

Intercultural Communication

ISSN: 2744-2551

Social Science Edition

VOL.03 2024



East Europe-China Audiovisual Translation and Cultural Communication Association

ISSN: 2744-2551

ISO: 3297

Journal of *Intercultural Communication*

Social Science Edition

Volume 03, 2024

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Contents

The Value and Path of "Four Histories" Education into Ideological and Political Education	Liu Yinhua, Zhang Xiaofeng, Hu Wein - 1 -
Exploring the Research and Teaching of Aesthetics Curriculum in Colleges and Universities under the View of Great Aesthetic Education Concept	Yue Youxi - 9 -
Research on the Creative Materials of Qi Culture Series Stage Plays from the Perspective of Regional Culture	Jiang Hong - 20 -
Analysis on the Development of "Red Song Singing" to Help "One-stop" Student CommunityCulture Construction in Higher Vocational Colleges	Liu Yan - 29 -
Research on the Application of Public Art in Commercial Space	Wei Ying - 35 -
A LiDAR Point Cloud Generator: from a Virtual World to Autonomous Driving	Yue Xiangyu, Wu Bichen , Sanjit A. Seshia, Kurt Keutzer , Alberto L. Sangiovanni-Vincentelli- 40 -
A Study on the Use of Complex Sentences in Academic Chinese Writing by International Students in China: A Case Study of Graduates from Shandong University of Technology	Chen Junning - 51 -



An Overview of the Resources of the Tea Tree and Progress in the Study of its Anatomy	
.....Hu Haibo, Wang Chaoran, Liang Di, Qin Lei	- 60 -
Research on Innovation Strategy of Chinese Preschool Education Culture	
.....Zhu Wenji	- 67 -
Research on the Cross Cultural Communication and Significance of Ancient Chinese Bamboo Poems	
.....Sun Yuanyue	- 74 -
Implementation Strategy for Filial Piety Culture Construction in the Guangdong Hong Kong Macao Greater Bay Area	
.....Zeng Yaonong	- 84 -
Why Art Created by Artificial Intelligence Is Hard to Call 'Beautiful' -- Starting From the Field of New Practical Aesthetics	
.....Kong Haorong	- 92 -
An Analysis of "Beijing Flavor" under Lao She's Pen	
.....Zhang Xuelei	- 99 -
A Study on Translation Methods of Culture-Loaded Words from Domestication and Foreignization Perspectives— A Case Study of the Subtitle Translation of <i>Hi, Mom</i>	
.....Liu Yuzi	- 109 -
Research on Digital Preservation and Dissemination of Intangible Cultural Heritage in the Context of Integrated Development of Culture and Tourism --The Case of Boshan Glaze Firing Technique	
.....Gong Mengjie	- 120 -



Criticism on Epistemology of Absolute Rationalism in English Romantic Poetry---Taking
Wordsworth's "Tintern Abbey" as an Example

..... **Zong Yanru - 127 -**

A Study of Screenshot Media in the Light of Paul Levinson's Media Evolution Theory

..... **Zhang Wenjie - 140 -**

Exploring the Research and Teaching of Chinese Contemporary Literature under "A broad
conception of literature"

..... **Tang Changhua, Wang Yu - 148 -**





The Value and Path of "Four Histories" Education into Ideological and Political Education®

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Abstract

The teaching of "four histories" in colleges and universities plays a role in promoting the effect of ideological and political theory education. In view of the "four histories" and college students ideological education in various consistency, the combination of the two is particularly critical, through the depth fusion "four histories" education and education courses, can effectively guide students to establish the correct values, arouse their enthusiasm to participate in the national modernization, and prompted them to realize self value at the same time, common progress with the development of the country.

Keywords

"Four Histories" Education, College Students, Ideological and Political Education

For institutions of higher learning, "four histories" education in ideological and political theory courses, the purpose is to resist historical nihilism, strengthen students for "four confidence", this process for students to master the historical context, based on today, looking to the future has a decisive role, to improve the ideological and political education effect, realize the fundamental goal of "khalid ents" the contribution significantly. In recent years, the policy documents from the central and local governments attach great importance to the "four histories" education. In April 2021, the Central Committee emphasized that the party history education should be the top priority in the teaching of the "four histories", and should be closely combined with ideological and political courses. At present, ideological and political teachers need to explore how to effectively integrate the "four histories" education in the curriculum, so as to better guide students

①[Fund Project] This paper is the research result of the philosophy and social science research project of Jiangsu Universities in 2022, "Research on the New Path of college Education under the Background of 'Four Histories' learning education" (project No. 2022SJSZ1227). Research result of the general project of philosophy and social science research in Jiangsu Universities in 2023, "Innovative Research on College Student Education Management under the Academy System" (Project No.2023SJSZ1351).



to establish ideals and beliefs, cultivate patriotic feelings, and improve moral standards.

1. The Development Context and Connotation of the "Four Histories" Education

1.1 The Development Context of the "Four Histories" of Education

In recent years, China's leadership has been paying more attention to history education, and learning the "four histories" has become an important task[1]. In March 2013, the state specifically stressed that leading cadres should thoroughly grasp the "history of the Party" and the "history of the New China". At the Fourth Plenary Plenum in October 2019, the requirement of learning from the "history of reform and opening up" was also put forward, which was juxtaposed with the "history of the Party" and "the history of New China". At the theme education summary meeting in January 2020, the "History of socialist Development" was also emphasized, and this series of instructions established the "four histories" learning education framework. In-depth study of the "four histories" has an indispensable and positive impact on strengthening the path of socialism with Chinese characteristics and promoting the progress of various national undertakings.

1.2 The Connotation of the "Four Histories"

The "Four Histories" illustrate the glorious history of the birth of the Communist Party of China in 1921, highlighting the great journey of the Chinese nation in pursuing independence, committed to the socialist cause, and promoting national development and innovation[2]. After the founding of the People's Republic of China, under the leadership of the Party, the country's development and reform practice have become a new chapter in history. Under the background of reform and opening up, the socialist system has been continuously improved. This historical change also reflects China's persistence and expansion on the exploration of socialist modernization, reflects the brilliant achievements of ideological and cultural construction, and is an important historical document that constitutes the political belief of the Chinese nation.

2. The Education of "Four Histories" Integrates the Value Implication of the Ideological and Political Education of College Students

2.1 Clarity

In the cultivation of ideological and political accomplishment, college students urgently need to learn the essence of the "four histories", so as to strengthen their theoretical cultivation and thinking methods[3]. "Four histories" has profound cultural deposits and rational light, and is an important ideological source of cultivating new people of The Times. The "four histories" education is properly integrated into the ideological and political classroom, effectively guiding



students to dig deep into the wisdom contained in history, clarify the main clues and essential characteristics of historical development, and enhance their identification ability, so as to provide strong support for their steady progress in the future.

2.2 Credit increase

The ideal, belief and value orientation of college students are very important to the choice of personal development path, and also have a wide impact on China's century-old achievements and socialist modernization[4]. The "Four histories" record the historical process forged by the spirit of the Chinese nation. In the long years, the Marxist revolutionaries continued to strive for faith, highlighting the value orientation with patriotism and reform and innovation as the core. The infiltration of the "four histories" education into ideological and political teaching will help to enhance students' awareness of party building and national identity, deepen their understanding of the red regime and the difficult course of socialism with Chinese characteristics, and encourage them to closely link their personal aspirations with the development of the country and the nation.

2.3 Chongde

The education of "four histories" runs through the whole process of students' ideological and political training, and is the core link of cultivating their moral judgment and belief orientation[5]. Through the historical exploration and in-depth study of the road of socialism with Chinese characteristics, students can deepen their understanding of its essence, establish a deep identification of the socialist core values, and become the practitioners and protectors of this great cause. In the historical context of the "four histories", people in each period, guided by the Marxist moral values, maintain and carry forward the fine moral tradition of the Chinese nation, learn from the moral achievements of other cultures, and create a socialist moral system. By introducing this spiritual wealth into teaching, students can find the forward motivation in the moral glory of historical figures and events, so as to go further on the road of moral self-improvement and pursue more outstanding life value.

2.4 Practice

College students' ideological and political education process, party history study should be as the key, the purpose is to cultivate the students' historical thinking and political accomplishment, make them master the essence of our history and direction, let the students in learning historical wisdom and guide practice, this is the only way to achieve knowledge and practice, cognition and action unity. Integrating the "four histories" education into daily ideological and political teaching can make students deeply feel the historical mission, improve their coping ability in various complex situations, and inspire them to constantly pursue excellence and show their tenacious fighting spirit.

3. "Four Histories" Education Integrates the Internal Connection of Ideological and Political Education of College Students



3.1 It Is Essentially the Same

The release of several Opinions on Deepening the Reform and Innovation of Ideological and Political Theory Courses in Schools in the New Era has promoted the more systematic integration of the four histories education in the ideological and political courses in colleges and universities. Universities should build teaching modules guided by Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era, covering the history of the Party, the history of the new China, the history of reform and opening up, and the history of socialism, the document said. four histories of education integration inherits the excellent tradition of ideological education in colleges and universities, also strengthened its theory with practice, the purpose is to help students deeply understand the political orientation, strengthen the political belief, improve political identity of socialism with Chinese characteristics, and actively implement the "four consciousness" "four confidence" and "two maintenance" requirements. Ideological and political education occupies a core position in the higher education stage, affecting the orientation of universities, the guidance of education, and the follow-up strength of the cause of socialism with Chinese characteristics. The analysis perspective of "three matters" further clarifies the political essence of ideological and political education in colleges and universities. To sum up, the four histories education and the ideological and political education of college students are consistent in political attributes.

3.2 Consistent Goals

The educational practice of colleges and universities and the study of "four histories" have become an important part of ideological and political education, which can guide students to deeply understand and practice the theory of socialism with Chinese characteristics, cultivate their patriotism, strengthen the education of ideals and beliefs, and lay a solid foundation for the fundamental task of moral education. Thus it can be seen that integrating the "four histories" education into the ideological and political courses of college students is the key step to realize the educational goal and cultivate talents with comprehensive quality.

3.3 Content Fit

The integration of the "four histories" education in ideological and political education is to let students have a deep understanding of the development track of the Party's line, principles and policies from a historical perspective, so as to enhance their political identity, deepen students' understanding of theory, consolidate their ideological foundation, and cultivate students' firm political stand. With its systematic teaching, ideological and political courses guide students to form correct values, so as to firm faith in the Party. Although the "four histories" education and ideological and political courses have their own priorities, their fundamental purpose is the same, that is, to guide students to unswervingly follow the pace of the Party.

4. There Are Some Problems in Integrating the "Four Histories"



Education into the Ideological and Political Education of College Students

4.1 No Consciousness of Integration has been Formed

The purpose of higher education is to shape students' moral character. Ideological and political education is the core link, and the effect depends on the optimal allocation of resources. Observe the current situation, some colleges and universities do not fully utilize the integration of educational resources, still focus on textbook theoretical explanation in teaching, and lack a deep understanding of the integration of "four histories" education. This limitation leads to the failure of ideological and political education, and also affects the cultivation of students at the spiritual level.

4.2 Insufficient Integration Level

The integration of the "four histories" education into the university ideological and political courses is conducive to the improvement of students' moral cultivation, but at present, there are a series of problems in this integration of education. First, some colleges and universities have not fully appreciated the core value of "four histories" education. Although the curriculum exists, the class hours are limited, so students can only have a little study, so it is difficult to build a systematic knowledge framework of "four histories". Second, the education mode and content update is slow, and the lack of fresh elements to attract students, which undoubtedly reduces the enthusiasm of students to participate in teaching, and has a negative impact on the effect of ideological and political education.

5. "Four histories" education into the ideological and political education countermeasures of college students

5.1 Enhance Teachers' awareness of the Integration of the "Four histories" of Education

In the practice of promoting the "four histories" education into the teaching of ideological and political theory in colleges and universities, teachers' attention level, understanding depth and specific teaching execution of the "four histories" education have become the fundamental guarantee to promote the smooth progress of this integration process.

Teachers need to deeply grasp the important role of "four histories" education in the growth of students, and realize its fundamental significance for improving students' knowledge level, establishing correct values and strengthening political ideas. Teachers should also take the initiative to enhance their personal learning and application of the "four histories" knowledge. By actively expanding educational resources, the "four histories" education should be organically integrated into the curriculum, and transform the responsibility of education into a strong support for the growth of students.

To promote the application of the "four histories" education in the ideological and political



education of college students, teachers should spontaneously strengthen the cultivation of teaching ability, focus on the academic research in the related fields of the "four histories", extract the theoretical essence from it, and effectively combine it with the ideological and political teaching, so as to improve the academic nature of the teaching theory. Colleges and universities should provide professional growth platforms, encourage teachers to apply scientific research results to practical teaching, constantly improve the effectiveness of classroom education, and help the in-depth promotion and effective implementation of "four histories" education among college students.

5.2 Optimize Students' enthusiasm for Learning the "Four Histories"

In the ideological and political class of universities, the practice of "four histories" education needs to pay attention to the play of students' subjectivity. Although the guiding role of teachers is important, more attention should be paid to stimulating students' own enthusiasm for learning. To effectively improve the quality of "four histories", students should be encouraged to actively participate in the education. Through continuous learning and practice, it should internalize students' consciousness of exploring the knowledge of "four histories", promote the accumulation of knowledge, and cultivate students' sense of historical mission.

5.2.1 The attractiveness and effectiveness of the promotion of the "four histories" education depends on the accurate grasp of students' interest points. Teachers need to carefully design teaching activities from the perspective of students' psychology and cognition to ensure that the teaching content fits with students' needs. Through this tailored education method, teachers can guide students to resonate in the process of learning the "four histories", so as to spontaneously devote themselves to learning and realize the deep influence of education.

5.2.2 Integrating the "four histories" into the practice of ideological and political education, teachers need to pay attention to cultivating students' lasting learning enthusiasm and responsibility, focus on guiding students to form stable learning rules, and constantly deepen their cognition of history. In this process, students need to master the method of historical analysis, so that the core meaning of the "four histories" education can be internalized and reflected in action, which is of vital significance to strengthening the ideals and beliefs of college students.

5.3 Innovate the "Four Histories" Education into the Course Content

In the process of realizing the goal of ideological and political education for college students, the integration of "four histories" education can not be ignored, which not only needs to improve teachers and students' great attention to history and ideological education, but also needs to reflect this integration in the actual teaching operation. The improvement of the teaching system is a key strategy to promote the effective integration of the "four histories" education, which will help to promote the in-depth development of education and enrich students' history and cultural knowledge.

5.3.1 In the stage of higher education, it is particularly important to connect the "four histories"



education and ideological and political courses. The content of the "four histories" and the ideological and political theories have not been effectively integrated, resulting in the fracture of teaching. In order to solve this problem, it is urgent to revise the teaching materials, with the purpose of making the knowledge system of "four histories" and the content of ideological and political courses complement each other. Colleges and universities should give full play to their own characteristics, promote the "four histories" education from theory to practice, and enrich the connotation and extension of teaching.

5.3.2 In the reform of ideological and political courses in colleges and universities, teachers should take the initiative to break the traditional teaching mode and implement the organic combination of theoretical teaching and practical activities. Through such as scene simulation, video creation, poetry reading interactive teaching activities, make the students in participation in natural absorption "four histories" knowledge, and play to the role of the campus propaganda and digital media, continuously push interesting historical stories, let the student in informal learning occasions also can come into contact with the history of the "four histories" content, effectively improve students' interest in learning and effect.

5.4 Social Practice Activities into the "four histories" Education

In the ideological and political education of universities, integrating into the "four histories" study is an important way to realize the comprehensive development of students. Practical activities such as "walking class" are adopted to effectively connect the theory and practice, so that students can deepen their understanding of the "four histories" in social practice. The following measures are help to improve the integration effect of "four histories" education and ideological and political curriculum.

5.4.1 The combination of the educational function of red culture and the study of the "four histories" is particularly critical. This cultural phenomenon is rich in patriotic feelings, ideals and beliefs, and is a key part of the teaching of the "four histories". Colleges and universities should make effective use of red educational resources, such as historical sites and memorial sites, to transform them into efficient educational platforms. When students participate in research activities, they can directly touch the texture of history. Such experience undoubtedly enhances their spiritual accomplishment, and also greatly plays the important role of "the second classroom" in the overall development of students.

5.4.2 Colleges and universities should effectively integrate the "four histories" education resources into the social public welfare practice activities as a way to improve the ideological and political quality of college students, such as organizing students to conduct research and visit around major historical nodes and key national development issues; to pursue the development of the Party, stimulate students to participate in public welfare activities themed on historical perception. While listening to the red story, students can have a deep understanding of the spirit of the "four histories". The activities can also promote students to inherit their excellent traditions, enhance



their ideals and beliefs, and enhance their cultural and political self-identity.

5.4.3 Ideological and political classroom in higher education, modern scientific and technological means, such as virtual reality, Internet and computer technology, have become an important tool to promote the integration of the "four histories" into ideological and political teaching. Universities should actively linkage all kinds of historical and cultural heritage units, build cooperation platform, promote the development of education resources, including the red cultural venues virtualization, establish adaptation education teaching "four histories" system of resources, in order to provide students with rich content, perspective of learning materials, at the same time with VR technology to carry out the simulation teaching, such as the history of the "long march" path, the purpose is to enhance the attraction of ideological courses and education effect, for the "four histories" education.

In today's ideological and political teaching in universities, the integration of "four histories" education helps students to get correct guidance in life concept and value judgment, and at the same time also plays a driving role in promoting the completion of the mission of cultivating people by virtue. In view of the difficult problems in the process of integration, colleges and universities should deeply analyze and take practical measures to promote the deep penetration of "four histories" education in ideological and political courses, so as to strengthen students' cultural confidence and national self-esteem.

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Exploring the Research and Teaching of Aesthetics Curriculum in Colleges and Universities under the View of Great Aesthetic Education Concept^①

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Abstract

The proposal of 'Great Aesthetic Education Concept' has brought vitality to the research and teaching of contemporary aesthetics in China, which represents a new change in the paradigm of aesthetics research in the social and cultural context of the new century, and highlights the interdisciplinary nature of aesthetics research by putting the aesthetic object into the perspective of the society, history, geography, culture and so on. Teaching reforms under the 'Great Aesthetic Education Concept' includes: continuing to adhere to the basic concept of 'aesthetics is anthropology' in the environment of the consumer era, advocating the integration of academic disciplines, and teaching innovations based on the students' aesthetic qualities, and, in the era of image, appropriately leaning towards the filming and dramatization of literature. The 'Great Aesthetic Education Concept' is an innovative approach to the study and teaching of contemporary Chinese aesthetics.

Keywords

Great Aesthetic Education Concept, College Aesthetics Course, Aesthetic Teaching Reform

It has been 20 years since the author proposed 'Great Ecological Aesthetic Education' at Nanjing University in 2004. Over the past 20 years, the academic community on the "Great Aesthetic Education" [1] education calls for more and more high, the Central Committee of the Communist

^①[Funding information] This paper is one of the stage results of Shandong University of Technology's 2024 Famous Schools Further Study Assistance Project.



Party of China also attaches great importance to the education of aesthetic education, and called for the implementation of the ‘Great Aesthetic Education’ education and teaching practices in the country vigorously. Shandong University of Technology always adheres to the people as the center, serves the image of the country, promotes the well-being of people's livelihood, strives to promote aesthetic education and science at a high level and deep level of interaction and integration. With the purpose of ‘Great Aesthetic Education’, and with the foundation of moral education as the basis, it carries forward the spirit of Chinese aesthetic education and builds a new era style of the ‘Great Aesthetic Education’ for the development of China's higher education towards the world first-class. It has explored the practical path, promoted the reform and innovation of university aesthetic education teaching, and strived to form a new pattern of education that meets the needs of the times and future development.

1.The concept and connotation of “ Great Aesthetic Education” has developed innovatively with the development of the times.

The concept of ‘Great Aesthetic Education’ was first put forward by the educational theorist Teng Chun in 1987. He believed that there are components and elements of aesthetic education in all curricula and in all educational and teaching life, and that aesthetic education is everywhere and at all times. He also believes that ‘beauty’ is a resource of infinite value, which has been the eternal pursuit of human civilization for thousands of years, and this kind of education about ‘beauty’ is an important way of inheriting human civilization.

In 2004, the author proposed the concept of ‘Great Ecological Aesthetic Education’ from the perspective of philosophical aesthetics in the doctoral dissertation at Nanjing University. He carefully studied and revealed the ecological dilemma of spiritual deprivation and serious alienation of human nature in modern mankind, and argued the significance of aesthetic education in eliminating the alienation of modern human nature and upgrading the spirit. Focusing on the whole of humanity, it proposes that ‘Great Ecological Aesthetic Education’ can be vigorously promoted and implemented in the whole of society, so as to achieve the purpose of eliminating the alienation of modern human nature and the distortion of the spirit.

Since the new era, aesthetic education has received increasing attention, and in 2020, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Comprehensively Strengthening and Improving the Work of Aesthetic Education in Schools in the New Era (hereinafter referred to as the Opinions), which made an overall deployment of strengthening and improving the work of aesthetic education in schools in the new era, and further elevated the foundational status of aesthetic education in school education. The Opinions pointed out that aesthetic education is education in aesthetics, sentiment and spirituality, as well as education that enriches the imagination and cultivates a sense of creativity, which can enhance aesthetic literacy, cultivate sentiment, warm the heart and stimulate innovation and creativity.



Shandong University of Technology has always attached great importance to the education of aesthetic education, in response to the call of the Party Central Committee, in 2015, created 'the Institute of Theatre Arts of Shandong University of Technology', and then established the 'aesthetics and aesthetic education research center, applied for more than 20 topics at the national, provincial and ministerial and bureau-level projects, and a large number of research results have appeared. The author, together with experts and professors from more than 10 famous colleges and universities in China, has compiled a unique and easy to understand "College aesthetic Education Course", which has created appropriate textbooks for schools to implement "great aesthetic education" education. And in order to put the "great aesthetic education" into practice, it also created the "Zibo Great Local Theatre", and created the large-scale opera Wuyin opera campus oratorio "Wang JinMei's Mother", "The Power of Example -- Jiao Yulu" and other excellent plays, so that teachers and students can appreciate the extraordinary charm of immersive 'Great Aesthetic Education' education, so that the Shandong University of Technology's 'Great Aesthetic Education' education has received a good effect. Shandong University of Technology 'Great Beauty Education' education is being cross-integrated with artificial intelligence, which will bring profound changes and impacts on the teaching and research of contemporary 'Great Aesthetic Education' education in China.

