectural sites are embodied in the cultural and creative products, such as the Tianqi tea scoop, which is a fusion of the warring Tianqi Ancestral Hall's wadang, glazed glass, and the tea scoop.(Figure 1).

Allusions to famous people such as Duke Huan of Qi, Duke Jiang, Guan Zhong and Sun Wu have been incorporated into cultural and creative products, such as the Emperor Qi crisp cake (Figure 2), which is packaged in the image of Duke Jiang, Duke Huan of Qi, King Wei of Qi, and King Xuan of Qi, to tell and promote the story of the State of Qi.

Cultural entertainment including cuju, horse racing, cockfighting, dog walking, religious beliefs expressed for the totem worship of nature and birds, such as Qi Wadang theme is generally mainly for the birds and beasts, flowers, birds and trees, landscapes, the sun, people and their activities, and commonly used in cattle, deer, horses, tigers and lizards and other animal motifs, in the "Five Fortunes" Qi Wadang Gold Cake The pattern of Qi eaves tiles cakes (Figure 3), several classic Qiwadang patterns were selected for the design, making use of the auspicious symbolism of the patterns and the long history of the culture of good fortune to give the gold crackers a strong cultural flavour.



Figure 1 Tianqi tea scoop

Figure 2 Emperor Qi crisp cake

Figure 3 The pattern of Qi eaves tiles cakes

## 2.2 Dissemination pattern of Qi cultural and creative products

### 2.2.1 Reconfiguration of the communication body

Unlike the one-way and stable communication structure in the traditional media era, the new media era has diversified communication subjects, loose communication structure, significantly increased personalisation and interactivity, and the discourse of communication is re-empowered, "everyone has a microphone" [1]. The threshold of account registration of various new media platforms has been significantly reduced, and both authoritative organisations and grassroots users can enjoy the same rights to publish news, like and comment, and forward and share on the platform.

The reconfiguration of the communication body has led to new ideas and methods for the



dissemination of Qi cultural and creative products. For example, the popularity of the Liaoning Provincial Museum's "Hairpin" series of handmade ornaments, including hairpins, earrings, and hand twists (strings), makes full use of the advantage of reconfiguring the main body of communication in the era of new media. In addition to the exquisite design of the products that triggered the purchasing boom, the queuing craze filmed by users on the short-video platform has also provided a good guarantee for the realization of the momentum of the entire population and the promotion of fissile communication. The short-video platform also provides a good guarantee to achieve universal momentum and promote fissile dissemination.

## 2.2.2 Reconfiguration of the spatial and temporal dimensions of communication

Relative to the traditional media news broadcast, newspaper and magazine distribution, radio broadcast of the fixed media time view, the new media platform dissemination of information and the user to receive information almost no time difference, dissemination and communication is not limited by time and space, people can communicate in real time at any location, the audience's sharing and expression makes the communication effect enhancement.

In the communication process of Qi cultural and creative products, the real-time speed of communication reduces the cost of communication with the audience, which is conducive to achieving a more comprehensive and flexible communication effect of higher quality.

## 2.2.3 Reconstruction of communication effects

The purpose of disseminating Qi cultural and creative products is to achieve a win-win situation in terms of economic and social values while completing the shaping of the cultural brand. The key to such a process lies in conveying the values of the Qi culture brand to the audience, passing on the rich connotations and spiritual values of Qi culture, and further promoting the dissemination of the products through emotional resonance with the audience, so as to achieve the effect of brand building and dissemination of cultural and creative products going hand in hand.

Since the birth of new media, the technology has been continuously refined and the interactive devices have become more and more perfect, which provides more ways to present the connotation and value transmission of Qi cultural and creative products. The immersive interaction and personalised communication of new media can reflect the value function of Qi cultural and creative products, thus helping to reconstruct the communication effect. New media using artificial intelligence, naked-eye 3D technology and other technologies can also achieve image restoration, the audience can experience the design concept of Qi cultural and creative products with a stronger sense of presence and participation, feel the rich cultural connotations it carries, and enhance the emotional identity of Qi cultural brands. At the same time, new media can also enhance the fun and experience of Qi cultural and creative products through H5, short videos and other means, further promoting the reconstruction of communication effects in an easy and vivid way.