With the changes of the times, the content of the 'Great Aesthetic Education' has been constantly innovated and developed. In terms of aesthetic objects, in addition to artistic beauty, natural beauty, social beauty, scientific beauty and so on are important aesthetic objects, which become the material for the implementation of aesthetic education, and its excellent traditional Chinese culture and socialist core values are also important aesthetic connotations. Aesthetic education in the new era must be guided by socialist core values, emphasizing the multi-dimensional integration of aesthetic education, professional art education and liberal arts education, the organic combination of cultural self-confidence and international vision, and the inheritance of the spirit of excellent traditional aesthetics and the innovation of the aesthetic spirit of the times, as well as the vigorous promotion of social aesthetic education, the integration of aesthetic education into the improvement of the quality of the entire population, urban and rural environment construction and product clever manufacturing, and the construction of a multi-level aesthetic education system, and the effective implementation of the principle 'to promote aesthetic education with social aesthetics and scientific aesthetics'. To practice 'educating people with aesthetic, improving people with aesthetic, cultivating people with aesthetic', and empowering the country and the nation to develop innovatively with high quality and speed in the new era.

The Institute of Opera and Literature and the Research Centre for Aesthetics and Aesthetic Education of Shandong University of Technology have always advocated the concept of 'Great Aesthetic Education', which is 'Art for Life' in teaching. At the beginning of this century, Professor Yuan Yunfu and other professors of the faculty clearly put forward the concept of 'Great Art Concept', advocating that artists should have the ability to discover, capture, perceive, interpret, integrate and create beauty in all things in modern life and social practice. The implementation of this concept in teaching and creative practice is to break down professional barriers and move towards 'breaking down the barriers between regional cultural systems'. In the 21st century, the rapid development of cutting-edge technology has led to drastic changes in people's lifestyles and art media. Under the guidance of the concept of 'Great Aesthetic Education', the Academy of Arts and Design of Tsinghua University, the goals of running the school and the



mode of educating people have also been condensed and developed accordingly. In the new era, the Academy is required to adhere to the correct political direction, establish the goal and content system of aesthetic education, establish the concept of discipline integration, promote the reform and innovation of aesthetic education, promote cultural heritage and innovation, and enhance the awareness and ability to serve the society.

2.The research idea of aesthetics curriculum in colleges and universities under the view of ‘Great Aesthetic Education’

The ‘Great Aesthetic Education Concept’ has broken the boundaries of aesthetic education to a certain extent and broadened the scope of aesthetics research. Traditional aesthetic education is generally limited to school aesthetics, which is only limited to the aesthetic education of school students through artistic aesthetics. The ‘Great Aesthetic Education Concept’, on the other hand, extends aesthetic education to all people, and expands the content of education to include all the beautiful objects in real life other than art, all of which can be used as the content of aesthetic education. The ‘Great Aesthetic Education concept’ is ‘to return to the diversity of the contents of aesthetic education, to the intermixing of the modern era, and to the completeness of the world’, and all the aesthetic schools and aesthetic viewpoints that have not been included in the mainstream of the history of aesthetics should be included in the scope of the aesthetics courses of the contemporary Chinese colleges and universities.

The ‘Great Aesthetic Education’ not only focuses on historical research, but also on the grasp of all the beautiful objects in the real world. In the author's opinion, ‘great aesthetic education’ needs ‘great historical material’ and ‘great content’, which needs to restore the historical scene of modern aesthetics, and accommodate all kinds of modern and non-modern aesthetic phenomena in objective space. This is called ‘discovering historical materials in history and reality’. This is not only an endeavor to clear the fog of history, but also a consideration for preserving historical documents. In the author's opinion, ancient literature, modern and contemporary literature, folk literature, grassroots literature, as well as history and geography outside of literature, and all other ‘beauty’ should be the object of aesthetic research under the ‘Great Aesthetic Education Concept’. Only by paying attention to the ‘beauty’ in all kinds of historical materials can study on the aesthetics curriculum in colleges and universities under the ‘Great Aesthetics Education Concept’ be truly realized.

From ‘art aesthetic education’ to ‘Great Aesthetic Education’. ‘Art aesthetic education’ is aesthetic education with art as the main aesthetic object, also known as art education, whose main task is to teach professional skills in art, followed by aesthetic education. The target group of education is mainly school students, and they tend to be mostly professional students. Even if art education is transformed into aesthetic education, it is often within the scope of students. It can be seen that art aesthetic education has great limitations. The concept of ‘Great Aesthetic Education’ extends the aesthetics of art to all ‘beautiful’ aesthetic objects, and extends the aesthetic subject to all citizens. This not only overcomes the limitation of the traditional ‘art aesthetic education’ confined to art, but also breaks through the narrow vision of the aesthetic subject in the traditional aesthetic education. Aesthetics has always been a reflection of the times and society, and is linked to history, society and culture. In the West, the promotion of aesthetic education for all people has long



existed in the ancient Greek period, and modern society is no exception. China's aesthetic education discipline construction is relatively late, the development of the past hundred years let us recognize the importance of aesthetic education to improve the quality of the nation, especially in the post-modern society nowadays, the human nature alienation is more serious, the fragmentation of the personality is getting deeper and deeper, in order to eliminate the alienation of human nature, to shape a perfect personality, the only way to rely on the aesthetic education. Nowadays, take Shandong University of Technology for example, due to all kinds of pressure in study, work and life, teachers and students are increasingly serious problems such as psychological depression, therefore, aesthetic education is particularly important. Shandong University of Technology has set aesthetic education class as a public class. When the author led the professors to write 'University Aesthetic Education Course', he tried to avoid the drawbacks of focusing on the teaching of aesthetic theory in the previous aesthetic education textbooks, and tried to replace the boring aesthetic theory with the display of aesthetic examples, so that the textbook becomes easy to understand. Because our educational target is not only the students of aesthetics majors, but also the entire faculty of arts, science, and engineering.

3.The Reform of Aesthetics Teaching in Chinese Modern Universities under the Concept of 'Great Aesthetic Education'

The reform of Chinese modern aesthetic teaching under the "Great Aesthetic Education Concept" can be carried out from the following aspects:

Firstly, in the age of consumption, we continue to adhere to the concept of 'aesthetics is anthropology'. In the era of consumerization and marketisation, aesthetics in the eyes of the general public is a useless study, a pavilion suspended in the air, and a talking point for the amusement of doctors and professors, and this kind of misinterpretation is huge for the dissolution of the values of the whole society. Aesthetics is never a closed study, it is not a pastime, it is open to society, human nature, emotion, ethics, culture, and the teaching of aesthetics in modern Chinese colleges and universities under the view of great aesthetics education is based on the cultivation of love, social commitment, and the teaching of human nature integration. The teaching of contemporary aesthetics should fully carry forward the humanistic character of aesthetics to with emotion, culture and reason. Ba Jin once said, 'I want every mouth to have bread, every family to have a home, every child to be educated, every person's wisdom has the opportunity to develop.' This is the ambition that Ba Jin set when he was a teenager, and it is also the ideal of his life. Viewing his life and character in this light, it is easy to understand why he fled his landlord's home where he was well clothed and well fed. The concept of great aesthetic education is an aesthetic concept based on history with humanistic concern, which links humanistic concern with social morality, and the pursuit of truth, goodness and beauty with the direction of historical development, and is the root of shaping and forming the perfect character, disposition, and even personality of human beings.

Secondly, teachers are well integrated in knowledge and practice a great aesthetic education view of teaching. Traditionally, the teaching of the history of aesthetics is segmented, with Western aesthetics, ancient Chinese aesthetics and modern and contemporary aesthetics being taught by different professional teachers. Both belong to the Chinese modern and contemporary



aesthetics, but also divided into different schools to teach. Although such a division is conducive to teachers' in-depth study of a particular school, it is not conducive to the formation of a macro vision of the history of aesthetics. Teachers engaged in contemporary aesthetics may not understand the ancient aesthetics and Western aesthetics, and they may not be able to go deeper into the Western aesthetic theories. The real aesthetics is not only divided into schools. Therefore, under the view of great aesthetics, teachers of modern and contemporary aesthetics and aesthetics education should break through the barrier of disciplines, and try as much as possible to achieve the integration of ancient and modern aesthetics and aesthetics education[2], such as modern aesthetics and modern aesthetics, modern aesthetics and contemporary aesthetics, and Chinese aesthetics and the world of aesthetics.

Thirdly, teaching is tailored to the students' aesthetic qualities [3]. Focusing on theory, but not limited to theory, fully mobilize students' interest in aesthetics and painting, aesthetics and music, aesthetics and theatre, aesthetics and film, aesthetics and gardens, aesthetics and architecture, aesthetics and dance and other aspects of teaching. Nowadays, students have high artistic qualities, such as painting, music, theatre, dance and other talents. Under the view of great aesthetic education, the teaching of modern and contemporary aesthetics can fully mobilize the artistic talents of students, so that they can fully participate in the creative reading and comprehension of aesthetics theoretical texts. For example, if a novel is full of the rhythm of poetry, a stroll of emotions, or gentle and slow, or passionate and internal, or a wave wrinkles and slowly smooths out, if students who like music are mobilized and allowed to recite to music according to the text and the laws of aesthetics. Alternatively, it must be an aesthetic pleasure for the teacher to mobilize students to draw pictures based on the text, so that they can draw aesthetic imagery such as landscapes, small towns, personnel, customs, and so on. If there are students who are interested in theatre, modern and contemporary aesthetic theories will also provide them with innovative theoretical resources. They can carry out practices, such as rehearsing a play, fully feeling the psychological activities of the characters in the play, expressing their deep feelings for their tragic fate, and giving full play to their acting talents as well as their linguistic talents. These creative activities are all innovations in aesthetics teaching activities under the concept of great aesthetics education.

Fourthly, in the era of picture-reading, teachers pay attention to changes in the medium of aesthetics to form the innovation of teaching aesthetics under the big aesthetics view. Baudrillard once said that the development of 'simulacra' has changed the way people understand the world, that is, it is no longer centered on the traditional reading of texts, but on the visualization of images and films. The reform of aesthetics teaching to adapt to the age of visualization includes the appropriate introduction of film and television literary studies, theatre studies, internet literary studies, etc. in teaching, and we can also try to let students personally adapt scripts and create works.

In teaching, we can try to guide students to stand in the perspective of aesthetic critics and make a comparison between classic works and their film and television adaptations. For example, if Zhao Defa's novel *The Journey Through Mountains and Seas* is adapted into a TV series *The Journey Through Mountains and Seas*, we can ask students to compare the novel with the TV series in terms of themes, characters and styles, etc. They will find that the TV series has the following changes: strengthening the background of rural revitalization, highlighting the main line of character 'growth'; changing the character and image of some of the characters, making them



closer to the main theme, focusing on group portrait, and portraying a rich and stereoscopic image of peasants; and shifting from imaginative literary language to plain and authentic video language. Such a case study is worthy of being a unique aesthetic education class.

4. The construction of the ‘Great Aesthetic Education’ of the new pattern of college education

First, adhere to cultural confidence and establish the content system of aesthetic education objectives

Aesthetic education in colleges and universities is an important carrier for the establishment of moral education in colleges and universities, and to build a new pattern of ‘Great Aesthetic Education’ in higher education. It should adhere to the promotion of the core values of socialism, strengthen the excellent traditional Chinese culture, lead students to establish a correct outlook on the world, values, and outlook on life, and enhance their cultural self-confidence.^[4]

In order to improve the mechanism and system of aesthetic education in colleges and universities through the reform of teaching aesthetic education, firstly, it is necessary to innovate the mode of cultivating high-level specialists, highlight the characteristics of school running, and build a first-class academic discipline and professional system with Chinese style; secondly, it is necessary to give full play to the strengths and roles of the colleges of art, literature and philosophy in comprehensive universities, and to strengthen the popularization of aesthetic education for all students, so as to significantly improve the aesthetic level and humanistic qualities of the students. At the same time, we will raise our awareness of social service and take the initiative to assume the responsibility of aesthetic education for the whole society.

Since the 18th CPC National Congress, Shandong University of Technology has deepened its education and teaching reforms in the face of the country's long-term development strategy and the future trend of the world change, and clarified the ‘three-in-one’ cultivation mode of value shaping, ability cultivation and knowledge imparting.

The Institute of Theatre Arts of Shandong University of Technology has strengthened the integration of aesthetic education in theatre, ideological and political education and professional courses, integrated cultural self-confidence and patriotism education into daily teaching, carried out in-depth grassroots art and design practice, and actively explored the creative transformation and innovative development of the excellent traditional Chinese culture in the contemporary era through the curriculum and project practice, constructed a new type of Chinese aesthetic value system, and contributed its professional strengths to the construction of a ‘better life’ the Institute of Theatre Arts of Shandong University of Technology also integrates major national aesthetic education calls and tasks into teaching, such as opera on campus and aesthetic education in opera, making every aesthetic education task a genuine patriotic education and further enhancing the teachers’ and students’ awareness of social responsibility.

The Institute of Theatre Arts of Shandong University of Technology has been actively implementing the strategy of ‘culture going global’, and has carried out a variety of cross-cultural talent cultivation projects, and planned, organized and participated in a series of important



international exchanges with diversified contents and forms. For example, ‘The Belt and Road Initiative’ Chinese artists into the European cultural exchange activities, Chinese music concerts, Chinese film festivals, college students Chinese Bridge Competition, middle school students Chinese Bridge Competition, the Serbian region of Bosnia and Herzegovina Chinese language and Chinese culture promotion and dissemination of exchanges at the same time spread the Chinese language and Chinese cultural achievements.

The Institute of Theatre Arts of Shandong University of Technology is dedicated to the cultivation of talents across cultures and disciplines, to the enhancement of international influence and global competence, and to the promotion of aesthetic education and talent cultivation through the research of theatre creation and performance. The Institute has led department of literature and journalism and department of international exchange of Shandong University of Technology to establish cooperation with the University of Sarajevo in East Sarajevo, Bosnia and Herzegovina, to carry out the exchange of teachers and students, joint training, and cooperation in scientific research.

The Institute of Theatre Arts of Shandong University of Technology signed a cooperation agreement with Krirk University of Thailand to build a Sino-Thai innovation base for international Chinese language education, to carry out joint postgraduate training, overseas training for students of the headquarters, and training for high-end talents, and to create a platform for training international high-end talents.

Second, promote the integration of aesthetics and science, and advance the reform and innovation of aesthetic education teaching

The Institute of Theatre Arts of Shandong University of Technology adheres to the road of connotative development in the construction of disciplines, stresses the talent cultivation and the quality and characteristics of scientific research and social service, follows the ‘three-in-one’ philosophy of running a school, takes the fusion of aesthetics and science as the methodological path and characteristics, promotes the reform of teaching and cultivates the top talents of morality, intellectuality, physicality and beauty, and enables the High-quality innovative development. The institute focuses on the cultivation of high-level talents, innovates advanced cultivation modes, and gradually expands the scale of postgraduates. Breaking down the barriers of disciplines and specialties, and facing the world-class and national needs, the institute has launched various kinds of cross-cultural, cross-disciplinary and cross-faculty co-operation postgraduate training projects, which have achieved remarkable results. Guided by the ideological concept of scientific research and teaching of the Institute of Theatre Arts of Shandong University of Technology, which is ‘to be on the sky, to stand on the ground, to educate people’, and taking advantage of the school's multidisciplinary advantageous resources, and actively participating in the social innovation with the characteristic advantages of the discipline of theatre and aesthetic education, the institute's scientific research work has been greatly improved in terms of both quantity and quality, and in addition to undertaking the traditional liberal arts projects such as the Fund for Philosophy and Social Sciences and the Art Fund, it has achieved a breakthrough with its interdisciplinary advantages by participating in and establishing numerous projects for the Ministry of Education and the Ministry of Culture. At the same time, the institute undertakes many major and key projects for the needs of society and industry, and fully participates in major national image design,



urban and rural environment construction and manufacturing industry product innovation and design, and integrates aesthetic thinking into scientific and technological innovation.

Based on talent training, academic research and creative practice, Shandong University of Technology has launched a series of high-quality opera performances, academic exhibitions and academic forums for the key issues in the research field of the frontier of the discipline and the aesthetic education of opera and hot spots of social services to promote and lead the development of the discipline. For example, the creation and performance of 'Wang Jinmei's Mother', led by Huo Junping, two-time winner of Plum Performance Award, national non-genetic inheritor of Wuyin Opera, National People's Congress deputy, and president of Shandong Provincial Dramatists' Association, and the whole play was performed by more than 200 teachers and students from more than 20 faculties from the play scripts, directors, composers, and actors to the choreography, lighting, music, and big screen production, and by the leaders of the university and teachers and students from various faculties. The play has built a new immersive theatre aesthetic platform for teachers and students of the university, which has caused great repercussions in the university and the whole society.

Shandong University of Technology has strengthened the integration of aesthetic education with moral education, intellectual education, physical education and labor education, explored various aesthetic education resources under the concept of 'Great Aesthetic Education', set up a new department for cross-fertilization of aesthetic education with other disciplines, developed new multi-disciplinary cross-fertilization curricula and projects, and created a new platform for the integration of aesthetics and science in research and practice.

The Institute of Theatre Arts of Shandong University of Technology was formally established in 2015. According to Guangming Daily, it is the first and only institute of Theatre Arts and Literature in the national science and technology colleges and universities, which aims to cultivate talents of cross-boundary fusion of theatre arts and science and technology, and explore the innovation of theatre arts design and expression of theatre arts under the condition of new technology for the future; the cross-disciplinary master's degree programme of 'Theatre Drama Studies' established by the Institute of Theatre Arts of Shandong University of Technology and the Faculty of Computer Science and Communication is dedicated to building the curriculum of theatre arts design for the digital future, and cultivating the much-needed knowledge talents of digital arts, technology, media and other integrated knowledge for the new era. At present, the Institute of Theatre Arts of Shandong University of Technology is combining the design of theatre arts with business and technological innovation, and cooperating with The Chinese University of Hong Kong and Shenzhen Zhihuang Technology Co., Ltd. in developing intelligent robots for stage curtains and lighting, and carrying out cross-disciplinary and cross-industry exploration of the changes and innovations in the design profession.

In terms of teaching means, actively explore the use of modern information technology means to network, intelligent, digital mode of innovation in school curriculum teaching, strengthen the construction of learning platform based on mobile Internet, and promote the deep integration of information technology and aesthetic education. In view of the characteristics of the theatre and opera art courses, 'teaching is better than words', the Institute of Theatre Arts of Shandong University of Technology has adopted the teaching method of 'online and offline real-time interaction and integration' to promote the teaching of 'scene' and 'live'. 'Teaching from the



knowledge transfer gradually to the depth of communication between teachers and students and the students' experiential learning change.

Third, give full play to the professional advantages of the aesthetic education of opera, promote cultural inheritance and innovation, and enhance the awareness and ability to serve the society

Shandong University of Technology has incorporated opera aesthetics courses into the university's humanistic quality core curriculum system, offering public opera aesthetics courses with aesthetic and humanistic qualities as the core, and allowing opera aesthetics to enter the classroom of Shandong University of Technology in a comprehensive way. The Institute of Theatre Arts of Shandong University of Technology has gradually taken over the teaching of public elective courses on the aesthetics of opera for the whole university, which serves to enhance the aesthetic education, artistic quality and cultural connotation of the university by setting up a series of lectures on the art and humanities of opera, launching a series of humanities open courses on the Internet, and opening a general course on the art of opera for the whole university.

The education of excellent traditional Chinese opera culture is the foundation for the cultivation of opera aesthetic education, and the practice of the concept of 'Great Aesthetic Education' should carry forward the spirit of Chinese aesthetic education, and in the process of opera art education, let the students understand and love Chinese opera culture and art, and build up cultural self-confidence; promote the inheritance, preservation and innovation of culture through creative transformation and innovative development, and create Chinese styles.

The Institute of Theatre Arts of Shandong University of Technology has also established the 'Research Centre of Aesthetics and Aesthetic Education', which not only takes the initiative to undertake the responsibility of social aesthetic education, but also carries out a series of courses and practical activities around the outstanding traditional Chinese culture, traditional handicrafts and the inheritance of intangible cultural heritage, and gives full play to the professional advantages of the discipline of theatre arts and strives to implement the concept of ecological conservation of intangible cultural heritage. Taking on the task of 'China Intangible Heritage Inheritance Crowd Training Programme' of the Ministry of Culture and Tourism, the Ministry of Education and the Ministry of Human Resources and Social Welfare, the school organized 11 sessions of training for intangible heritage inheritors, with a total of more than 200 people participating in the training. At the same time, teachers and students also went into remote areas such as Boshan and Yiyuan, using design wisdom to optimize resources, improve the current situation, help poverty alleviation and rural revitalization.

The Institute of Theatre Arts of Shandong University of Technology creates a good environment for the school, teaching teachers and students with invisible power. The Institute of Theatre Arts of Shandong University of Technology, as the best place to embody and cultivate beauty, has become an integral part of the pattern of 'great aesthetic education' by promoting the cultural environment of the campus. The Institute of Theatre Arts of Shandong University of Technology has been using the means of theatre art to plan and build the campus cultural environment, adopting various means such as writing scripts, directing, stage performances, murals, paintings, choreography, lighting, etc., to beautify the public space and highlight the cultural characteristics of the university. Shandong University of Technology, which advocates 'humanistic innovation', takes the Institute of Theatre Arts of Shandong University of Technology as a 'bridgehead' and



promotes the school's 'renewal of humanities' with 'great aesthetic education'. 'By building a great aesthetic education system combining professional education, general education and social education, it carries forward the spirit of Chinese aesthetic education and cultivates and shapes the new man of the times.

The Institute of Theatre Arts of Shandong University of Technology strives to become a shaper of national image, a creator of good life, an inheritor of excellent culture, a leader in the integration of arts and sciences, and a cultivator of innovative talents. In the new era, the Institute of Theatre Arts of Shandong University of Technology will work towards beauty, educate people with beauty, use beauty as a medium, and share beauty with others.

All in all, the 'Great Aesthetic Education Concept' is a paradigm of aesthetics research that expands from the inside out. It places aesthetics in the macro context of society, history and culture, establishes a holistic understanding of the times, society and history, focuses on multidisciplinary integration in teaching practice, and uses a variety of teaching methods to stimulate students' interests and develop their talents, which is an innovative approach to aesthetics and aesthetics education research and teaching.

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Research on the Creative Materials of Qi Culture Series Stage Plays from the Perspective of Regional Culture^①

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Abstract

Qi culture is an important part of the outstanding traditional culture of China. In the 800 years of Qi history, a large number of historical stories, idioms and folklore have been accumulated. The ideological and moral essence contained in the history of Qi has been deeply explored and converted into the creative materials of stage plays through selection, adaptation and processing. By constructing a set of theoretical framework, the author is guided to use various artistic forms such as dialogue, monologue and dance, so that these materials can not only adapt to the form of expression of the stage play, but also take into account the artistry and appreciation, and at the same time enable the audience to understand and accept the ideological connotation. Thus enriching the repertoire level, arousing audience resonance, and promoting the creative transformation and innovative development of excellent traditional Chinese culture.

Keywords

Qi culture, The stage play, Creative material, Deduction, Interpretation

^①Fund Project: This paper is a key project of Art and Science in Shandong Province in 2024, "Research on the Innovative Interpretation of Qi Culture and History Stories in Campus Stage Plays" (L2024Z05100283), and a youth project of Education and teaching in Shandong Province in 2023, "Research on the Teaching Reform and Innovation of Qi Culture School-based Curriculum from the Perspective of Main Education" (2023JXQ065) and 2023 year Shandong Province humanities and social science project "Research on the Digital Innovation and Development of Qi Idioms and Allusions from the perspective of" (2023-WHLC-060).



1.Introduction

The state of Qi had prospered three times in its history, when Jiang Taigong granted the state of Qi and established the state through industry and commerce、Huan Guan dominated the Spring and Autumn Period for the first time through reform, and King Wei accepted suggestions and became dominant in the Warring States. In each process, the Qi culture demonstrated the strong spiritual power of birth and birth, which not only became the key to support the implementation of a series of reform policies and measures in the State of Qi before Qin, but also coincided with the important discourse on cultural "two creations" in current Xi Jinping's cultural thought. Therefore, it is of great historical and cultural significance to use various research methods such as literature research, case analysis, and comparative research to select the historical stories of the State of Qi as the creative materials for stage plays, establish a comprehensive and systematic theoretical framework, guide the creators how to efficiently select and deal with these materials, and transform them into stage plays that can attract more modern audiences. It can also realize the win-win situation of artistic value and social benefit; It can not only realize the inheritance and promotion of traditional culture, but also enrich the expression forms of modern stage art, but also allow the audience to enjoy the repertoire that integrates art and technological innovation, and at the same time, have a deep understanding of the rich connotation and times value of Qi culture.

2.Overview of Qi Culture

2.1 Introduction to Qi culture

Qi culture is the sum of all the production, life style, behavior, ritual system, customs, religious beliefs, ethics and morals, thoughts, feelings, concepts, knowledge, science, technology, etc. created by a group of Qi people in Qi land in the course of social practice, and the artifacts containing cultural information accumulated in the course of history. Qi culture was formed in the early Western Zhou Dynasty as a feudal state, and in the early Western Han Dynasty, it merged with Lu culture and other cultures to form the Dictatorship of Confucianism proposed by Dong Zhongshu. [[References

[] Xuan Zhaoqi, Li Jinhai. Qi culture [M]. Beijing: Xinhua Publishing House, 1999.]] Qi culture integrates the ideas of various schools of thought, especially the Huang-Lao school of thought and the Legalist school of thought, and is characterized by the spiritual qualities of openness, tolerance, pragmatism, and innovation, making it one of the important sources and an important part of traditional Chinese culture.

2.2 Qi idioms, allusions, folklore and their cultural significance

Qi idioms, allusions and folklore are all important parts of Qi culture, and they carry rich historical information and cultural implications. To revitalize these resources, program material can be



developed in depth through a stage play creation inventory.

2.2.1. Qi idioms and their cultural significance. The Dictionary of Chinese Idioms contains more than 20,000 idioms, which are concise, philosophical and able to deeply reflect the wisdom of the Chinese nation and the life experience of the Chinese people. The Modern Chinese Dictionary defines idioms as concise and pithy stereotyped phrases or short sentences that people have long been accustomed to using. They are special components of Chinese vocabulary, retaining the thick, simple and elegant expression color of ancient Chinese, and at the same time are rich in connotation, stable in structure and beautiful in rhyme, with strong vitality, playing an irreplaceable role in daily communication. Compiled by Guo Li, "Qi Idioms Reading Today" [] Guo Li. Qi idiomatic allusions read today [M]. Beijing: Jiuzhou Publishing House, 2018.] selects 103 idioms and summarizes them according to seven modules: "Family and Country Sentiment, Inspiration to Achieve Success, Methodical and Effective Management, Widely Recognized and Greatly Influential in the Workplace, Wisdom in Life, Affection is Like Water, Friendship is Priceless," and pay special attention to the combination of contemporary young students' growth and success. Interpretation of each idiom allusion to bring us a variety of enlightenment and enlightenment. The Dictionary of Qi Idioms and Allusions [] Li Zhongqin. Dictionary of Qi idioms and allusions [M]. Tianjin: Tianjin Ancient Books Publishing House, 2023.] compiled by Li Zhongqin it has collected 1717 idiomatic allusions related to Qi, Qi people and Qi affairs, which has laid a documentary foundation for the development and utilization of Qi idiomatic allusions and greatly enriched the linguistic and cultural treasury of the Chinese nation. For example, the idiom of "Qi people are good hunters" (Lu Shi Chun Qiu - Qi people are good hunters) originated from Lu Shi Chun Qiu, which is used to illustrate that things are interconnected, and that one should pay attention to taking all factors into consideration when doing things. At the same time, it also reveals the rationale of the character "猎" (獵), from which we can also see the characteristics of the Qi people's skill in shooting and their love for hunting.

2.2.2. Allusions to Qi and its cultural significance. The Great View of Qi Culture [] Li Xintai. Qi Culture [M]. Beijing: Party School of the Central Committee of the Communist Party of China Press, 1996.], edited by Li Xintai, provides a systematic and comprehensive introduction and exposition of the culture, politics, economy, military, science and technology, religion, society, and personalities of Qi. Classics of Qi Wisdom [] Xuan Zhaoqi and Zhang Shiyu. Classics of Qi Wisdom [M]. Jinan: Shandong People's Publishing House, 1996.], edited by Xuan Zhaoqi and Zhang Shiyu, explains the origin, philosophical meaning, comparison with typical examples in China and abroad, as well as the role and value of learning from the past and knowing the future of each wisdoms in four levels according to the seven modules, such as politics, command and control, military, economy, thinking, academics, and dealing with the world, which is a great help for us to understand the Chinese and foreign histories and cultures in different periods of history. For example, the allusion to "Duke Huan of Qi returning the land for trust" (Shiji - Lu Zhou Gong Shi Jia) tells the story of an alliance between Qi and Lu at Kodi, where Cao Mo, a



warrior of Lu, blackmailed Duke Huan of Qi with a dagger for the return of the usurped land of Lu. At the end of the alliance, Duke Huan of Qi wanted to renege, but with the advice of Guan Zhong, he still returned the usurped land of Lu according to the alliance. As a result, Duke Huan of Qi won the reputation of being trustworthy and laid a good foundation for Qi's hegemony in the Spring and Autumn Period. In comparison with the story of Duke Wen of Jin, who gained trust from the people, and the behavior of Emperor Ming of Wei in the Three Kingdoms, who "did not keep his promise" (The Book of Wei in the Three Kingdoms), it clarifies the basic principle of being a human being: "If one does not have trust, one does not know that he is fit to be a human being" (The Analects of Confucius, The Way of Governance).

2.2.3. Qi folklore and its cultural implications. Pu Songling's book "Liaozhai Zhiyi" (Ghosts and Foxes) of the Qing Dynasty contains nearly 500 novels, known for writing about flowers, demons and foxes, freaks and strange behavior, which can be regarded as the first of the work of talking about foxes and ghosts. Zhang Tao's Translation and Annotation of the Biographies of the Ladies [Zhang Tao. The biographies of women [M]. Jinan: Shandong University Press, 1990.] is a translation and annotation based on Liu Xiang's Biographies of the Ladies of the Han Dynasty, in which nearly 30 out of 124 articles in 8 volumes record the thoughts, words, and deeds of the women of the state of Qi, with some of the biographies' characters and episodes being appended from folk rumors. Zibo Historical and Cultural Stories [Zhang Yanmei. Zibo historical and cultural stories [M]. Jinan: Shandong Literature and Art Publishing House, 2023.] edited by Zhang Yanmei Taking the history of Qi as a starting point, it tells about the construction achievements of new China, focusing on the discovery of the contemporary value of Qi culture. Li Yanlin's reportage "Qi Feng Zi Fire" [Li Yanlin. Qi Feng Zi Huo [M]. Beijing: Writers' Publishing House; Jinan: Shandong Literary Publishing House, 2024.] takes "writing for the city and writing for the people" as the theme, creating a book that can be used as the name card of the historical and cultural city of Zibo and a literary reading book. For example, the legend of "Jiang Taigong fishing", although the author and the reader will have different interpretations, but hidden behind the cultural philosophy is roughly the same, that is, in real life opportunities often only belong to the people who are prepared.

3. Creative Characteristics and Needs of Contemporary Stage Plays

3.1 Characteristics of Chinese Modernization and Its Impact on Stage Play Writing

First of all, Chinese-style modernization emphasizes cultural inheritance and encourages creators of stage plays to tap traditional cultural resources, combine them with modern aesthetics, and create stage works of art that are rich in national characteristics as well as different styles and themes; Secondly, Chinese modernization focuses on technological innovation and industrial upgrading, and through the use of 3D projection, virtual reality and other scientific and technological means, the stage play presents a more shocking visual effect and immersive viewing



experience. The prosperity and development of the cultural industry can also help the creation of stage plays to obtain more financial support and marketing opportunities, which is conducive to the production and dissemination of outstanding works; Once again, Chinese modernization emphasizes humanistic care and social progress, which not only provides a broad social background for the creation of stage plays, but also provides profound ideological connotations, making it possible for stage plays to reflect social realities, convey positive energy, and guide the audience to think about the value of life; Finally, Chinese-style modernization can promote international cultural exchanges and cooperation, and inject international vision and diversified cultural elements into the creation of stage plays. [Shen Jiangping. Explanation of Cultural Genes of Chinese Modernization[J]. Southeast Academic, 2022, (3): 12-19.]

3.2 New Trends and Requirements for the Creation of Current Stage Plays

First of all, the creation of stage plays nowadays is more focused on diversity and inclusiveness. While traditional stage productions tend to be written from a male perspective, stage productions have now begun to focus on women, minorities, and characters from different cultural backgrounds. This diversified creative perspective not only broadens the audience group, but also makes the works closer to the real society, and more likely to trigger the audience's empathy and thinking; secondly, the creation of stage plays nowadays emphasizes cross-media and cross-border cooperation, and pursues innovation and experimentation. The development of science and technology has blurred the boundaries between stage plays and other art forms such as movies, music and dance, and creators are trying to use multimedia technology, virtual reality and other means, while integrating different artistic elements to create a more unique stage experience and amazing stage effects. This cross-border cooperation, while enriching the performance methods of stage plays, also brings a new artistic language for stage plays, and brings unprecedented viewing experience and audio-visual enjoyment to the audience; again, the creation of stage plays now also pay attention to interactivity and participation. Traditional stage plays are often one-way performances that the audience can only passively accept, but nowadays stage plays are often created by setting up interactive links, introducing audience voting and other ways to increase the audience's sense of participation, while also making the work more interesting; from the current point of view, stage plays also emphasize the concern and exploration of social issues, such as environmental protection, gender equality, human rights and so on. By presenting these important issues to the audience through stage plays, creators are able to trigger more thinking and action from the audience.

4. Methods of Transforming Qi Historical Stories into Material for Stage Plays

4.1 Selection of material



First of all, it is necessary to conduct an in-depth study of the history of Qi. Understand the political system, economic development, cultural tradition and diplomatic situation of Qi in order to better grasp the background of the story and the situation of the event, and further strengthen the theoretical foundation for the creation of the stage play; secondly, you can find revelation from the classic characters of Qi. For example, the stories of Jiang Ziya, Duke Huan of Qi, Guan Zhong, Yan Ying, Tian Dan, King Wei of Qi and other characters are helpful in highlighting dramatic conflicts and creating dramatic tension. By portraying these characters and showing their wisdom, courage and determination, the audience can understand them better and feel their inner world better; again, material information can be extracted from the classic events of Qi. For example, the wars, commercial battles and diplomatic events between Qi and various countries are all extremely dramatic subjects. Reproducing the process and results of these events can show the complexity of human nature and social changes, triggering the viewer's thoughts and resonance; finally, the cultural elements of Qi can also be considered to be integrated into the stage play. Through the display of Qi's unique style and charm of music, dance, costumes, etc., it can not only add more artistic flavor and viewability to the stage drama, but also let the audience have a better understanding and feeling of Qi's culture.

4.2 Artistic processes

In creating a stage play based on the historical story of Qi, the artistic processing of the original material is crucial. The following aspects can be focused on creating the play: to be adept at extracting from the story themes about human nature and redemption such as loyalty, betrayal, love, power struggle, etc., and to ensure that the theme can be carried through the whole play; to highlight the key characters, both by giving them distinctive personalities and by making full use of the dialogues and actions to show their inner worlds and contradictory conflicts; to filter and reorganize the events and plots in the original story in order to form a compact, intriguing story line, capture the key moments that drive the plot, and avoid lengthy depictions; multiple points of conflict can be set up in the script, which can be the antagonism between the characters, or the struggle between the characters and the environment or destiny, so as to keep the audience entertained to a certain extent in the midst of the tense emotions; iconic objects, scenes, or actions can be used to convey deeper meanings, e.g., a sword can symbolize power, and a storm can symbolize chaos or change; According to the period background and atmosphere of the story, design distinctive stage sets and costumes to enhance the visual impact, which is conducive to a better immersive experience for the audience in the story; at the same time, consider incorporating elements of music and dance into the script to enhance the emotional expression and audio-visual effects, and to make these elements work well with and harmonize with the storyline and the characters' personalities; ensure that the characters' dialogues are both natural and expressive; It is important to ensure that the dialogues are both natural and expressive, and that they reveal aspects of character and motivation; to avoid the use of overly complicated or obscure texts; to set up climaxes and twists in the script to increase drama and tension, which should not only be key



moments in the development of the story, but also moments that can provoke strong reactions from the audience; to choose a strong ending, which can be either tragic, comedic, or open ended, so as to ensure that the ending is in line with the overall story. This will ensure that the ending matches the theme and plot of the whole story, and also leave a deep impression on the audience.

4.3 Interpretive innovation

In today's society, people have a strong interest in inheriting and innovating history and culture. The classical interpretation and artistic innovation of Qi historical stories can be distilled from them to include themes of universal significance such as love, friendship, affection, family and growth. Emphasis should be placed on digging out the connection between historical stories and modern society, such as comparing the values and morals embedded in Qi culture with the socialist core values, so as to trigger the audience's thinking about the current social issues. At the same time, the adaptation and re-creation of Qi historical stories should be strengthened so that they can be close to modern people's living reality and emotional experience, which will help audiences better understand and accept these ancient stories.

How can we trigger empathy in our audiences? This is a question that many stage artists, literary scriptwriters and historical writers ponder. Truth is often powerful and indestructible. When people hear a true story, they usually empathize naturally with the cast of characters in the story. These characters can be our friends, family members, or even ourselves; molding them into the core of the story makes them a bridge between history and modernity in the stage play, making it easier for the audience to identify with the story. Dialogue that uses emotionally charged language such as warmth, sadness, anger, and joy helps the story to be better conveyed, the characters to be better represented, and it is easier to touch the heartstrings. It is also easier for the audience to empathize with the story if it creates a shared emotional experience where the audience feels like they are part of the story and not just a bystander.

5. Challenges and Strategies for Creating Stage Plays of Qi Historical Stories

In general, the biggest challenge in transforming the historical story of Qi into a modern stage play is how to deal with the balanced relationship between historical truth and artistic creation, not only to ensure the play's fidelity to history, but also to life, and to be able to take into account the ornamental and artistic aspects of the play. This requires the creators not only to conduct in-depth research on the historical events, typical characters and cultural background of Qi, so that they can accurately grasp the essence of the historical events and the character traits of the historical characters, and thus restore a real historical scene in the play. At the same time, it is also necessary to observe the real life meticulously and to be rich in artistic creativity; Secondly, in response to the application of cross-generation performance methods, virtual reality, artificial intelligence,



cloud computing and other digital technologies and traditional performing arts such as dialogue, music, dance and so on can be integrated, for example, multimedia technology can be used to recreate the grand scenes of the ancient battlegrounds on the stage, or the use of modern music to interpret the cultural atmosphere of the ancient state of Qi, and to show Qi's unique culture of rituals, music, Confucianism, and the wisdom of the art of war, and so on. Prompt stage art workers to think deeply about the relationship between audiovisual presentation in the expression of meaning, and constantly expand the new forms of stage art performance, bring the audience a refreshing audiovisual experience, and promote the creation of stage art quality development; Once again, audience research is also a part that cannot be ignored. Through questionnaire surveys and audience interviews, etc., we can understand the preferences, viewing habits and acceptance level of the target audience, and collect feedback from the audience on the performance expectations and effects of the historical plays, so as to better satisfy their needs in the future creation of the play. For example, according to the results of the survey, adjustments can be made to the plot development, characterization, and presentation of the script to make it closer to the aesthetics and cognition of the audience, so that the audience can enjoy the fun of the drama while also feeling the charm unique to the culture of Qi.

6. Conclusion

To summarize, it is a challenging task to carry out the research on the materials for the creation of Qi historical storytelling stage plays. Utilizing the strategies of historical research, interdisciplinary cooperation, audience research and other strategies as well as cross-genre presentation methods to carry out innovative treatment of Qi cultural and historical story materials as well as rehearsal of modern stage plays, presenting the audience with a stage play that is faithful to history, artistically contagious, and also close to real life, so that the unique charm of Qi culture can blossom in the modern arena, which not only make remarkable achievements in art, but also play an important role in cultural inheritance and promotion, and is an effective way to realize the creative transformation and innovative development of traditional culture.

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Analysis on the Development of "Red Song Singing" to Help "One-stop" Student Community Culture Construction in Higher Vocational Colleges

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Abstract

The Guidance for the Construction of a "one-stop" student community comprehensive management model in colleges and universities released in 2023 points out that it is necessary to give full play to the role of campus culture construction and other aspects, establish clusters of activity places in student communities, and cultivate brand activity projects. Building a positive and healthy "one-stop" student community culture in higher vocational colleges has a vital impact on shaping a harmonious campus environment and building a warm community culture. The red song singing activities centered on the promotion of "red songs" play an indispensable role in the cultural construction of "one-stop" student community in higher vocational colleges. Through the large-scale publicity and advocacy of red songs, it can not only strengthen the transmission of red culture, promote the shaping of ideology and morality of students in higher vocational colleges, but also promote the transmission of patriotic spirit and the construction of civilized school spirit, and cultivate the positive "one-stop" community culture education effect of higher vocational college students has far-reaching significance and extraordinary value.

Keywords

Red song singing, Higher vocational colleges, "One-stop" student community, Culture construction

"One-stop" student community cultural construction and red song singing activities complement each other. By strengthening the red song singing activities, it can inject new vitality and impetus into the "one-stop" student community culture construction, and at the same time, a good community culture construction can also provide a solid foundation and guarantee for the red song singing.



1.The relationship between "Red Song Singing" and "one-stop" student community culture construction in higher vocational colleges

In higher vocational colleges, there is a close relationship between "one-stop" student community culture construction and red song singing.

On the one hand, the "one-stop" student community culture construction provides a good platform and atmosphere for red song singing. "One-stop" student community is an important place for students to study, live and communicate. Through cultural construction, a positive and dynamic community atmosphere can be created. In this process, the introduction of red song singing activities can enrich the connotation of community culture. As a musical form with profound historical heritage and strong emotional expression, red songs can stimulate students' patriotic feelings, collective sense of honor and struggle spirit. For example, music playing equipment is set up in the public area of the community to play red songs regularly, so that students can come into contact with red songs in daily life and feel its charm. At the same time, the community can organize red song competitions, chorus activities, etc., to provide a platform for students to show themselves, enhance communication and cooperation among students, and further promote the construction of community culture.

On the other hand, the dissemination of red songs helps to promote the cultural construction of the "one-stop" student community. Red songs contain rich revolutionary spirit, national spirit and spirit of The Times. By spreading red songs, these spirits can be passed on to students and students' correct values and moral qualities can be cultivated. Red song singing activities can enhance the cohesion and centripetal force of students, so that students can form a sense of identity and belonging to the community in the joint participation. For example, organizing red song singing activities in classes or dormitories can promote solidarity and cooperation among students and cultivate students' sense of teamwork. At the same time, red song singing can also be combined with other cultural activities in the community, such as theme lectures, artistic performances, etc., to enrich the form and content of community cultural activities and improve the level of community cultural construction. ^[1]

2.The significance of "Red Song Singing" to the construction of "one-stop" student community culture in higher vocational colleges

2.1 Red song singing activities promote the spiritual and cultural connotation of the community

Red songs are a vivid portrayal of history, and every red song carries a specific historical memory and spiritual value. Carrying out red song singing activities in the "one-stop" student community



of higher vocational colleges can enable students to deeply understand the struggle course and noble spirit of the revolutionary forefathers, such as the indomitable national spirit reflected in the "March of the Volunteers", and the loyalty and love for the Party contained in the "No Communist Party, no New China". These spiritual values enrich the spiritual and cultural connotation of the student community, enable students to receive patriotism, collectivism and socialist education imperceptible, and cultivate students' correct world outlook, outlook on life and values.^[2]

2.2 Red song singing activities enhance community cohesion

Red song singing activities are usually carried out in the form of collective chorus, competition, etc., which requires the joint participation and cooperation of students. In this process, the students work hard for the common goal, enhance the communication and communication between each other, and cultivate the spirit of teamwork. At the same time, the Red Song singing activity also provides a platform for students of different majors and different grades to communicate and interact, breaking the boundaries of classes and grades, and enhancing the cohesion and centripetal force of the student community. People feel the collective power in the melody of the red song, love their own community more, and actively participate in the construction activities of the community.