## 3. New Media Communication Strategies for Qi Cultural and Creative Products

### 3.1 Anchoring "Generation Z" and exploring youthful communication

According to the world population data released by the United Nations and the World Bank in 2022, the number of Generation Z born between 1995 and 2009 is estimated to be 2.1 billion, accounting for 27.6% of the world's total population, which is the largest proportion of the world's population [2]. In China, the rapid development and progress of the society accompanying the growth of Generation Z has led to a stronger sense of national pride and cultural self-confidence, and they are good at making use of their innate ability to socialise on the Internet to give new life and vitality to traditional culture.

"Generation Z" focuses more on the two-way pursuit of traditional culture and trendy culture, and has a high degree of inclusiveness and love for national styles and trends, especially niche culture circles, and is also happy to pay for unique cultural IP products. According to AiMedia, 57.9% of China's "Generation Z" prefers to spend on cultural creations, national culture, museums and non-heritage products. The popularity of the Sanxingdui Museum and the Forbidden City's cultural and creative products has shown the support and confidence of China's Generation Z in local traditional culture. [3]

Therefore, to explore the communication strategy of Qi cultural and creative products, we should firstly anchor on the audience's preferences and consumption characteristics, and create and disseminate Qi cultural and creative products in a youthful way, targeting at the characteristics of "Generation Z" which loves traditional culture, pursues self-worth, has flexible and changeable preferences, and pursues the niche of unique personalities, and coexists with rationality and sensibility, and continuously excavate and explore the cultural connotations and external carrier design of the products from the perspective of culture and creativity. We are constantly exploring and exploring the cultural connotation of the products and the design of the external carriers.

### 3.2 Constructing a Visual Identity System for Cultural and Creative Products

The design and application of a visual identity system for cultural and creative products is important to enhance the consistency and memorability of their own products and the cultural brands on which they are based. In today's short and fast communication, visual elements are crucial to attracting the interest of the audience. Therefore, the visual elements of Qi cultural and creative products such as packaging, promotional materials and websites need to be carefully designed to convey the positioning and values of the Qi cultural brand.

The use of colours, fonts and other elements of the visual identification system of cultural and creative products should be unified and a personalized visual style should be formed. In the dissemination of Qi cultural and creative products, the visual design should be set up to set up



elements that are in line with the positioning of the Qi cultural brand, and the typographic style should be presented in a uniform manner, so as to ensure that a strong identification is reflected in different platforms and contents. At the same time, in order to display the characteristics and charms of Qi cultural and creative products in new media platforms and attract the interest of the audience, the visual design elements should be used consistently in the promotional materials and channels, so that the audience can quickly identify and retain a sustained impression of the Qi cultural brand.

### 3.3 Utilising UGC (user-generated content) to expand its reach

User Generated Content, or UGC, is the abbreviation of English User Generated Content, which means the original video, audio, text, pictures and other content by users as media, not professional media reporters. [4] The image and voice of the consumers of cultural and creative products are crucial for enhancing brand influence and recognition in the new media era.

In the dissemination of Qi cultural and creative products, consumers can be encouraged to share their views and suggestions on the creative products, and the audience is encouraged to participate in the production of the communication content in various platforms of the new media, and at the same time, the cultural and creative products should be designed to collect the content produced by the users in a timely manner, to enhance the degree of participation of the users, and to create a better interactive space for the Qi cultural brand and its cultural and creative products.

## 4. Concluding Remarks

The spiritual connotation of Qi culture, cultural relics and architectural sites, celebrity allusions and other elements are the rich content on which the design and dissemination of Qi cultural products are based. In the new media era, when everyone can become the main body of dissemination and the speed of dissemination is real-time, the dissemination strategy of Qi cultural cultural and creative products should keep abreast of the times and carry out youthful dissemination for the "Z generation", and build a unified identification visual system to expand the influence through user-produced content. In the new media era, everyone can be the subject of communication and the speed of communication is real-time, the communication strategy of cultural and creative products of Qi culture should also keep abreast of the times, targeting the "Z generation" for rejuvenation and constructing a unified identification and visual system, expanding the influence of the user-produced content, and letting the communication of cultural and creative products contribute to the construction of the brand of Qi culture, and further promoting the protection and prosperity of regional culture.

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