2.3 Red song singing activities create a positive community atmosphere

Red songs with uplifting melodies and lyrics full of positive energy can inspire people's fighting spirit and enthusiasm. Spreading popular songs among the student community can create a positive and vibrant community atmosphere. This kind of atmosphere helps students maintain a good attitude and overcome difficulties and setbacks in study and life. At the same time, the positive community atmosphere will also attract more students to participate in the construction of community culture, and jointly create a harmonious and beautiful student community.

2.4 Red song singing activities promote the diversification of community cultural activities

Red song singing activities can be combined with other community cultural activities to enrich the form and content of community cultural activities. For example, red song singing can be combined with dance performance, poetry recitation, drama performance, etc., to create a comprehensive evening show; Red song theme exhibitions can also be held in the community to show the historical background of red songs, songwriters, singing versions, etc., so that students can have a deeper understanding of red song culture. Through these diversified cultural activities, not only can improve students' cultural literacy and art appreciation ability, but also further promote the process of "one-stop" student community culture construction.^[3]



3.The effect of "Red Song Singing" on the cultural construction of "one-stop" student community in higher vocational colleges

3.1 Enhanced value leadership

Red songs are the product of a specific historical period, often containing profound patriotism, collectivism and socialist thoughts. Singing red songs in the student community can convey correct values to students in a vivid and intuitive way. For example, red songs such as "Ode to the Motherland" and "Me and My Motherland" inspire students' patriotic feelings and enhance national pride and sense of identity. In the process of appreciating and singing, students can deeply realize that their personal destiny is closely linked with the destiny of the country, so as to establish the lofty ideal of striving for national prosperity and rejuvenation.

- a. Carry forward the spirit of patriotism: red songs are full of love and loyalty to the motherland, and singing red songs can stimulate students' patriotism, let them deeply realize the close connection between national prosperity and personal destiny, and enhance national pride and sense of mission.
- b. Cultivating socialist core values: The spirit of unity, struggle and dedication conveyed by red songs is highly consistent with socialist core values. Through red songs singing activities, students accept the edification of values imperceptibly and establish the correct value orientation.

3.2 Enrich cultural connotation

Red songs are cultural treasures in the history of Chinese revolution and construction, carrying rich historical memory and cultural connotation. By singing red songs in the student community, students can learn about major events and heroic deeds in different historical periods and inherit red cultural genes. Such as "Red mountain" and "Ten Red Army" and other red songs, let students feel the hardship of the revolutionary era and the situation of the army and the people. This cultural inheritance helps students to enhance their cultural self-confidence, cherish the hard-won peaceful life, and at the same time infuses profound historical deposits into the culture of the student community.

- a. Adding historical deposits: Most of the red songs reflect the major events of a specific historical period and the struggle of the people, injecting profound historical deposits into the culture of the student community. In the process of singing, students can better understand the history and feel the struggle spirit of the ancestors.
- b. Enhance artistic taste: The red song has a unique artistic charm, its melody is beautiful, the lyrics are profound. Singing red songs can improve students' music appreciation ability and artistic accomplishment, and enrich the artistic connotation of community culture.



3.3 Enhance community cohesion

Red songs have strong appeal and cohesion. Organizing red song singing activities in the student community allows students to participate together and form a sense of collective honor and belonging. We sing red songs together, share the emotional experience, and enhance the friendship and unity between each other. For example, in the choir competition, students work hard to rehearse for a common goal, support and encourage each other, and this spirit of teamwork will be extended to daily study and life, promoting the harmonious development of the student community.

- a. Promotion of communication and cooperation: Red song singing activities are usually carried out in a collective form, such as chorus competition, art performance, etc. In the process of joint participation, students need to cooperate with each other, which helps to enhance the communication and understanding between each other, and cultivate the spirit of teamwork.
- b. Create a harmonious atmosphere: The positive theme and melody of red songs can transmit positive energy and create a harmonious and warm community atmosphere. Students living and learning in such an environment are more likely to form good interpersonal relationships and positive attitudes.

3.4 Enhance the vitality of aesthetic innovation

Red songs usually have beautiful melodies and touching lyrics, which have high artistic value. Singing red songs in the student community can cultivate students' aesthetic ability and improve their appreciation of music. At the same time, the positive emotions and beautiful artistic conception expressed in the red songs can also cultivate students' sentiments, so that they can get spiritual comfort and nourishment in the busy study life.

- a. Innovative activity forms: In the process of singing red songs, it can combine modern music elements and dance performances to innovate, bringing new vitality and creativity to the cultural activities of the student community.
- b. Encourage students to create: Guide students to adapt lyrics and create music on the theme of red songs, stimulate their innovative thinking and creativity, and inject new vitality into the construction of community culture.

3.5 Inherit red culture

Red songs are full of positive spiritual elements such as struggle, hard work and dedication. These spirits can motivate students to go forward in the face of difficulties and challenges, not afraid of difficulties. For example, "Unity is strength", "We walk on the road" and other red songs, encourage students to pursue their dreams with firm faith and strong will, and strive to realize personal and social values.



- a. Continuation of the revolutionary tradition: Red songs are an important part of red culture. By spreading red songs, students can better understand the revolutionary history and inherit the revolutionary tradition, so that the red gene can be continued in the student community.
- b. Cultivation of new era: Red song singing helps to cultivate new era with ideals, morality, culture and discipline, so that students can grow into high-quality talents with national feelings and social responsibility under the nourishment of red culture.

4.Conclusion

In a word, "one-stop" student community culture construction is a systematic project, which needs the joint efforts of schools, teachers, students and all social parties. [5] The "Red Song Singing" activity enriches the colorful community cultural activities, strengthens the connection between community management and service and the construction of characteristic culture, helps to build a positive, warm and harmonious student community with characteristics, and provides a good environment for the growth and development of students.

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Research on the Application of Public Art in Commercial Space

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Abstract

The new projects of urban commercial space are often copied in accordance with mature routines for stability, resulting in a similar proportion of formats, similar settled brands, and similar space design, showing a more obvious homogeneity trend. In the consumer society, the implantation of culture and art with strong symbolic attributes can precisely enhance the identification, experience and cultural connotation of commercial space, which has become the operation strategy of commercial complex. Because urban commercial space is usually built in the residents' gathering area, the flow of people is large, and the radiation range is wide, which makes up the deficiencies of the existing public cultural infrastructure in our country. At the same time, because of its flexible mechanism and system and grasping the needs of mass culture, commercial space can often hold a variety of art activities and art experience activities close to people's lives.

Keywords

Commercial space, Public art, Experience economy, Cultural needs

With the development of science and technology, the expression of contemporary public art has long broken through the traditional forms of painting and sculpture, presenting sound, light, electricity, video, installation, performance and other forms of artistic expression, which not only promotes the vigorous development of contemporary art, but also opens up exhibition space in addition to art museum space. In the world, contemporary art entering the public space has become an important artistic phenomenon. Contemporary art is involved in social public space. For art, public space provides a new display platform for contemporary art.

1. Definition of public art and commercial space

1.1.Public art



Since the middle and late 1990s, "public art" has gradually entered the public's vision, and people often equate its concept with "urban sculpture" or "urban landscape", and even think that any art existing in or established in public space is "public art". Obviously, this is a misinterpretation of the connotation of public art. As Mr. Paulin said, "Public art is not a certain style or genre, nor is it a single style of art." No matter in what material carrier art is expressed or in what language it is transmitted, it refers first and foremost to a social and cultural value orientation specifically for art." [1]

As public art touches on a wide range of academic fields, the definition of its concept depends on the development of sociology, politics and other comprehensive aspects, so its definition has the characteristics of variability, uncertainty and so on. From the expression form and language of existence, it currently includes spatial visual art involving performance, video, music, art activities and network art. From the support of the carrier, it can be sculpture, ceramics, murals, furniture, network, multimedia and so on; From the function point of view, it has the characteristics of communication, education, memorial, entertainment, evaluation, etc., and can be combined into a whole; From the spiritual point of view, it is people-oriented and serves the public.

1.2.Commercial space

Objectively speaking, urban commercial space is an important place for urban environment and daily life of citizens, which affects the behavior and life of citizens to communicate with each other to a large extent. "Business is divided into a narrow sense and a broad sense, and the broad sense of business refers to all profit-oriented undertakings; In the narrow sense, commerce refers to a profitable enterprise that specializes in the exchange of goods." [2] According to the agglomeration form of commerce, the commercial field can be divided into scattered, single point, strip, cluster and mixed form. According to the division of commercial space scale and regional form, it is divided into commercial districts (wholesale, retail), commercial districts (historical, regional, modern) and so on. According to the performance characteristics of commercial space, it can be divided into types, regionalization, urbanization, serialization and diversification.

Contemporary urban commercial space, in order to cater to consumers' interests, preferences, cognition and many other factors, to create a distinct theme of multiple consumption field. From the perspective of the city, it can be understood that the integration of multiple functional Spaces in the city is efficient and beneficial to connect and depend on each other, so that consumers can obtain unique consumption experience in the equipment and facilities that are unified planning, operation and management.

2.Second, the role of public art intervention in commercial space

For traditional commercial space, meeting the public's consumption demand is its main function, and the function is relatively single. In today's commercialized high-speed operation, the amount



of commercial space is growing exponentially, and its competition is particularly fierce. Art intervenes in commercial space, enriches the spiritual connotation of commercial space, and emphasizes the cultural and social characteristics of space with art. Contemporary art has fully promoted the public's cognitive experience of art in rich public places.

2.1. Enhance the commercial value of commercial space

In recent years, the topic of public art has become hot, and the commercial space innovation format involved in public art will not only meet the consumer experience, but also bring certain economic benefits and commercial value. The intervention of public art in commercial space will enhance consumers' shopping experience by improving the quality of commercial space. In addition, public art with commercial planning will strengthen the dissemination of commercial brands and increase consumers' sense of identity.

2.2. Enhance the cultural value of commercial space

Public art conveys the perception and understanding of art to culture, and it embodies the democratic thought of open, exchange and sharing of public space. ^[3] Art activities in commercial space, such as art exhibitions, art discussions and art performances, can effectively promote communication and interaction among citizens, not only enhance the fun and vitality of public space, but also facilitate cultural exchange and dissemination, strengthen citizens' cultural sense of belonging to the consumption environment, and thus enhance the inherent humanistic value of commercial space.

2.3. Enhance the attractiveness of commercial space

The commercial space under the intervention of art is easy to be criticized by operators because of the reduction of retail formats and the increase of art experience space. On the surface, it is to increase the non-profit space and sacrifice the use of space for displaying and selling products, but its spatial transformation is to use art as an IP and stimulation point to attract people to create continuous attraction and flow of people.

2.4. Enhance the recognition of commercial space

Commercial space under art intervention is a memory point in urban space, and more and more city centers are developing towards vertical space while presenting the same style. Commercial space under art intervention can activate urban cultural life, shape collective memory, enhance urban identity, and become a recognizable commercial body. On the other hand, art intervention is conducive to enhancing the recognition of the internal space, and in commercial bodies with large volume and complex space, the space area is divided through the intervention of different art forms to form the environmental cognition.

2.5. Satisfy aesthetic needs

In Maslow's hierarchy of needs theory, aesthetic demand is the link to satisfy people's life, and the survival demand is in the same important position, the daily life of art intervention meets the needs of modern aesthetics. Compared with the professional crowd in art museums and galleries, the audience of art in commercial spaces has become wider. Public art exists in the public space,



not only can play the role of beautifying and decorating the space, but also its artistic, participatory and communicative subtle influence on people to meet people's aesthetic needs, and bring certain aesthetic value to people.

3. Classification of public art applied to commercial Spaces

The practice of art intervening in space has been popular in the West since the 1960s, when artists tried to change the art form and the role of art in society. For example, in the outdoor "installation art" that appeared in the 1970s, artists used corners, city streets and abandoned factories as exhibition venues, which became a way to protest against museum collection and traditional art display, so as to achieve the purpose of meeting and interacting with the public. ^[4]

According to the existing form of public art in commercial space, it can be divided into dynamic public art and static public art.

3.1. Dynamic display

As the name implies, dynamic public art is an art form with dynamic visual effects and dynamic functions. With the rapid development of digital media technology, the types and functions of public art are broadened. Now there are more and more common forms of dynamic public art, such as conceptual art and performance art with people as the main body; Installation art and dynamic art exhibitions with new media as the main body; There are also some art exhibitions and public art activities of a comprehensive nature. Dynamic public art can bring the audience a stronger sense of sensory experience, which not only reflects the artist's subjective concept, but also takes the audience as the main body and integrates interaction and experience into the work.

3.2. Static display

There are also many types of static public art, such as public landscapes, microlandscapes, murals, sculptures and art installations. Although static public art cannot present dynamic visual effects, its display cycle is generally long-term, so it has a relatively strong sense of existence in the space. Thus, the continuous repetition of visual focus can strengthen the display of visual effects and the artistic communication of public art itself.

4. "Art + business" model in the era of experience economy

In The late 1990s, American scholars Joseph Pine and James Gilmore published an article "Welcome to The Experience Economy", announcing the arrival of the experience economy. The article mentions that the era of experience economy is the fourth economic era after the era of agricultural economy, industrial economy and service economy. In the context of experience economy, public art intervenes in commercial space through different art forms, which will enhance consumer experience, including aesthetic experience, entertainment experience, educational experience and immersion experience. Public art is the trend of high-end commercial development, which can comprehensively enhance the core competitiveness of commercial space; Public art will empower commercial space and bring economic, cultural, social, aesthetic and brand value enhancement. In addition, public art is not only the presentation of public works of art with physical properties, but also the combination of platform, interaction, function, IP, etc., to systematically grow in different levels of commercial space and build high-quality cultural space.



As early as the 1960s, Andy Warhol expressed in his writings that "the business of art is the next stage of commerce." The intervention of art in commercial space infuses its soul. Art's involvement in commercial space has become a trend, and the future commercial space will be a model of "art + commerce + culture", gradually integrating art, humanity and nature into shopping consumption, forming a cultural and art complex of "art museum retail", promoting the popularization of art, leading the development of commercial space, and achieving a win-win result.

In practice, public art can be found in many high-end commercial Spaces, from Beijing Parkview Fong to Shanghai K11 to SKP-S. With the continuous development of public culture, the gradual increase of public income level, and the continuous improvement of cultural consumption demand in the process of urbanization in China, the transformation and development of commercial space continue to try to combine with culture and art. ^[5] It is an inevitable phenomenon.

5.Conclusion

With the diversification of contemporary art media, contemporary art is increasingly breaking the constraint of space, and gradually moving from "easel art" to urban space and public life. Through the analysis of the characteristics related to commercial space environment and public art, we can also have a deeper understanding of urban culture and public art under the current urban cultural background. In today's prevailing consumerism and experience economy, paying attention to the emotional needs of consumers is also the focus of designers' design. The ideological nature of design works is perfectly integrated with design consumerism, so as to promote the innovation of business models and the development of business. This is also the significance of public art for commercial space in the future. We need to focus on exploring the extension meaning and expanding value of public art in commercial space, so as to judge and analyze the two-way demand and identity relationship between public art and commercial form, and further improve the relevant theory and enrich the practice.

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A LiDAR Point Cloud Generator: from a Virtual World to Autonomous Driving

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Abstract

3D LiDAR scanners are playing an increasingly important role in autonomous driving as they can generate depth information of the environment. However, creating large 3D LiDAR point cloud datasets with point-level labels requires a significant amount of manual annotation. This jeopardizes the efficient development of supervised deep learning algorithms which are often data-hungry. We present a framework to rapidly create point clouds with accurate point-level labels from a computer game. The framework supports data collection from both auto-driving scenes and user-configured scenes. Point clouds from auto-driving scenes can be used as training data for deep learning algorithms, while point clouds from user-configured scenes can be used to systematically test the vulnerability of a neural network, and use the falsifying examples to make the neural network more robust through retraining. In addition, the scene images can be captured simultaneously in order for sensor fusion tasks, with a method proposed to do automatic calibration between the point clouds and captured scene images. We show a significant improvement in accuracy (+9%) in point cloud segmentation by augmenting the training dataset with the generated synthesized data. Our experiments also show by testing and retraining the network using point clouds from user-configured scenes, the weakness/blind spots of the neural network can be fixed.

Keywords

A LiDAR Point Cloud Generator, Virtual World, Autonomous Driving

I. Introduction

Autonomous driving requires accurate and reliable perception of the environment. Of all the environment sensors, 3D LiDARs (Light Detection And Ranging) play an increasingly important



role, since their resolution and field of view exceed radar and ultrasonic sensors and they can provide direct distance measurements that allow detection of all kinds of obstacles [1]. Moreover, LiDAR scanners are robust under a variety of conditions: day or night, with or without glare and shadows [2]. While LiDAR point clouds contain accurate depth measurement of the environment, navigation of autonomous vehicles also relies on correct understanding of the semantics of the environment. Most of the LiDAR based perception tasks, such as semantic segmentation[3], [4], [2] and drivable area detection[5], [6], require significant amount of point-level labels for training and/or validation. Such annotation, however, is usually very expensive. To facilitate the manual annotation process, much work has been done on interactive annotation. Annotation methods have been proposed for labeling 3D point clouds of both indoor scenes [7] and outdoor driving scenes [8]. These methods utilize little computer assistance during the annotation process and thus need a significant amount of human effort. In [9], [10], approaches have been proposed to enhance the man-machine interaction to improve annotation efficiency. In [11], [12], annotation suggestions for indoor RGBD scenes are proposed by the system that are interactively corrected or refined by the user. In order to provide faster interactive labeling rates, [13] proposes a group annotation approach for labeling objects in 3D LiDAR scans. Active learning has also been introduced in the annotation process to train a classifier with fewer interactions [14], [15], yet it requires users to interact with examples one-by-one. Other frameworks further take into account the risk of mislabeling and cost of annotation. [16] proposes a model of the labeling process and dynamically chooses which images will be labeled next in order to achieve a desired level of confidence. Recently, video games have been used for creating largescale ground truth data for training purposes. In [17], a video game is used to generate ground truth semantic segmentation for the synthesized in-game images. However, human effort is still required in the annotation process. In [18], the same game engine is used to generate ground truth 2D bounding boxes of objects in the images. [19] further extends the work of [17] so that various ground truth information(e.g. semantic segmentation, semantic instance segmentation, and optical flow) can be extracted from the game engine. In addition, many driving simulation environments[20], [21], [22] have been built in order to obtain various kinds of labeled data for autonomous driving purposes. Many of these work[18], [17], [19], [22] show the effectiveness of synthetic data in image-based learning tasks by showing improved performance after training with additional synthetic data. However, little work has been done on extracting annotated 3D LiDAR point clouds from simulators, not to mention showing the efficacy of the synthetic point clouds during the training process of neural networks. Note that even if we could provide large amounts of training data, it is still almost impossible for any algorithms to achieve 100% accuracy. For Cyber-Physical Systems used for safety critical purposes, such as autonomous driving, verifying neural networks is of extreme importance [23]. In [24], a framework is proposed to systematically analyze Convolutional Neural Networks (CNNs) used in objection detection in autonomous driving systems. However, the framework only takes into account cars from direct front/back view and thus has a very limited modification space. In addition, each background image needs to be manually annotated, making it expensive to generate a dataset with large diversity. To the best of our knowledge, no similar work has been done on LiDAR point clouds. In this paper, we propose an extraction-annotation-CNN testing framework based on a popular video game. The main contributions of this framework are as follows:

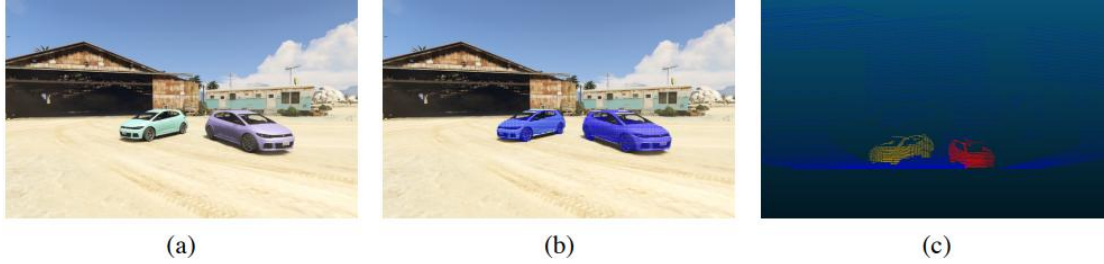
- The framework can automatically extract point-cloud data with ground truth labels together with

the corresponding image frame of the in-game scene, as shown in Fig. 1.

- The framework can do automatic calibration between collected point clouds and images which can then be used together for sensor fusion tasks.
- Users can construct specified scenarios in the framework interactively and the collected data(point clouds and images) can then be used to systematically test, analyze and improve LiDAR-based and/or image-based learning algorithms for autonomous driving.

We conducted experiments on a Convolutional Neural Network (CNN)-based model for 3D LiDAR point cloud segmentation using the data collected from the proposed framework. The experiments show 1) significantly improved performance on KITTI dataset[8] after retraining with additional synthetic LiDAR point clouds, and 2) efficacy of using the data collected from user-configured scenes in the framework to test, analyze and improve the performance of the neural network. The performance improvements come from the fact that the data collected in the rich virtual world contains a lot of information that the neural network failed to learn from the limited amount of original training samples.

Fig. 1: Sample data extracted from an in-game scene. (a): Image of the scene; (b): Point



cloud of car (Blue dots) mapped to image after calibration matches car in image; (c): Extracted point cloud from the same scene.

II. TECHNICAL APPROACH

A. In-Game Simulation Setup and Method for Data Collection

We choose to utilize the rich virtual world in Grand Theft Auto V (GTA-V), a popular video game, to obtain simulated point clouds as well as captured in-game images with high fidelity^①. Our framework is based on DeepGTAV^②, which uses Script Hook V^③ as a plugin. In order to simulate realistic driving scenes, an ego car is used in the game with a virtual LiDAR scanner mounted atop, and it is set to drive autonomously in the virtual world with the AI interface provided in Script Hook V. While the car drives on a street, the system collects LiDAR point clouds and captures the game screen, simultaneously. We place the virtual LiDAR scanner and the game camera at the same position in the virtual 3D space. This set-up offers two advantages: 1) a sanity check can be easily done on the collected data, since point clouds and corresponding images must be consistent; 2) calibration between the game camera and the virtual LiDAR scanner can be done automatically, and then collected point clouds and scene images can be combined together as training dataset for neural networks for sensor fusion tasks. Details of the proposed calibration method will be

^① The publisher of GTA-V allows non-commercial use of footage of gameplay [17].

^② <https://github.com/aitorzip/DeepGTAV>

^③ <http://www.dev-c.com/gtav/scripthookv/>

described in Section II-B.

Ray casting is used to simulate each laser ray emitted by the virtual LiDAR scanner. The ray casting API takes as input the 3D coordinates of the starting and ending point of the ray, and returns the 3D coordinates of the first point the ray hits. This point is used, with another series of API function calls, to calculate, among other data, the distance of the point, the category and instance ID of the object hit by the ray, thus allowing automatic annotation on the collected data.

In our framework, users can provide configurations of the LiDAR scanner including vertical field of view (FOV), vertical resolution, horizontal FOV, horizontal resolution, pitch angle, maximum range of laser rays, and scanning frequency. Some of the configurable parameters are shown in Fig. 2.

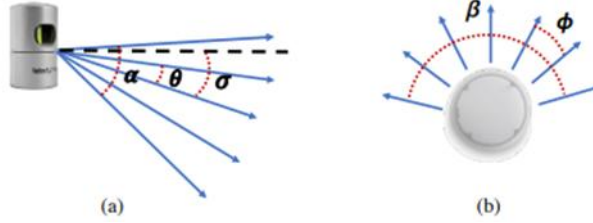


Fig. 2: Sample configurable parameters of the virtual LiDAR. (a) shows front view of the virtual LiDAR: black dotted line is the horizontal line, α is the vertical field of view (FOV), θ is the vertical resolution, σ is the pitch angle; (b) shows top view of the virtual LiDAR, β is the horizontal FOV, and ϕ is the horizontal resolution.

B. Automatic Calibration Method

The goal of the calibration process is to find the corresponding pixel in the image for each LiDAR point. In our framework, the calibration process can be done automatically by the system based on the parameters of the camera and LiDAR scanner. In addition, the centers of the camera and LiDAR scanner are set to the same position in the virtual world, making the calibration projection similar to the camera perspective projection model, as shown in Fig. 3. The problem is formulated as follows: for a certain laser ray with azimuth angle ϕ and zenith angle θ , calculate the index (i, j) of the corresponding pixel on image. F_c , F_o , P , P' and P_{far} are 3D coordinates of a) center of camera/LiDAR scanner, b) center of camera near clipping plane, c) point first hit by the virtual laser ray (in red), d) pixel on image corresponding to P , and e) a point far away in the laser direction, respectively. m and n are the width and height of the near clipping plane. γ is $1/2$ vertical FOV of camera while ψ is $1/2$ vertical FOV of the LiDAR scanner. Note that LiDAR scanner FOV is usually smaller than camera FOV, since there is usually no object in the top part of the image, and the emitting laser to open space is not necessary. After a series of 3D geometry calculation, we can get:

$$\begin{aligned} i &= \frac{R_m}{m} \cdot (f \cdot \tan \gamma \cdot \frac{m}{n} - \frac{f}{\cos \theta} \cdot \tan \phi), \\ j &= \frac{R_n}{n} \cdot (f \cdot \tan \gamma + f \cdot \tan \theta), \end{aligned} \quad (1)$$

where $f = \|\vec{F_c F_o}\|$, and (R_m, R_n) is the pixel resolution of the image/near clipping plane.

Further in order for the ray casting API to work properly, the 3D coordinates of P_{far} are also required. Using similar 3D geometry calculations, we obtain:

$$\begin{aligned} P' &= F_c + f \cdot \vec{x_c} - \frac{f}{\cos \theta} \cdot \tan \phi \cdot \vec{y_c} - f \cdot \tan \theta \cdot \vec{z_c}, \\ P_{far} &= F_c + k \cdot (P' - F_c), \end{aligned} \quad (2)$$

where k is a large coefficient, and $\vec{x_c}, \vec{y_c}, \vec{z_c}$ are unit vectors of the camera axis in the world coordinate system.

An example of the calibration result is shown in Fig. 1. After simulation, both image and point

cloud of the specified in-game scene are collected by the framework (Fig. 1 (a, c)). Then with the proposed calibration method, we map all the points with category "Car" to the corresponding image. As shown in Fig. 1 (b), the mapped car point cloud (blue dots) matches the car in the image fairly accurately.

C. Configurable In-game Scene

Besides the auto-driving mode for large-scale data collection, our framework offers a configurable mode, where the user can configure desired in-game scenes and collect data from them. One advantage of configurable scenes is generating training data of driving scenes that are dangerous or rare in real world. Another advantage is that we can systematically sample the modification space (e.g. number of cars, position and orientation of a car) of an in-game scene. The data can then be used to test neural network, expose its vulnerabilities and improve its performance through retraining. Our framework offers a large modification space of the in-game scene. As shown in Fig. 4, the user can specify and change 8 dimensions of in-game scene: car model, car location, car orientation, number of cars, scene background, color of car, weather, and time of day. The first 5 dimensions affect both LiDAR point cloud and scene image, while the last three dimensions affect only the scene image. An example of sampling is shown in Fig. 5, where the scenes are only sampled from the spatial dimensions (X, Y) with only one car in each scene. X and Y are the location offset of the car relative to the camera/LiDAR location in the left-right and forward-backward directions. Fig. 5 (b) shows collected point cloud of the samples shown in Fig. 5 (a). The red points represent car points while the blue points represent the scene background. The collected point clouds match the scenes well thus allowing the use of the data to test neural nets systematically.

III. EXPERIMENTS AND RESULTS

We performed experiments to show the efficacy of our data synthesis framework: 1) Data collected by the framework can be used in the training phase and help improve the validation accuracy; 2) Collected data can be used to systematically test a neural network and improve its performance via retraining.

A. Evaluation Metrics

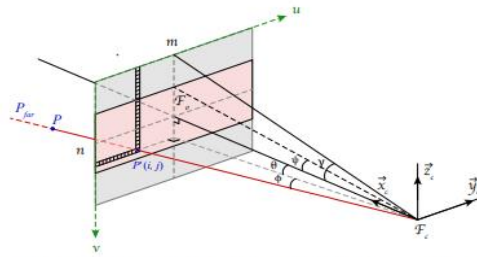


Fig. 3: Projection for Calibration. $\mathcal{F}_o$ is the center of the near clipping plane of the camera; $\mathcal{F}_c$ is the center of the camera and of the LiDAR scanner; the red line is the laser ray and P is the point hit by the ray; the calibrated on-image point has pixel index (i, j) and 3D coordinates P' ; γ is the 1/2 camera vertical FOV and ψ is the 1/2 LiDAR vertical FOV; ϕ and θ are the azimuth and zenith angles of the laser ray.

Our experiments are performed on the task of LiDAR point cloud segmentation; specifically, given a point cloud detected by a LiDAR sensor, we wish to perform point-wise classification, as shown in Fig. 6. This task is an essential step for autonomous vehicles to perceive and understand the environment, and navigate accordingly.



Fig. 4: Modification dimensions of the framework with image in center showing the reference scene.

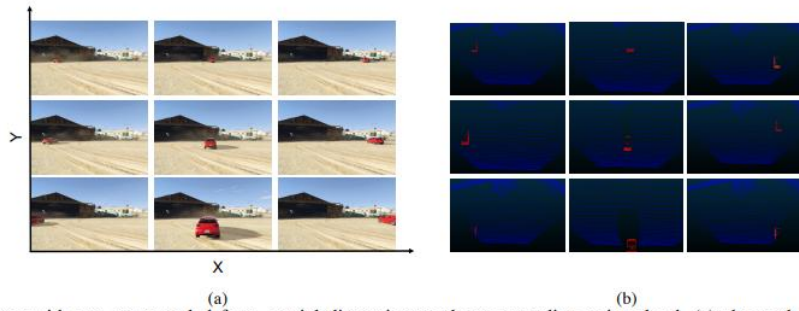


Fig. 5: Scenes with one car sampled from spatial dimensions and corresponding point cloud. (a) shows the scene image while changing the location of the car on X(left-right) and Y(forward-backward) directions; (b) shows point clouds (red for car and blue for background) of scenes in (a).

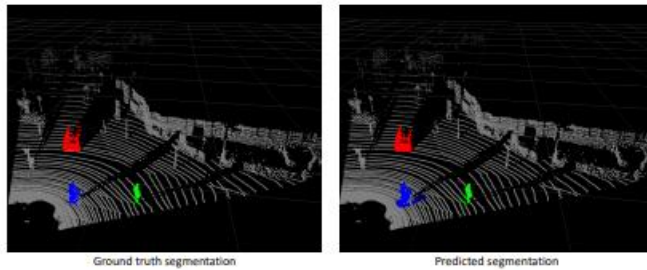


Fig. 6: LiDAR point cloud segmentation

cardinality of a set. Precision and Recall measures accuracy with regard to false positives and false negatives, respectively; while *IoU* takes both into account. For this, *IoU* is used as the primary accuracy metric in our experiments.

To evaluate the accuracy of the point cloud segmentation algorithm, we compute Intersection-over-Union (*IoU*), Precision and Recall as:

$$IoU_c = \frac{|\mathcal{P}_c \cap \mathcal{G}_c|}{|\mathcal{P}_c \cup \mathcal{G}_c|}, Pr_c = \frac{|\mathcal{P}_c \cap \mathcal{G}_c|}{|\mathcal{P}_c|}, Recall_c = \frac{|\mathcal{P}_c \cap \mathcal{G}_c|}{|\mathcal{G}_c|}.$$

Here, $\mathcal{P}_c$ denotes the set of points that our model predicted to be of class- c , $\mathcal{G}_c$ denotes the ground-truth set of points belonging to class- c , and $|\cdot|$ denotes the

B. Experimental Setup

Our analysis is based on SqueezeSeg [2], a convolutional neural network based model for point cloud segmentation. To collect the real-world dataset, we used LiDAR point cloud data from the KITTI dataset and converted its 3D bounding box labels to point-wise labels. Since KITTI dataset only provides reliable 3D bounding boxes for front-view LiDAR point clouds, we limit the horizontal field of view(FOV) to the forward-facing 90° . This way, we obtained 10,848 LiDAR scans with manual labels. We used 8,057 scans for training and 2,791 scans for validation. Each point in a KITTI LiDAR scan has 3 cartesian coordinates (x, y, z) and an intensity value, which measures the amplitude of the signal received. Although the intensity measurement as an extra input feature is beneficial to improve the segmentation accuracy, simulating the intensity measurement is very difficult and not supported in our current framework. Therefore we excluded intensity as an input feature to the neural network for GTA-V synthetic data. We use NVIDIA TITAN X GPUs for the experiments during both the training and validation phases.

C. Experimental Results

For the first set of experiments, we used our data synthesis framework to generate 8,585 LiDAR point cloud scans in autonomous-driving scenes. The generated data contain (x, y, z) measurements but do not contain intensity. The horizontal FOV of the collected point clouds are set to be 90° to match the setting of KITTI point clouds described in Section III-B.

To quantify the effect of training the model with synthetic data, we first trained two models on the KITTI training set with intensity included and excluded, and validated on the KITTI validation set. The performance is shown in the first 2 rows of Table I as the baseline. The model with intensity achieved better result. Then we trained another model with only GTA-V synthetic data. As shown in the third row of Table I, the performance drops a lot. This is mostly because the distributions of the synthetic dataset and KITTI dataset are quite different. Therefore, through training purely on synthetic dataset, it is hard for the neural network to learn all the required details for the KITTI dataset, which might be missing or insufficient in the synthetic training dataset. Finally, we combined the KITTI data and GTA-V data together as the training set and train another model. As shown in the last row of Table I, the performance is improved significantly, almost 9% better than the accuracy achieved only using real-world data. Despite the loss of the intensity channel, the GTA+KITTI dataset gives better accuracy than if intensity is included. This demonstrates the efficacy of the synthetic data extracted in our framework.

Then we used our framework to systematically test SqueezeSeg. As an illustrative experiment, we only performed sampling in the car location X-Y dimensions as in Fig. 5, rather than the whole modification space. 555 scenes were sampled to test SqueezeSeg, with the IoU results shown in Fig. 7. The blue and green dots show the car locations resulting in low IoU. Most of the "blind spot" are locations far from the LiDAR scanner, but there are also closer locations that result in low IoU scores. Close locations with low IoUs are dangerous in autonomous driving, since they can mislead the decision-making system of the autonomous vehicles and result in immediate accident.

TABLE I: Segmentation Performance Comparison on the Car Category. Only data used in the first row has Intensity channel.

	Precision	Recall	IoU
KITTI w/ Intensity	66.7	95.4	64.6
KITTI w/o Intensity	58.9	95.0	57.1
GTA-V only	30.4	86.6	29.0
KITTI w/o Intensity + GTA-V	69.6	92.8	66.0

All numbers are in percentage.

Low IoUs are dangerous in autonomous driving, since they can mislead the decision-making system of the autonomous vehicles and result in immediate accident.

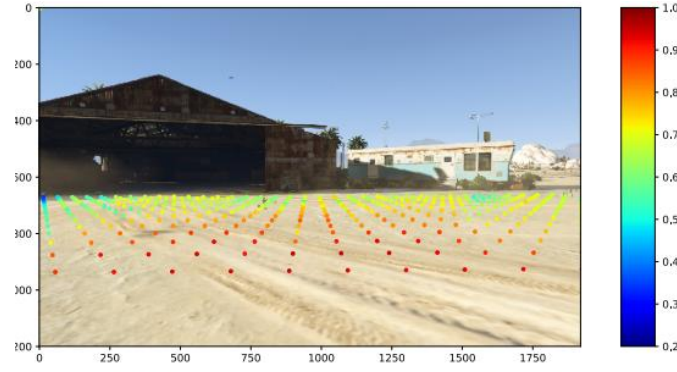


Fig. 7: IoU scatter with the change of car location

Further experiments are then done to show the efficacy of using synthetic data from the proposed framework to possibly improve performance of the network on bad sample points in the modification space. We synthesized totally 2,250 LiDAR point cloud scans in 15 different scene backgrounds. In each scene background, only one car is placed with the same orientation as the camera view. We obtained 150 point cloud scans in each scene background by changing the position of the car (X, Y) in the sampled space: $S = \{(x, y) \mid x \in \{-5, \dots, 4\}, y \in \{5, \dots, 19\}\}$, where X, Y are respectively the left-right and forward-backward offset relative to the position of the camera. For each scene background, the position and orientation of the camera were fixed.

We split the collected point cloud scans based on the scene background. 1200 point cloud scans in the first 7 backgrounds are used as validation set V, and the rest 1050 scans, which we call retraining set R, are used for retraining purpose. First, we train a neural network with purely KITTI data and do evaluation on the synthetic 1200 scans in the validation set. We define mean $IoU(mIoU)$ for each point in the 15×10 X-Y modification space as averaging IoUs over all the 7 scene backgrounds:

$$mIoU(i, j) = \frac{1}{n} \sum_{k=1}^n IoU(i, j, k),$$

where n is the number of scene backgrounds (n = 7 in this experiment), (i, j) is in $\{(i, j) \mid i \in [-5, 4], j \in [5, 19], i, j \in \mathbb{Z}\}$ and $IoU(i, j, k)$ refers to the IoU of the point cloud scan sampled at (i, j) in the X-Y modification with the k_{th} scene background.

The mIoU map of the validation set is computed, as shown in Fig. 8. We can see that the pre-trained network performs poorly on positions that are far away, at the boundary of the FOV. But more surprisingly, we also observed that on position (-3, 5), which is fairly close to the ego-vehicle, the mIoU score is also very low. Detection errors at such near distance can be very dangerous.

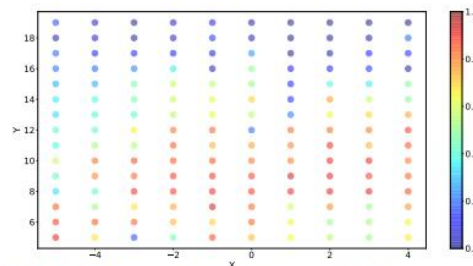


Fig. 8: mIoU map of the validation set before retraining

Based on the mIoU map, we choose positions with an mIoU smaller than a threshold to form a retraining set, as shown in Fig. 9.

Then all the point clouds in the retraining set $\mathcal{R}$ with a selected position are added to the original training set. After the retraining process, we re-evaluate the validation set, with the new mIoU map shown in Fig. 10. As the figure shows, at almost all the close-to-center positions originally with low mIoU, the neural network performs much better than before the retraining. In order to visualize the performance improvements better, we plot the mIoU improvement after the retraining process for each position. The mIoU improvements are sorted and plotted in Fig. 11. We see that after retraining, performance on point clouds at most of the positions gets much better, with slightly degraded performance at only a small fraction of positions. Meanwhile, the performance on KITTI dataset remained almost the same with IoU changing from 60.8% to 60.6%. These experiments show the efficacy of using synthetic data from user-configured scenes of the proposed framework to test, analyze and improve the performance of neural networks through retraining.

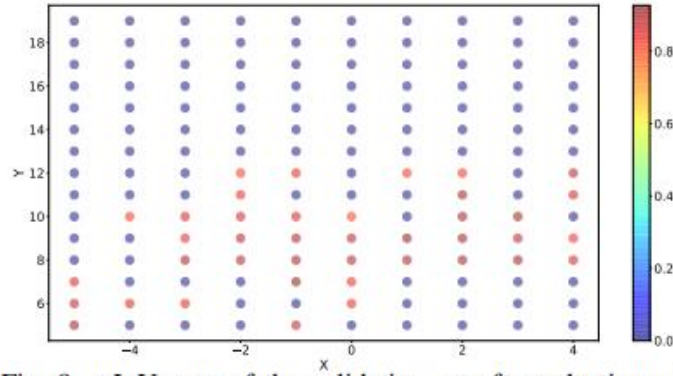


Fig. 9: mIoU map of the validation set after selection with mIoU less than 0.65 set to 0. All the point clouds in the retraining set $\mathcal{R}$ corresponding to the blue positions in the new mIoU map will be added to the original training set.

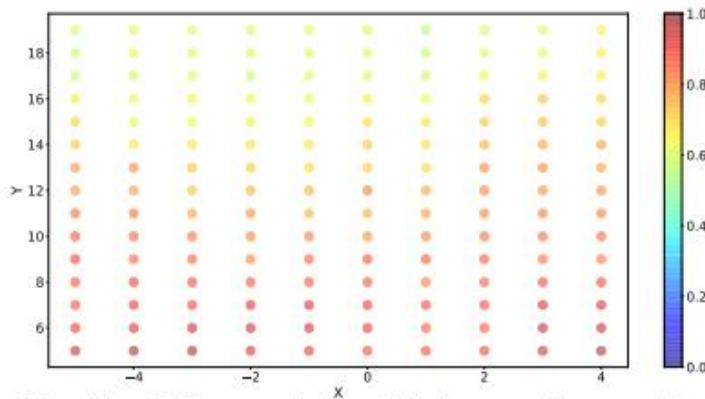


Fig. 10: mIoU map of the validation set after retraining

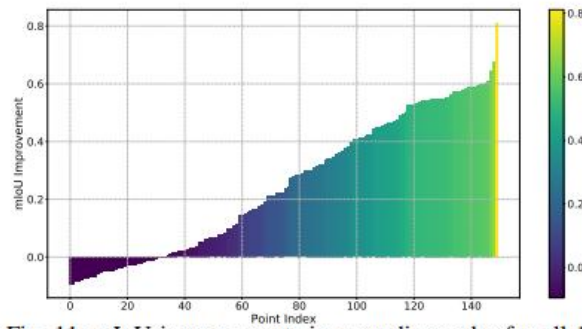


Fig. 11: mIoU improvements in ascending order for all 150 positions

IV. CONCLUSIONS AND FUTURE WORK

In this paper, we proposed a framework that synthesizes annotated LiDAR point clouds from a virtual world in a game, with a method to automatically calibrate the point cloud and scene image. Our framework can be used to: 1) obtain a large amount of annotated point cloud data, which can then be used to help neural network training; 2) systematically test, analyze and improve performance of neural networks for tasks such as point cloud segmentation. Experiments show that for a point cloud segmentation task, synthesized data help improve the validation accuracy (IoU) by 9%. Furthermore, the systematical sampling and testing framework can help us to identify potential weakness/blind spots of our neural network model and fix them. The first set of experiments also show the effectiveness of the intensity channel in LiDAR point clouds. In the future, we will work on simulating the intensity information, which we believe will definitely help the research in this field.

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(This paper is reproduced from the International Conference on Multimedia Retrieval 2018)



A Study on the Use of Complex Sentences in Academic Chinese Writing by International Students in China: A Case Study of Graduates from Shandong University of Technology

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Abstract

Academic Chinese writing is one of the necessary conditions for international students with academic qualifications to graduate in China, and it is also one of the necessary ways to test their comprehensive ability to use Chinese written language. This paper uses the methods of case analysis, data statistics and descriptive analysis to focus on the errors in the use of complex sentences in 41 undergraduate dissertations of international students with 2018 and 2019 degrees from the Institute of international education of Shandong University of technology.

Keywords

Academic Chinese writing, Shandong University of science and technology, Use of complex sentences, Error analysis

1.Introduction

The graduation thesis, which carries the basic elements of academic writing, is a very important link in academic education. The research of foreign scholars is more concentrated in the field of "second language writing", and the existing theoretical research model tends to be macro discussion, which is not well targeted and difficult to be used in this study; In terms of empirical research, the existing results help to understand the characteristics of different aspects of second language academic writing, and also promote the development of theory. The corresponding



research in China is very weak. From the distribution point of view, most of them are concentrated in dissertations, and the number is only 29. There are only 5 more valuable academic journal articles in the traditional sense; From the perspective of content, scholars have comprehensively used the methods of investigation and analysis, induction and deduction, and self built corpus, but through reading the HowNet literature in the past ten years (2014-2024), they found that there was little involvement in the use of complex sentences. It can be seen that the research on academic Chinese writing and teaching of international students needs to be strengthened.

2.A Case Study of Academic Writing of Graduates from Shandong University of Science and Technology

2.1 Research Design

This paper intends to use case analysis, data statistics and descriptive analysis. It should be pointed out that the "case analysis method" adopted in this paper is mainly different from the "case analysis method" in quantity, and the two are not the same in concept in this paper.

The research object of this paper is mainly for the graduation (2022, 2023) thesis text of 2018 and 2019 undergraduate students from the school of international education of Shandong University of technology. These international students with undergraduate degrees are between 18 and 25 years old, mainly from nine countries such as the Russian Federation, Kazakhstan, Kyrgyzstan, Bolivia and Vietnam, and the hsk4 scores of students applying for "Chinese teaching major" are above 180.

The Institute of international education has two undergraduate majors in Chinese language and Literature (Business Chinese direction) and international business (business management direction). Therefore, the papers collected in this paper are mainly the academic writing texts of these two professional directions, a total of 41.

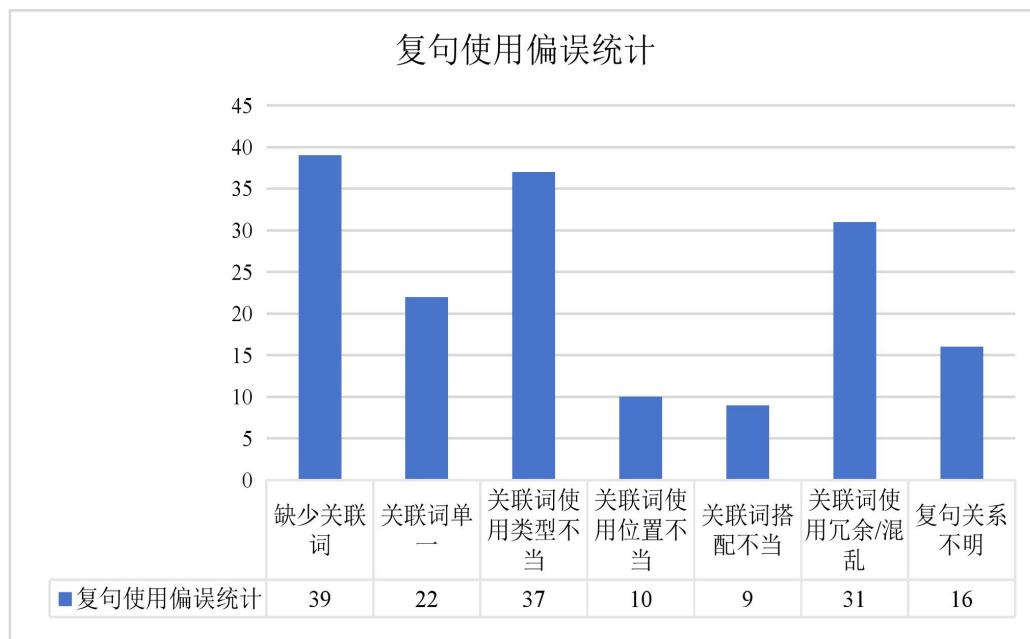
2.2A Survey of Errors in the Use of Complex Sentences

The author counted the number of errors in the use of complex sentences in the academic graduation theses of foreign students. The results showed that in 41 texts, the frequency of errors in each text basically remained at 0-15 times, accounting for 0% -13% of the total number of the use of complex sentences, and the more the use of complex sentences, the higher the frequency of errors.

From 41 academic writing texts, the author selects and summarizes four relatively representative types of errors: lack of connectives, single use of connectives, improper use of connectives, and



unclear relationship between complex sentences. The specific statistical results are shown in the following figure:



2.2.1 Missing Conjunction

This is the most frequent type of errors, which means that students studying abroad often omit the necessary connectives in their academic writing using complex sentences, making the semantic expression vague. This paper mainly combines the collocation of connectives and sentence meaning to judge whether there are missing connectives. For example:

(1) 网络语言的出现，与互联网技术的发展一致，可以追溯到 20 世纪 90 年代初期，（由于）当时互联网的普及率开始逐渐提高，人们开始使用电子邮件、聊天室、论坛等网络工具进行交流。

(2) 因此，在中国有很多 16 至 25 岁的俄罗斯来华留学生，在这个年龄段，他们开始明白什么最吸引他们，（以及）他们想在什么领域工作。

In example (1), "互联网普及率开始提高" and "人们开始使用网络工具" are causal, so the associated word "由于(因为)" is omitted. Example (2) is missing the coordinate conjunction. In Chinese, some sentences can use separate connectives to express the above complex sentence relationship. If students' understanding of sentence meaning is wrong, it will lead to the lack of connectives.



2.2.2 Single Use of Connectives

This type of error mainly focuses on the repeated occurrence of no more than three different conjunctions in a sentence or paragraph, resulting in the unity and repetition of language expression, which belongs to the avoidant use, but there are also some errors. For example:

(3) *但是，随着公司的快速增长，以及面临的巨大的经营压力，以及人力资源模型的缺失，以及相关的负责人的日常工作量，使得人事部和其它部门的沟通变得越来越困难，从而影响了公司的整体运营。

"以及" in Chinese is different from "and" in English. Between multiple parallel items, the former can only be used one, and is usually used between the last two items, and the rest are used with a dun sign; But the latter can be used many times in a sentence. This is the result of the negative transfer of mother tongue.

2.2.3 improper use of connectives

The connotation of "improper use" is very rich, which mainly includes four types.

The improper use of connectives is a type with high error rate, which includes the misuse of Connectives of different semantic types and the misuse of Connectives of the same semantic type. For example:

(4) 一个传达这种价值观的著名成语是“鱼与熊掌不可兼得”，意思是——一个人不可能得到他们想要的一切，但（删除/而）必须放弃一些利益来实现其他利益。

This is a typical example sentence. The key is to understand the idiom created by Mencius, "鱼与熊掌不可兼得". The writer's interpretation of the sentence that "一个人不可能得到他们想要的一切" and "必须放弃一些利益来实现其他利益" belong to a synonymous and juxtaposition relationship, and cannot be connected by turning conjunctions.

The use of connectives is improper. This is a difficult grammatical point. Even native Chinese speakers may not be able to clarify the specific rules. However, if Chinese conjunctions are misplaced, errors will appear in the whole sentence.

(5) 综上所述，中俄之间的合作虽然机遇与挑战并存（虽然中俄之间的合作机遇与挑战并存），但两过（国）仍然需要砥砺前行，共同推动一带一路建设不断向前发展。

Example (5) mainly depends on whether the subjects of the two clauses are consistent. If they are consistent, the connectives are located after the subjects; If they are inconsistent, the conjunctions



precede the subject. The subject of the first clause is "中俄之间的合作", and the subject of the second clause is "（中俄）两国," 虽然 "and" 但 "should be in front of the two subjects respectively.

Improper collocation of connectives. The number of conjunctions in Chinese associative complex sentences is huge, so are the conjunctions in collocation. If misused, it is easy to be contrary to the original meaning. For example:

(6) 虽然日本文化里的“狐”形象是以中国文化为基础创造的, 只不过 (但是) 在日本文化里的“狐”与中国文化里的“狐狸”已有所不同的了。

(7) 不管 (尽管) 新冠疫情的发生带来的 (了严重的) 后果, 但是消费者对网购的担心问题基本上没有变化, 解决这些问题的建议如下。

(8) 在论文编写过程中, 朋友不仅给予精神上的安慰, 而 (而且) 在电脑技术方面也给我很多支持, 正因为如此我才能顺利完成毕业论文。

Example (6) there is a wrong collocation of "虽然.....只不过", and "只不过" is an adverb, not a conjunction, which is a very confusing grammatical point in Chinese. Example (7) is the writer's misuse of "不管.....都." and "尽管.....但 (是) ", that is, he failed to distinguish between conditional complex sentences and transitional complex sentences. Example (8) belongs to the collocation error of conjunctions in compound sentences, "不仅" can be combined with "而且", "也", "还" and so on, but cannot be combined with "而".

The use of connectives is redundant or confusing. This refers to the use of connectives where they should not be used, or the use of redundant or excessive overlapping connectives, resulting in confusion in the logic of language expression [1], such as the following example:

(9) *如表 1 所示, 中国对俄罗斯的出口集中于纺织原料及纺织制品、机电、音像设备及其零件和附件以及车辆、航空器、船舶及运输设备, 贸易额分别达到 47432. 3、10169 以及 3661. 78。

The coordinate conjunctions such as "和", "及" and "以及" can express the association relationship, but there are some subtle differences in the specific usage. First of all, as for the "connective component", the "和、及 (跟、与)" can only be used to connect words and phrases, while "以及" can be used to connect clauses [2]. Secondly, as for "functional usage", "和" can represent the selection relationship; "及" "以及" can indicate the primary secondary relationship, the order relationship and the extension of the scope; "及" can also indicate subordination; "以及" can indicate classification. [3] Therefore, according to the classification function of "以及", example (11) can be changed to "中国对俄罗斯的出口集中于纺织原料、纺织制品, 以及机电、音像设备 (包括其零件和附件) 同运输设备如车辆、船舶、航空器等....."

The relationship between complex sentences is unclear. "The reason why two clauses can be



combined into a complex sentence is that their combination can express an internal logical relationship." [4] therefore, this error type refers to that the logical relationship between clauses in a complex sentence is not clear, or that the compound relationship between clauses is contrary to the logical relationship contained in the associated words, resulting in the ineffectiveness of the associated words used.

(10) *虽然龙的概念很广泛，但龙的形象在中俄民间故事中被人格化的过程则各有不同。

In example (10), the writer wants to express that "the extensive concept of the Dragon leads to the different image of the Dragon (formed according to the extensive concept), which leads to the different process of personalizing the image of the dragon". According to the above description of the reductive formula, it shows that the logic between clauses in the original example sentence is not a turning relationship, which leads to the invalid use of "虽然.....但".

2.3 Analysis of the Causes of Errors in the use of Complex Sentences

On the basis of previous studies, combined with the author's relevant statistics and analysis, it is found that the reasons for the errors of foreign students mainly include the following:

2.3.1 Negative transfer of mother tongue

Although 41 international students come from nine different countries, such as the Russian Federation, Kyrgyzstan and Moldova, their spoken or written mother tongue is more or less influenced by Russian. In Russian, "connectionless" compound sentences and "connective" compound sentences coexist, but "most connectionless compound sentences are related to connective compound sentences in the logical grammatical sense, but at the verbal level, connectionless compound sentences are not one-to-one corresponding to connective compound sentences." [5] this means that "connectionless" compound sentences and "connective" compound sentences are interlaced. Then, in order to expound their ideas and opinions as much as possible, foreign students will first instinctively mobilize Russian expression, and then translate it into Chinese. In this process, there may be uneven connectives, resulting in semantic ambiguity.

2.3.2 Negative transfer of media language

English has long been used as a medium in teaching Chinese as a foreign language. In addition to the target language, Chinese beginners speak English most in class. English stresses "hypotaxis", while Chinese pursues "parataxis", which leads to the tendency of foreign students who are native speakers of English or deeply influenced by the expression of English as the medium language, to use connectives in every complex sentence or even simple single sentence without using them



selectively and appropriately, resulting in the overuse and even confusion of connectives.

2.3.3 Inadequate Writing Training in Academic Chinese

In the teaching of writing for international students, colleges and universities pay more attention to the training of narrative, prose, expository text and so on. In contrast, the training of argumentative writing is relatively scarce. Learners rarely have the opportunity to write articles such as "putting forward opinions, analyzing reasons, and demonstrating opinions", which leads to a serious shortage of writing training for academic Chinese.

Combined with the above errors and cause analysis, it can be seen that at present, international students still face considerable challenges in academic writing. However, whether it is due to the current graduation needs or the long-term willingness to improve Chinese academic literacy, international students must face up to the difficulties and make real progress with the help of many parties.

3. The Enlightenment of this study on the cultivation of academic Chinese writing ability of academic students

Chinese complex sentences have become a difficulty in teaching Chinese as a foreign language grammar due to the difficulty in using the rules of connectives and the complicated logical relationships and levels. In view of the above errors in the use of complex sentences by foreign students, the author draws two enlightenments from it to cultivate the academic Chinese writing ability of academic students.

First, strengthen the research on the characteristics of academic language. Existing studies have mainly discussed "the explicit level based on the characteristics of grammatical structure" and "the implicit level based on the functions of grammatical structure" from the perspective of pragmatics, genre analysis and social cognition, such as conjunctions, reporting verbs, predicate sentences, parentheses, discourse markers, discourse reports, move structures, and author identity construction in academic Chinese or academic writing. Then, scholars can also study from the perspective of the use of complex sentences, such as the types of complex sentences commonly used in academic Chinese, typical conjunctions, secondary complex sentences, etc.

Secondly, strengthen the teaching of academic Chinese writing. First, we should attach importance to the teaching of academic Chinese writing in terms of attitude and concept. For colleges and universities, we should pay attention to the cultivation of international students' academic Chinese ability, and strictly control the entrance examination, education and training, and graduation thesis writing. The second is to implement the teaching of academic Chinese writing in practice and action. It is suggested that qualified colleges and departments should set up two kinds of courses: Academic Chinese and academic writing; Colleges and departments with limited conditions



should also offer at least one academic Chinese writing course. [7] In addition, it can also organize or participate in targeted short-term training or research on Teachers' academic Chinese writing teaching, including many aspects such as "research classification and topic selection", "academic Chinese literature reading", "design and implementation of questionnaire survey", "common problems and standardized expression of academic paper writing", etc.

4. Conclusion

To sum up, through the data statistics and case analysis of 41 undergraduate academic writing texts on the errors of complex sentences, the results show that: the total number of errors in the use of various types of Chinese complex sentences by foreign students is in the order of: lack of connectives (39)>improper use of connectives (37)>redundant or confused use of connectives (31)>single connectives (22)>unclear relationship in complex sentences (16)>improper use of connectives (10)>improper collocation of connectives (9). The reasons for the errors of foreign students are not only the negative transfer of mother tongue and medium language, but also the lack of writing training in academic Chinese.

There is no shortcut to improve the academic ability. We must go through the arduous process of "consultation" and "thinking". This process is inseparable from the joint efforts of many parties, in order to further improve the quality of education for international students with academic qualifications.

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An Overview of the Resources of the Tea Tree and Progress in the Study of its Anatomy^①

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Abstract

Yunnan is rich in ancient tea tree resources and is the origin center of tea tree in the world, which has important scientific research and cultural value. In recent years, with the continuous progress of science and technology, some researches on tea trees in terms of germplasm resources as well as wood anatomy have achieved remarkable results, revealing the genetic diversity and anatomical structure characteristics of tea trees. The structural change of tree annual rings is the best growth recorder of trees, and the cultural construction based on archaeology from early to late in Yunnan Province has not been done yet, so the impact of climate change on tea trees still needs further research. The study of anatomy and tree chronology of tea tree is conducive to the formulation of corresponding development and protection policies of ancient tea trees, which is necessary for scientific development, and also of great practical significance for the construction of the tree-rotation database in western Yunnan.

Keywords

Tea tree resources, Chronology, Anatomy, Tea tree conservation

1.Introduction

As the birthplace of tea culture, China has abundant tea tree resources, which are numerous in

^① [Grant]: Yunnan Agricultural Fundamental Research Joint Project (202101BD070001-129), the Key Laboratory of State Forestry Administration for Highly-Efficient Utilization of Forestry Biomass Resources in Southwest China, Southwest Forestry University (No. 2019-KF14), the “Xingdian Talent Support Plan” Young Talents Special Project of Yunnan Province.



species and rich in genetic diversity, and occupy a very important position in the study of tea science [1]. Tea tree belongs to *Camellia sinensis* (*Camellia sinensis*), a genus of *Camellia* in the family Theaceae [2], and many wild and ancient tea trees have been found in Yunnan, such as the “Wild Tea Tree King” in Simao area and the “Tea Tree King” in Xishuangbanna Dai Autonomous Prefecture. King of Tea Tree”, these ancient tea trees are not only witnesses to the history of tea development in Yunnan, but also valuable cultural heritage [3]. Therefore, the basic scientific research on anatomical features, chronology and other basic scientific research on tea trees in Yunnan Province, and the establishment of a “gene pool” for basic scientific research on ancient tea trees, are crucial for the rational protection and utilization of ancient tea trees.

2. Resource Profile of Tea Tree

Yunnan has wild, transitional and cultivated ancient tea trees and ancient tea gardens, which are known as the “Kingdom of Ancient Tea”, and these ancient tea trees are unique in the whole country and even in the whole world, and have important scientific, cultural and economic values. The ancient tea tree resources in Yunnan provide scientists with a rich research carrier, which is of great significance to the study of the origin, domestication, reproduction, propagation and cultivation of the tea tree [4,5].

Yunnan's rich ancient tea tree resources are the origin center of the world's tea tree and have important scientific research and cultural value [6]. The distribution of ancient tea plantations (trees) in Yunnan is geographically vast and diverse, with a three-dimensional climate, mainly concentrated in the three major regions of western Yunnan, eastern Yunnan and southern Yunnan, and with obvious vertical distribution characteristics [7]. He Yuchen et al [8] evaluated the climatic suitability of tea planting in Yunnan Province using 30-year cumulative annual meteorological data from 1981-2010 from 125 meteorological stations in Yunnan Province, and identified the most suitable areas for planting. The results showed that the suitability of tea planting in Yunnan Province decreases gradually from south to north, and the most suitable planting areas are mainly concentrated in the three cities of Dehong, Lincang and Pu'er west of the Mourning Mountains and most areas of Xishuangbanna Prefecture. Between 2010 and 2017, a comprehensive census of ancient tea tree resources in 58 counties and municipalities in 12 regions of Yunnan Province was carried out, and the results of the survey showed that there are a great variety of ancient tea trees in Yunnan, with a total of recorded A total of 474 distribution points of ancient tea tree resources and 2570 sample plants were recorded, which belonged to seven species and six varieties. The distribution of ancient tea tree resources in Yunnan is widespread but uneven, mainly in western Yunnan, southern Yunnan, southeastern Yunnan and the Mourning Mountain Range in central Yunnan. Southeast Yunnan is the distribution center of ancient tea tree species diversity, while west Yunnan is the differentiation center of endemic species [9].

According to the latest statistics, the total amount of ancient tea tree resources in Yunnan Province is more than 56 million plants, accounting for 97.7% of the national ancient tea tree resources, and



these ancient tea trees are mainly distributed in Yunnan, Guizhou, Guangxi, Chongqing, and Sichuan, with the highest percentage of 54,946,700 plants in Yunnan Province [10]. These data fully demonstrate the richness and importance of Yunnan in terms of tea tree resources, and also highlight the importance of protecting these precious resources.

It can be seen that tea tree is not only an important economic crop, but also has rich cultural and ecological values. Yunnan is an important area for the conservation of tea tree diversity in the world, and the rich tea tree resources in Yunnan Province are of great significance for the study of the history of tea tree, the origin of tea tree, the tectonic features of tea tree, and the biological characteristics of tea tree.

3. Status of Research on Tea Tree

As a plant with important economic, cultural and ecological values, tea tree has always been the focus of scientists' attention. In recent years, with the continuous progress of science and technology, some researches on tea tree in terms of germplasm resources as well as wood anatomy have achieved remarkable results. However, due to the difficulties in sampling tea tree resources and the large regional variability, further in-depth studies on the tectonic characteristics, chemical composition and the response of tea tree annual rotation width to climate change in different regions are still needed.

3.1 In terms of germplasm resources

In terms of germplasm resources, Tang Lu [11] et al. studied the diversity of phenotypic traits and biochemical components of 32 tea tree local population seed resources from 12 provinces across China, and the results showed that the genetic diversity index of these tea tree germplasm resources varied in the range of 0.81-1.94, indicating that the phenotypic genetic diversity of the test population was high. Yang Jun [12] et al. analyzed the population genetic structure, genetic polymorphism, genetic differentiation, gene flow, and molecular variance of 208 Fujian tea tree germplasm resources using 38 pairs of SSR fluorescent primers, and the results showed that the genetic variation of Fujian tea tree germplasm resources mainly originated from the inter-individual genetic variation. Meng Rongjun [13] et al. analyzed the genetic diversity of 72 local tea tree germplasm resources and five introduced varieties in Sanjiang region of Guangxi by using two marker technologies, namely, inter-simple repeat sequence amplification (ISSR) and related sequence amplification polymorphism (SRAP), and the results showed that these tea tree germplasm resources showed a high level of genetic diversity. Cui Qingmei [14] and others studied and analyzed the genetic diversity and population structure of wild tea tree resources in Badong County, Hubei Province, which provided information on high-quality gene pools for tea tree variety selection. The study of tea tree germplasm resources is of great significance for the improvement of tea tree varieties, the improvement of tea quality and yield, and provides a



scientific basis for the sustainable development of the tea industry.

3.2 In terms of wood anatomy

In terms of wood anatomy, Mou Jiping [15] et al. conducted anatomical studies on the wood of 43 species of the genus *Camellia* in Guangxi, and found that the wood structure was primitive, and the main features included: scattered pore wood to seemingly semi-annular pore wood, rays with two rows as the main ones, ray organization all heteromorphic, crystals and gums were common, and crystalline-containing cells were mostly heteromorphic. Qin Lei [16] and others compared the macroscopic and microscopic characteristics of tea tree timber in Jinghong and Changning regions of Yunnan, and the results showed that there were significant differences between tea tree timber in the two regions in terms of heart sapwood differentiation, color, odor, growth whorls, conduits and tubular pores, wood rays, etc.; Jinghong tea tree is loose porous timber, and Changning tea tree is semi-scattered porous timber, and these differences may be related to the two growth environments, climatic conditions, cultivation measures, and genetic factors. Hu Yuehao [17] et al. studied the wood anatomical characteristics of five species of tea group plants in Yunnan region, including conduit length, conduit diameter, wood fiber length, conduit morphology and wood ray type, etc. It was found that there were significant differences in the wood anatomical characteristics of these five species of tea group plants, for example, the indexes such as conduit length, conduit diameter and wood fiber length differed significantly among different tree species. Jiang Yan [18] et al. utilized the anatomical structure of tea tree stems to determine the age of tea tree by means of tea tree stem sections and staining techniques, and the results showed that acridine orange staining method could clearly show the annual rings of tea tree under both ordinary light and fluorescence, and therefore could determine the age of tea tree more accurately. Liang Dui [19] and others studied the differences in xylem anatomical features between Chinese *Magnolia* and three different domestication stages of ancient tea trees, and analyzed the evolutionary relationship between them, and found that Chinese *Magnolia* showed more primitive features, while the cultivated type of tea tree was the most evolved, and the wild-type and transitional type of tea tree were in between. Liang Dui [20] et al. analyzed the origin and evolutionary relationship between Pu'er tea tree and Chinese *magnolia* by comparing the xylem anatomical structures of Pu'er tea tree and Chinese *magnolia*, and found that the xylem anatomical structures of Pu'er tea tree and Chinese *magnolia* were more primitive, but Pu'er tea tree was more evolved than Chinese *magnolia* in terms of conduit wall thickness, combinations of tubular pores, inter-tubular striated pore patterns, types of perforated plates, heights of the xylem rays, and striated patterns of the conduit inter-rays.

4. Research Trends in Tea Tree

Yunnan Province is located in the southwest border of China, in the tropical subtropical plateau,



under the control of the two major monsoons of southeast and southwest, with complex and diverse climatic types such as low latitude, monsoon and mountainous [21-23]. After 1960s, the temperature in Yunnan increased significantly, precipitation was reduced in most of the area, and the degree of warm-drying was intensified [24], which can be seen as a result of the complex climatic conditions in the region, which are characterized by a rich biodiversity [25-27]. diversity [25-27]. As a result, it is particularly important to carry out relevant research on tea tree, and the study of the tectonic characteristics, chemical composition, and the relationship between the width of the annual rings and the response to climate change can help us better grasp the growth characteristics and physiological functions of tea tree, which has a significant impact on the development of tea tree, the discovery of the economic value, and balanced development of the ecological environment, and provides a scientific basis for the rational utilization and protection of tea tree resources, and is important for the assessment of the health status and the development of the ecological environment. It also provides a scientific basis for the rational utilization and protection of tea tree resources, and has important theoretical support for assessing the health status of tea trees and formulating management measures to adapt to climate change.

The annual rings of trees not only record the age of the trees themselves, but also record the process of climate and environmental changes experienced during the growth of trees [28-29]. And the climate is a valuable resource for human survival, after many years of research, it is believed that the structural change of tree annual rings is the best growth recorder of trees [30-32]. At present, the cultural construction of Yunnan Province based on archaeology from early to late has not been done, so the study of the tree chronology of tea tree is a meaningful topic, and, the ancient tea tree in Yunnan Province, a resource of ecological significance, is facing a serious crisis, the study analyzes the width of the annual rings of the tea tree, the density of the annual rings and its anatomical characteristics, and establishes a comprehensive model of the annual rings of the ancient tea tree chronology, so that it can be identified the age of the ancient tea tree, and explore the Wheel characteristics and precipitation whether there is a correlation, its response law, in favor of the formulation of the corresponding development and protection of ancient tea tree policy, which is the need for scientific development, but also for the construction of the tree wheel database in western Yunnan has great practical significance.

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Research on Innovation Strategy of Chinese Preschool Education Culture

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Abstract

Chinese preschool education culture is based on China's national conditions and the actual development of education, based on the foundation of traditional Chinese excellent traditional culture, adheres to the child standard, emphasizes the return of children's life, and has the characteristics of quality, fairness, suitability and contract. The rapid development of economic and social, especially since the 20th National Congress of the Communist Party of China, China's education career get rapid development, "Chinese preschool education modernization" was given the new requirements, its purpose is to be able to creatively solve the problems in early childhood education work, so as to improve the quality of education, make education development more "modern" level. Based on this, we should carry out a comprehensive and effective innovation of Chinese preschool education culture.

Keywords

China, Preschool education culture, Innovation

1.Introduction

The concept of preschool education in China has experienced the evolution from "Mongolian learning" to "early childhood education" and then to "preschool education". Chinese preschool education culture and thought first in some ancient works, in the middle of the western han dynasty Dade of the great gift, bao fu recorded the ancient Chinese rulers attaches great importance to the early education work, wrote "as himself, teach solid already line", meaning (prince) in infant period has begun to accept education. At the end of the 19th and early 20th centuries, China began to set up preschool education institutions in some places, and a few



kindergartens were set up for early education work. Kang Youwei, CAI Yuanpei and so scholars put forward the idea of public education for children. At that time, China's preschool education culture and kindergarten practice mainly learned from Japan, Europe and America and other countries, but also influenced by the church. These explorations are the first step in the culture and implementation of preschool education in China.

After the founding of new China, preschool education has gradually entered the formal education, preschool education includes the daily education for children, pay attention to children's life care and physical exercise, pay attention to the cultivation of children's moral and good behavior habits. At the same time, colleges and universities have also begun to organize the writing of teaching materials for preschool education majors and kindergarten textbooks, which has promoted the development of preschool education in China.

Came to the 21st century, China preschool education ushered in the rapid development stage, the twentieth of the National Congress of the communist party of China work report pointed out: "from now on, the central task of the communist party of China is to unite led the Chinese people of all ethnic groups to build socialist modernization power, realize the second goal in one hundred, with Chinese modernization comprehensively promote the great rejuvenation of the Chinese nation." This statement means that China has new opportunities, new directions and new impetus for the development of various undertakings. Chinese preschool education according to the requirements of China's modernization, began to explore belongs to China's unique preschool education modernization, "Chinese preschool education modernization" gradually developed into the mainstream direction of Chinese preschool education development, so we need to use it as a opportunity to develop preschool education, China's existing preschool education culture innovation, and put forward the path of Chinese preschool education culture innovation, make preschool education to adapt to the pace of education development.

2. The specific connotation of Chinese preschool education culture

Preschool education is to point to a major of the ordinary institution of higher learning, belong to the category of pedagogy. To put it simply, preschool education culture is the material culture and spiritual culture belonging to the major. Specifically, it refers to the sum of the cultural forms formed by the planned education of children in the kindergarten school according to their physical and mental characteristics and training goals. Preschool education culture mainly includes material culture, system culture, spiritual culture and curriculum culture. The material culture mainly involves the teaching equipment, teaching environment, teaching equipment, teaching conditions and other facilities of the kindergarten; the system culture mainly refers to the preschool education guidelines, policies, laws and regulations stipulated by the state and the system of education, work and learning; the spiritual culture refers to the values and organizational spirit of the kindergarten managers and staff, the core of the cultural construction and the action guide of all the members;



the curriculum culture is the cultural spirit and implication embodied in the process of education and teaching in the kindergarten.

Chinese preschool education culture has the commonness of preschool education culture and the personality of Sinicization. It refers to an educational concept and practice that can promote the all-round development of Chinese children through the innovation of educational content and educational methods based on the elements and values of Chinese traditional culture. Chinese preschool education culture has four characteristics: first, it emphasizes moral and ethical education. Still pay attention to the Confucian virtues of benevolence, righteousness, propriety, wisdom, faith and other traditional virtues, so as to cultivate children's sense of social responsibility and moral concept; the second is to pay attention to the development of cultural activities, through festival celebration, folk art and other experience activities, so as to enhance children's cultural confidence. The third is to emphasize art education, through the integration of music, games, animation, etc., to attract children's attention, stimulate children's interest in learning; the fourth is to pay attention to the cultivation of children's innovation ability, pay attention to the cultivation of children's international vision and critical thinking, so as to promote children's overall development. Chinese preschool education culture is more in line with China's national conditions, which not only promotes the individual development of children, but also has a very positive significance for the inheritance and development of Chinese culture.

3. The significance of the cultural innovation of preschool education in China

It is conducive to improving children's logical thinking ability

Early childhood is a key period for the improvement of children's brain function. Doing a good job in the innovation of preschool education culture can better develop children's brain, improve children's logical thinking ability, and lay a good foundation for children's learning and development in primary school. At the same time, the cultural innovation of preschool education plays an important role in promoting the progress of the whole education system in China, and can provide power and guarantee for the development of education work. Therefore, we should pay attention to the innovation of preschool education culture, find out and solve the problems existing in the process of cultural innovation, so as to create a scientific and good environment for the growth of children.

It is conducive to enhancing children's communication ability

Early childhood is one of the most important stages for children's language learning and growth. Children are full of curiosity about the whole world and have a strong desire to express themselves. Therefore, in this period to focus on cultivating children's communication skills. Through the innovation of preschool education culture, children can know how to share in daily life, and



children can attract each other, communicate with each other, and enhance their communication ability. Under the guidance of innovative preschool education culture, so as to better play the role of preschool education, and lay a solid foundation for the country to train a large number of outstanding talents.

It is conducive to enriching children's educational concepts

The cultural innovation of preschool education is conducive to the more diverse contents of early childhood education, broadening children's vision, enriching the world in children's eyes, and thus enriching the concept of preschool education. Based on high-quality preschool education culture, it is conducive to adhere to the dominant position of children in learning, so that children can get more care, pay more attention to children's emotional demands, and promote the renewal of preschool education concepts.

It is conducive to the localization of the development of preschool education in China

The scientific system of preschool education was first born in the West. In the past, the development of preschool education in China could only take the western model as the only imitation sample, so that western culture can be imported in Chinese preschool education. Western preschool education culture is called Chinese preschool education culture. Strengthen the exploration of Chinese preschool education culture, and innovate, let it rooted in China's preschool education curriculum system, so that the development of Chinese preschool education toward localization and modernization.

It is conducive to the internationalization of China's preschool education

In the era of globalization, the trend of internationalization in the field of education is increasingly obvious, and preschool education is no longer limited to a single cultural and educational mode. On the basis of inheriting China's preschool education culture, through international cooperation, exchange and sharing of educational resources, we should actively learn and learn from the excellent educational experience of other countries, so as to realize the innovation of Chinese preschool education culture and reduce the phenomenon of cultural homogenization. The innovation of preschool education culture is conducive to it to not only maintain the cultural diversity, but also realize the common progress of preschool education, so as to promote the internationalization of preschool education in China.

4. The way of cultural innovation of preschool education in China

Strengthen the environmental and cultural innovation of preschool education

Environmental culture is an important factor affecting children's learning state and growth status, which can have a subtle influence on children. After the 20th National Congress of the Communist Party of China, "The modernization of Chinese preschool education" has gradually become the mainstream of preschool education in China. Therefore, it is necessary to strengthen the



environmental and cultural innovation of preschool education, create good conditions for children's growth and learning, so that children can learn and grow better in a good environment. For example, create educational pictures for the place and place of children's activities, and name all kinds of characteristic flowers and trees in the campus together with children, so that children can feel the warmth of their learning environment. To strengthen the environmental and cultural innovation of preschool education, we should let students realize the meaning of "love", sow the seeds of love in children's hearts, and constantly care and irrigate them, and bear rich fruits with excellent character and self-cultivation.

Strengthen the management culture innovation of preschool education

Early childhood children are naturally lively and active, and their attention is difficult to concentrate, so the preschool education system takes management as an important content. In the new stage of development, some changes have taken place in Chinese preschool education, and more and more parents pay more attention to preschool education, so innovation should be made in the preschool education management culture, such as developing the cooperation between parents and kindergarten, listen to parents' opinions on children management, change the teaching mode, change the relevant teaching content into a specific game, to stimulate children's interest in participation; change the education concept, take children as the main body in management, make children become the "real master" of kindergarten. Through the innovation of management culture, teachers' work can be carried out more smoothly, and the contradiction between kindergarten management goals and personal development goals can be promoted.

Strengthen the learning and cultural innovation in preschool education

To do a good job in preschool education learning and cultural innovation work, we should inherit and carry forward the excellent traditional Chinese culture, and cultivate children's correct values and moral qualities. Such as can strengthen situational learning, game learning, multimedia assisted learning, cooperative learning and interest oriented learning method of innovation, by creating realistic scene, into the game elements, the use of multimedia resources, promote cooperation and play children's interest, stimulate children's learning motivation and enthusiasm, improve their learning effect and memory. At the same time, we should avoid too much cultural course teaching, pay attention to the cultivation of children's practical ability and thinking and expression ability, pay attention to cultivate children's interests, do a good job in children's growth planning, so as to promote children's better development.

Strengthen the community cultural innovation in preschool education

To strengthen the community cultural innovation of preschool education, we should pay attention to the interaction and cooperation with the community. Some of the well-developed kindergartens in the world receive the background and conditions of the local communities. Therefore, the innovation of the community culture of preschool education in China should combine the characteristics of the Chinese community and the kindergarten, develop the available educational resources in the community, actively participate in the development of the local community,



provide knowledge and intellectual support for the development of the community, and shape a good relationship between the community and the kindergarten. For example, volunteer activities such as volunteer activities and environmental protection publicity are held in the community to cultivate children's sense of social responsibility; Lantern Festival, Autumn Festival and Spring Festival party are held to increase children's understanding of traditional festivals and allow children to grow up in practice and learning.

Strengthen the educational and cultural innovation in preschool education

The education and culture of innovative kindergartens should infiltrate the kindergarten with Chinese elements, nourish children's hearts with the foundation of the excellent Chinese culture, and highlight the quality in normal conditions and details. To strengthen the educational and cultural innovation of preschool education, we should pay attention to the establishment and improvement of the dialogue spirit in the kindergarten culture, that is, pay attention to the development of the spirit of openness, democracy, pluralism and criticism, integrate the excellent Chinese culture with the preschool education culture, and connect the kindergarten life with the kindergarten curriculum. From the perspective of specific practical methods, we can improve the curriculum review, pay attention to the collective democratic participation in classroom development, and pay attention to the "negotiation" of kindergarten education. At the same time, we should pay attention to cultivating the respect and awe of all the kindergarten staff to the rules and rules of education, and carry out education and training regularly, and require the kindergarten education and teaching work to be carried out in strict accordance with the rules and systems to ensure the good order of the kindergarten.

5.Conclusion

China pays more and more attention to the development of local characteristics of preschool education, adheres to the concept of advanced science, solves the practical problems of the development of preschool education, and constantly improves the quality of education, which requires us to innovate the culture of preschool education. To do a good job in the innovation of Chinese preschool education culture, we should continue to increase innovation and take scientific and reasonable measures to carry out comprehensive innovation in the environmental culture, management culture, learning culture, community culture and education culture in preschool education culture, so as to promote the healthy growth and comprehensive and harmonious development of all children in China.

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Research on the Cross Cultural Communication and Significance of Ancient Chinese Bamboo Poems

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Abstract

This study explores the cross-cultural communication of ancient Chinese bamboo poems and its far-reaching significance. As an important carrier of Chinese culture, bamboo chanting poetry originated in the Shang and Zhou Dynasties and reached its peak in the Tang and Song dynasties. Its tenacious and noble quality has become a cultural symbol. Zheng Banqiao and other poets deepened the bamboo literature, making it more rich and deepened. Bamboo poems have been widely spread in the East Asian cultural circle. Their symbolic meanings have changed and become a bridge for cultural exchanges. In the European and American cultural circle, although facing challenges, it also contains opportunities. Through cross-cultural communication, bamboo poems promote understanding and respect among different cultures, enhance cultural confidence, and play an irreplaceable role in protecting and inheriting Chinese culture. This study not only emphasizes the cultural value of bamboo poems, but also provides a new perspective and strategy for promoting Chinese culture to the world.

Keywords

Bamboo poems, Cross cultural communication, Traditional culture

1.Introduction

Bamboo, as a unique natural element in Chinese traditional culture, has not only won the favor of literati with its upright posture and steadfast character, but also bred rich and profound bamboo literature in the long history. Ancient Chinese bamboo poems, with their unique artistic charm and profound cultural connotation, occupy a pivotal position in the history of Chinese culture. From



the evolution of the oracle bone inscriptions with the word "bamboo" in the Shang and Zhou dynasties, to the initial formation of bamboo chanting literature in the Six Dynasties, and to the prosperity and peak of bamboo chanting poetry in the Tang and Song Dynasties, these poems not only show the natural beauty of bamboo, but also embody the poet's pursuit of noble quality and life ideals.

The importance of bamboo poems in Chinese culture is self-evident. It not only reflects the ancient literati's sensitive capture and profound understanding of the beauty of nature, but also carries their thinking and perception of society, life and the universe. By chanting bamboo, the literati expressed their yearning and pursuit for natural harmony, human nature and noble morality, and showed the unique charm and profound connotation of Chinese culture.

However, with the deepening of globalization and the increasing frequency of cross-cultural exchanges, the value and significance of cross-cultural communication of ancient Chinese bamboo poems, as an important part of Chinese culture, has become increasingly prominent. Through the study of the acceptance and interpretation of bamboo poems in different cultural backgrounds, we can have a deeper understanding of the uniqueness and universality of Chinese culture, and further promote the international spread of Chinese culture and the diversified development of world culture.

The purpose of this study is to explore the value of bamboo chanting poetry in cross-cultural communication by analyzing the communication process and influence of ancient Chinese bamboo chanting poetry, so as to provide theoretical support and practical guidance for the cross-cultural communication of Chinese culture. Based on historical documents and existing research results, we will make an in-depth analysis of the dissemination path, reception groups and interpretation methods of bamboo chanting poetry, in order to better inherit and carry forward Chinese culture in the context of globalization, and promote exchanges and integration between different cultures.

2. The Development of Bamboo Poems in Ancient China

The development of bamboo chanting poetry in ancient China has a long and far-reaching history. From the evolution of the word "bamboo" in the oracle bone inscriptions of the Shang and Zhou Dynasties to the natural description of bamboo in the times of the book of songs and the songs of Chu, bamboo literature gradually sprouted. During the Six Dynasties, bamboo literature rose, and poets began to use bamboo as the theme to express their personal feelings and aspirations. In the Tang and Song Dynasties, bamboo poems flourished. Liu Xiaoxian, Du Fu, Su Shi and other poets used bamboo as the carrier to create many classic works, projecting the human spirit on bamboo, which made bamboo poems have distinctive symbolic significance of personality. These works not only show the natural beauty of bamboo, but also endow it with profound cultural connotation and time value. In the Qing Dynasty, Zheng Banqiao pushed bamboo poems to a new height. He loved



bamboo, painted bamboo and chanted bamboo all his life. His works, such as "bamboo stone" and "bamboo painting in the Wei County Bureau, presenting the year of Bo Bao, Da Zhong and Cheng Kuo", vividly displayed his independent and uninhibited personality and self-confidence, and his noble demeanor of loving the people and diligent administration, which further deepened the cultural value of bamboo poems.

2.1 The Origin and Early Development of Bamboo Poems

As an important part of ancient Chinese literature, the origin and development of bamboo poems are closely related to China's historical and cultural background. From the word "bamboo" in the oracle bone inscriptions of Shang and Zhou dynasties, we can see the profound cultural connotation of bamboo literature.

In the oracle bone inscriptions of the Shang and Zhou dynasties, the shape of the word "bamboo" is like a drooping bamboo leaf. This pictograph vividly shows the natural form of bamboo. With the passage of time, the word gradually evolved into the word "bamboo" we are familiar with today, but its pictographic meaning is still clear. This description of bamboo forms laid the foundation for the development of bamboo literature later.

In the era of the book of songs and the songs of Chu, bamboo chanting literature has begun to take shape. However, the bamboo chanting works in this period mainly focused on bamboo objects, such as bamboo baskets and baskets, which were more about the description of the natural attributes of bamboo and had not yet risen to the height of literature. Although these works failed to form a complete system of bamboo chanting literature, they provided rich materials and inspiration for the later bamboo chanting literature.

In the Six Dynasties period, bamboo literature ushered in an important turning point. Under the advocacy of Xiao Gang, who was good at literature and art, the poetry of chanting things developed rapidly, especially the literature of chanting bamboo. During this period, there were many poetry works with the theme of bamboo, which not only increased in number, but also significantly improved in quality. Poets began to use bamboo as a carrier to express their feelings and aspirations, and express their thoughts, feelings and philosophy of life by chanting bamboo. For example, Liu Xiaoxian's "chanting bamboo" is a typical poem chanting bamboo. He symbolizes the solar terms and ethics of noble people with the noble and elegant nature of bamboo and Geng jiebua's character, which shows the distinctive symbolic significance of personality of bamboo literature.

To sum up, the origin of bamboo chanting poetry can be traced back to the word "bamboo" in the oracle bone inscriptions of Shang and Zhou dynasties, and the times of the book of songs and the songs of Chu provide a preliminary basis for the development of bamboo chanting literature. In the Six Dynasties, bamboo chanting literature ushered in an important rise and became a unique field in ancient Chinese literature.

2.2 The Prosperity of Bamboo Poems in the Tang and Song Dynasties

During the Tang and Song Dynasties, Chinese literature ushered in an unprecedented prosperity, and bamboo poems also reached the peak of its development. In this period, bamboo poems not only emerged in large numbers, but also reached a very high level in quality, showing the poets' profound understanding and praise of the unique charm of bamboo.



In the Tang and Song Dynasties, many outstanding poets created many classic bamboo chanting works with bamboo as the theme. Among them, Liu Xiaoxian's poems on bamboo are famous for their freshness, naturalness and profound artistic conception. Through his careful observation and affectionate description of bamboo, he shows the quality of bamboo, which is indomitable, noble and elegant. At the same time, he also reposes his pursuit of noble character.

As a great realist poet in the Tang Dynasty, Du Fu's bamboo poems more reflect his concern for real life and criticism of social phenomena. By describing the growth environment and morphological characteristics of bamboo, his poem bamboo reflects the injustice of society and the suffering of the people, and also expresses his deep concern and Reflection on the social reality.

Su Shi is an outstanding representative of bamboo poems in the Song Dynasty. His bamboo poems are not only numerous in number, but also diverse in style, both fresh and natural pastoral style, but also bold and unrestrained romantic feelings. Su Shi's bamboo poems often use bamboo as a metaphor for people, and express his feelings and thoughts by depicting the image of bamboo. His works such as "Yu Qian monk Lu Yun Xuan" symbolize his character and pursuit with the noble, elegant and indomitable character of bamboo, showing his unique artistic style and profound cultural heritage.

Bamboo poems have an important position and value in Chinese culture. It is not only a literary form, but also a cultural symbol and spiritual symbol. By depicting the image and quality of bamboo, bamboo poems express people's yearning and pursuit for noble character, perseverance, elegance and other good qualities. At the same time, bamboo poems also reflect the cultural spirit and aesthetic concept of ancient Chinese society, and have profound cultural connotation and historical significance.

To sum up, the prosperity of bamboo poems in the Tang and Song Dynasties is a highlight in the history of Chinese literature. Poets show the unique charm and value of bamboo through bamboo poems, and also express their yearning and pursuit for a better life. The symbolic meaning of personality and cultural value of bamboo poems make them an indispensable part of the treasure house of Chinese literature.

2.3 Zheng Banqiao and the Deepening of Bamboo Poems in the Qing Dynasty

Zheng Banqiao in the Qing Dynasty, as an outstanding poet and painter in the history of ancient Chinese literature, further deepened and developed bamboo chanting literature in the Qing Dynasty with his deep feelings for bamboo and his unique contributions to bamboo chanting poetry.

Zheng Banqiao, with the word "Kerou" and the number "Banqiao", has a deep affection for bamboo all his life. He not only frequently took bamboo as the theme in his paintings, but also wrote a large number of poems about bamboo in his poems, which vividly described the shape, character and temperament of bamboo. Zheng Banqiao's love for bamboo stems from his keen grasp of natural beauty and his profound understanding of the philosophy of life. He believes that bamboo not only has the beauty of nature, but also symbolizes the noble, tough and humble qualities that he pursues and advocates.



Among Zheng Banqiao's poems on bamboo, "bamboo and stone" and "the painting of bamboo in the office of Weixian County, presenting the year of Bo Bao, Dazhong and chengkuo" are outstanding representatives. The poem "bamboo and stone" shows the indomitable and indomitable spirit of bamboo through the picture of bamboo growing tenaciously in the rock. Zheng Banqiao took this opportunity to praise those people with the same quality, and also expressed his yearning and pursuit for noble character. The poem "painting bamboo in the Wei County Bureau as the old Bo Bao Da Zhong Cheng Kuo" expresses his deep feelings for bamboo and his yearning for friends by describing the scene of painting bamboo in the Wei County Bureau. This poem not only shows Zheng Banqiao's superb painting skills and poetic talent, but also reflects his unique understanding and profound perception of bamboo.

Zheng Banqiao's deepening of bamboo poems lies not only in his detailed description of bamboo images and profound expression of emotions, but also in his combination of bamboo's character and temperament with human's character and temperament, which makes bamboo poems more rich and profound. Through his praise and description of bamboo, he expressed his pursuit and yearning for noble character and life ideal, and also reflected his concern and criticism of the social reality at that time.

To sum up, Zheng Banqiao's deep affection for bamboo and his unique contribution to bamboo poems in the Qing Dynasty further deepened and developed bamboo literature in the Qing Dynasty. His bamboo poems not only have high artistic value and cultural connotation, but also become an indispensable part of the history of ancient Chinese literature.

3. Cross Cultural Communication of Bamboo Chanting Poems in Ancient China

Ancient Chinese bamboo poems have shown their unique charm and far-reaching influence in cross-cultural communication. In the East Asian cultural circle, bamboo poems have been widely spread in Japan, South Korea and other countries and are deeply loved. They have become a bridge for cultural exchanges and promoted mutual understanding of the symbolic meaning of bamboo. In the European and American cultural circle, bamboo chanting poems enable western readers to appreciate the charm of eastern culture through translation and dissemination. Although there are understanding challenges brought by cultural differences, they also bring new perspectives and Enlightenment to western literature. Under the background of globalization, the communication strategies of bamboo poems should be more diversified and inclusive, so as to better meet the challenges of cross-cultural exchanges, seize the opportunities, and promote mutual understanding and respect between different cultures.

3.1 The Spread of Bamboo Poems in East Asian Cultural Circle

The spread of bamboo chanting poetry in the East Asian cultural circle has a far-reaching impact, especially in Japan, South Korea and other East Asian countries. Its acceptance and response reflect the unique charm of cross-cultural exchanges.

In Japan, bamboo chanting poetry has a long history of dissemination. For example, the poem "deleting bamboo" by Japanese poet Tanabe Lianzhou is similar to Yuan Mei's poem "bamboo" in the Qing Dynasty, which reflects the Japanese literati's in-depth understanding and appreciation of



Chinese bamboo poems. These works not only show the natural beauty of bamboo, but also reflect the noble character of bamboo, and become an important bridge for cultural exchanges between China and Japan.

Korean literati also have a deep interest in bamboo poems. They not only translated and studied Chinese bamboo poems, but also integrated bamboo elements into their own creation. These works reflect the recognition and praise of Korean literati for the tenacity and noble quality of bamboo, and show the unique charm and profound connotation of Korean culture.

In the cross-cultural communication, the image and significance of bamboo poems have undergone some changes. In Japan, bamboo is regarded as a symbol of auspiciousness and happiness, which is combined with the Chinese moral of "bamboo for peace", forming a cultural connotation with Japanese characteristics. In South Korea, bamboo is more endowed with indomitable and indomitable qualities, and has become an important symbol of the national spirit of South Korea.

To sum up, the spread and acceptance of bamboo poems in the East Asian cultural circle not only promoted the cultural exchange and integration of China, Japan and South Korea, but also showed the unique charm and profound connotation of bamboo poems as a cultural symbol and art form under different cultural backgrounds. This kind of image shaping and meaning change in cross-cultural communication provides a new perspective and Enlightenment for us to understand bamboo poems under different cultural backgrounds.

3.2The Spread of Bamboo Poems in European and American Cultural Circles

The spread of bamboo poems in European and American cultural circles has experienced a process from being unfamiliar to gradually being accepted and understood. The following will elaborate on this process from three aspects, and illustrate it with examples of writers and works.

The spread of bamboo poems in European and American cultural circles began with translation and introduction. With the spread of Chinese culture in the world, more and more European and American scholars and translators began to pay attention to and translate Chinese bamboo poems. For example, the American Sinologist stephenowen has repeatedly mentioned and analyzed Chinese bamboo poems in his works, giving Western readers a glimpse of their charm.

In the English world, the translation and dissemination of bamboo poems are mainly carried out through academic works, poetry collections and online platforms. For example, the British translator Graham Higgins translated a number of Chinese bamboo poems and included them in selected Chinese bamboo poems, providing Western readers with rich reading choices. In addition, some online poetry platforms have also actively promoted the English translation of bamboo chanting poems, enabling more Western readers to access this unique literary form.

The Western readers' understanding and feedback of bamboo chanting poems are diversified. Some readers are attracted by the natural beauty depicted in bamboo poems and have a strong interest in the form and temperament of bamboo; Other readers pay more attention to the spiritual connotation conveyed by bamboo poems, such as tenacity, noble and elegant, and believe that these qualities are consistent with some values in western culture. At the same time, some readers expressed that they were unfamiliar with and confused with some images and expressions in bamboo poems, and needed to understand their deep meaning with the help of annotations and



background knowledge.

To sum up, the dissemination of bamboo poems in the European and American cultural circles has experienced a process of gradual acceptance and understanding. Through translation and dissemination, the unique literary form of bamboo poems can display its charm in a wider range, and provide an opportunity for the exchange and mutual learning between different cultures.

3.3 Challenges and Opportunities in Cross Cultural Communication

In the cross-cultural communication, bamboo poems, as the treasure of Chinese traditional culture, are facing both challenges and opportunities. Cultural differences are a major challenge in the dissemination of bamboo poems, but they also bring unique dissemination value and opportunities.

First of all, cultural differences make it necessary to overcome language, customs, values and other obstacles in the dissemination of bamboo poems. Because bamboo poems contain rich Chinese cultural elements and symbolic meanings, these elements are often difficult to convey to Western readers completely and accurately in translation and interpretation. For example, bamboo symbolizes noble, tough and humble in Chinese culture, but it may not have such a symbolic significance in other cultures. Therefore, in the process of communication, it is necessary to find appropriate translation and interpretation methods so that Western readers can better understand and appreciate bamboo poems.

However, cultural differences also bring opportunities for the dissemination of bamboo poems. In the context of globalization, people are increasingly eager to understand and appreciate the unique elements in different cultures. As an important part of Chinese traditional culture, bamboo poems have unique artistic charm and cultural connotation. Through cross-cultural communication, bamboo poems can attract more Western readers' attention and promote the exchange and mutual learning between different cultures. At the same time, the noble and tough qualities contained in bamboo poems can also provide new thinking and Enlightenment for Western readers, and promote their reflection and development of their own culture.

In order to effectively disseminate bamboo poems, it is necessary to formulate appropriate communication strategies. First of all, we can strengthen cooperation with foreign cultural institutions and academia, and introduce the cultural background and artistic value of bamboo poems to foreign readers through holding exhibitions, seminars and other activities. Secondly, we can use the Internet and other new media platforms to publish the English translation and interpretation of bamboo poems, so that more Western readers can easily access this unique literary form. In addition, foreign writers and artists can also be invited to create works related to bamboo chanting poems, so as to further promote the dissemination and development of bamboo chanting poems through cross-cultural creation and exchange.

In short, challenges and opportunities coexist in cross-cultural communication. Facing the challenges brought by cultural differences, we need to actively find appropriate communication methods and strategies, so that bamboo poems, a treasure of Chinese traditional culture, can be spread and appreciated in a wider range. At the same time, we should also make full use of the opportunities brought by globalization to promote exchanges and mutual learning between different cultures and jointly promote the prosperity and development of human culture.

4. The Significance and Value of Ancient Chinese Bamboo Poems in



Cross Cultural Communication

Ancient Chinese bamboo poems are of great significance and value in cross-cultural communication. First of all, as a bridge for cultural exchanges, they can cross national boundaries and cultural barriers and promote mutual understanding between different cultures. Bamboo poems not only display the unique charm of Chinese culture, but also provide a new perspective and thinking for other cultures through their profound images and philosophies. Secondly, bamboo poems are the embodiment of the confidence of Chinese culture. The spirit and values of Chinese culture contained in them, such as perseverance, noble self-confidence and so on, enhance the confidence of Chinese culture through cross-cultural communication. Finally, as an important part of Chinese cultural heritage, bamboo chanting poetry has been better protected and inherited in cross-cultural communication, leaving valuable cultural wealth for future generations.

4.1 Bridge of Cultural Exchange and Dialogue

As a treasure of Chinese culture, bamboo poems play a vital role as a bridge in cross-cultural exchanges. With their unique artistic charm and profound cultural connotation, these poems have become the media connecting different cultures and nations.

First of all, bamboo poems, with their delicate and profound depiction, show bamboo's indomitable, noble and self-sustaining character, which not only reflects the spiritual core of Chinese culture, but also easily resonates with other cultural backgrounds. Through the dissemination of bamboo poems, readers from different cultural backgrounds can feel the unique charm of Chinese culture, so as to enhance their understanding and respect for Chinese culture.

Secondly, the philosophy and images contained in bamboo poems provide rich materials for the dialogue between different cultures. In cross-cultural communication, bamboo poems can be used as a common topic to arouse readers from different cultural backgrounds to think and discuss deeply. This kind of dialogue based on common topics helps to break down cultural barriers and promote mutual understanding and tolerance between different cultures.

Therefore, bamboo chanting poetry plays an important role as a bridge in cross-cultural communication. Through its unique artistic charm and cultural connotation, it promotes mutual understanding and communication between different cultures. Such exchanges not only help promote the development of cultural diversity, but also provide strong cultural support for the construction of a community with a shared future for mankind.

4.2 The Embodiment of Confidence in Chinese Culture

Bamboo chanting poetry is not only a treasure of Chinese culture, but also a vivid embodiment of the confidence of Chinese culture. The profound spirit and values contained in these poems, such as perseverance, self-restraint, elegance and refinement, are the embodiment of the unique charm of Chinese culture.

Through the cross-cultural communication of bamboo poems, we can transmit these Chinese cultural spirit and values to the world, so that more people can understand and identify with Chinese culture. This kind of communication not only enhances the international influence of Chinese culture, but also virtually enhances the cultural confidence of Chinese people.

The praise for bamboo in bamboo poems is actually a praise for the spiritual core of Chinese culture. Bamboo in the Chinese culture symbolizes the character of perseverance, lofty and



self-discipline, which is in the same line with the spirit of self-improvement and moral integrity advocated by the Chinese culture. Through the cross-cultural communication of bamboo poems, we can better show the unique charm and spiritual core of Chinese culture to the world, so as to further enhance the confidence of Chinese culture. This cultural self-confidence is not only the recognition and respect for their own culture, but also the firm belief and pursuit of the great rejuvenation of the Chinese nation.

4.3 Protection and Inheritance of Cultural Heritage

As an important part of Chinese cultural heritage, bamboo poems carry rich historical information and profound cultural connotation, which is of great significance for the protection and inheritance of Chinese culture.

First of all, bamboo poems are not only the treasure of Chinese culture, but also the witness of history. These poems record the praise and perception of ancient literati on bamboo, and reflect the social style and people's mental state at that time. Through bamboo poems, we can better understand the historical evolution and development of Chinese culture, so as to have a deeper understanding of Chinese culture.

Secondly, strengthening the protection and inheritance of bamboo poems in cross-cultural communication will help to enhance the international influence of Chinese culture. With the in-depth development of globalization, cultural exchanges are increasingly frequent. Strengthening the protection and inheritance of bamboo chanting poems can make more foreign friends understand and love Chinese culture, and then promote Chinese culture to the world.

Therefore, we should attach great importance to the importance of bamboo chanting poetry as a Chinese cultural heritage, and strengthen the protection and inheritance of it in cross-cultural communication, so that this valuable cultural heritage can be continued and carried forward.

5. Conclusion

This paper deeply discusses the multiple meanings and values of bamboo chanting poetry in cross-cultural communication, especially its role in the protection and inheritance of cultural heritage, the embodiment of Chinese cultural confidence, and as a bridge for cultural exchange and dialogue. Through detailed analysis, we draw the following conclusions.

First of all, bamboo poems, as an important part of Chinese cultural heritage, not only carry rich historical information and profound cultural connotation, but also effectively promote mutual understanding and respect between different cultures through cross-cultural communication. In the context of globalization, strengthening the protection and inheritance of bamboo poems is not only respect for Chinese culture, but also cherish the cultural heritage of all mankind.

Secondly, the spirit and values of Chinese culture embodied in bamboo poems, such as perseverance, noble and self-sustaining, are important manifestations of Chinese cultural confidence. Through the cross-cultural communication of bamboo poems, we can not only enhance the international influence of Chinese culture, but also carry forward and spread the spirit of Chinese culture worldwide, and promote the harmonious coexistence of different cultures.

Moreover, as a bridge for cultural exchange and dialogue, bamboo poems have a unique media role. Through the dissemination and exchange of bamboo poems, we can break down cultural barriers and enhance mutual understanding and tolerance between different cultures. This kind of



dialogue and exchange based on common topics will help promote the development of cultural diversity and build a community of shared future for mankind.

To sum up, bamboo poems have important significance and value that can not be ignored in cross-cultural communication. We should attach great importance to the protection and inheritance of bamboo chanting poetry, strengthen its research and promotion, so that this valuable cultural heritage can be continued and carried forward. At the same time, we should also actively use bamboo poems as a cultural medium to promote exchanges and dialogues between different cultures and promote the prosperity and development of world culture.

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Implementation Strategy for Filial Piety Culture Construction in the Guangdong Hong Kong Macao Greater Bay Area^①

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Abstract

The integrated development of the Guangdong Hong Kong Macao Greater Bay Area is a major decision of the Party Central Committee and the State Council, and an important measure to promote the construction of the Greater Bay Area in the new era and accelerate its high-level development. On the basis of carefully sorting out the cultural context of the Guangdong Hong Kong Macao Greater Bay Area and systematically analyzing cultural integration issues, we explore effective measures to address specific problems, laying the foundation for further cultural integration in the Greater Bay Area and proposing feasible solutions. We selected the modern significance of filial piety culture construction in the Guangdong Hong Kong Macao Greater Bay Area as the research object, and systematically analyzed specific measures to effectively promote cultural integration, aiming to fully demonstrate the advantages of cultural integration in the Guangdong Hong Kong Macao Greater Bay Area, overcome geographical and psychological barriers, and accelerate the economic and cultural construction process of the Guangdong Hong Kong Macao Greater Bay Area.

Keywords

Guangdong Hong Kong Macao Greater Bay Area, Filial piety culture, Educational significance, Implementation strategy

Promoting the construction of the Guangdong Hong Kong Macao Greater Bay Area is a major decision made by the Central Committee of the Communist Party of China based on China and looking to the world. It is also a national strategy personally planned, deployed, and promoted by General Secretary Xi Jinping, and has great significance. On February 18, 2019, the Central Committee of the Communist Party of China and the State Council issued the "Outline of the

^①Research Project on the 13th Five Year Plan of Education Science in Guangdong Province: Opportunities and Challenges Faced by Confucian Filial Piety Culture in the Construction of Filial Piety Culture in the Guangdong Hong Kong Macao Greater Bay Area [Project No. 2020GJK115]



Development Plan for the Guangdong Hong Kong Macao Greater Bay Area" as an action guide. According to the planning outline, the Guangdong Hong Kong Macao Greater Bay Area should not only be built into a dynamic world-class city cluster, an international science and technology innovation center, an important support for the "the Belt and Road" construction, and a demonstration area for in-depth cooperation between the mainland and Hong Kong and Macao, but also be built into a high-quality life circle suitable for living, working and traveling, a model of high-quality development, and an international center of cultural prosperity. Since 2010, the country has been focusing on planning and constructing the Guangdong Hong Kong Macao Greater Bay Area. Currently, the basic conditions for building an international first-class bay area and a world-class urban agglomeration have been preliminarily met. Major projects have started one after another, and the prospects are very promising. Although the social systems of Guangdong, Hong Kong, and Macao are different, they have close exchanges and the same cultural foundation. The mutual integration of Guangdong, Hong Kong, and Macao in terms of economy, culture, and other aspects has effectively promoted the cultural undertakings and industries in the Greater Bay Area to a new level.

The original meaning of "filial piety" was "doing good deeds to parents", which later expanded to include respecting teachers and talents, respecting elders and loving children, paying attention to etiquette, maintaining family harmony, helping the needy, and so on, involving everyone in society. Traditional Chinese culture emphasizes "loyalty, filial piety, righteousness, and righteousness." Due to the changing times, there is some ambiguity in the three categories of "loyalty," "righteousness," and "righteousness," but there is not much ambiguity in the category of "filial piety. The culture of filial piety has broken through the limitations of social systems and customs, and still shines brightly today. The culture of filial piety has a long history and is an important component of traditional Chinese culture, playing a pivotal role in the more than 5000 year history of Chinese civilization. The Guangdong Hong Kong Macao Greater Bay Area inherits and carries forward the essence of filial piety culture, which is of great significance to building a harmonious society of one country, two systems, enhancing the national identity of Hong Kong and Macao compatriots, and promoting the economic complementarity and integration of Guangdong, Hong Kong and Macao.

1. The Specific Presentation of Filial Piety Culture in the Guangdong Hong Kong Macao Greater Bay Area

The traditional filial piety culture in China has gone through the germination of ancient times, the prosperity of the Western Zhou Dynasty, the consolidation of the Spring and Autumn Period and the Warring States Period, the politicization of the Han Dynasty, the transformation of the Wei, Jin, Southern and Northern Dynasties, the extremism of the Song and Ming Dynasties, and some changes in modern times. It is a unique and spreading Chinese culture that has been accumulated over a long period of historical development. Filial piety culture is not only recorded in ancient classics, but also reflected in various aspects of people's daily lives. The filial piety culture in the Guangdong Hong Kong Macao Greater Bay Area is not only a theoretical system, but also a folk art and customs, often embodied in specific communication media, emphasizing patriotism, pursuing loyalty to the monarch and love for the family, and presenting and expanding it in daily



work and life.

How does literature in the Guangdong Hong Kong Macao Greater Bay Area write about filial piety culture? The first thing that comes into our view is the common writing history, cultural origins, and narrative traditions of literature in Guangdong, Hong Kong, and Macao. Tracing history and sorting out traditional culture are the cornerstone of literary creation and criticism in the Guangdong Hong Kong Macao Greater Bay Area. [2] For example, Ouyang Shan's novel *Three Alleys* explores the evolution of filial piety culture through the different life pursuits of three sisters living in traditional streets and alleys in Guangzhou; Although the protagonist of Jin Yong's martial arts novels flies over roofs and walls, despises the powerful, and resists oppression, he praises the act of filial piety towards his parents. We can draw nourishment from the previous research on literature in Guangdong, Hong Kong, and Macau, actively explore the possibility of literary perception and cultural inheritance, touching the pulse of history, witnessing the development of the times, and participating in social changes in the Guangdong Hong Kong Macao Greater Bay Area, so as to learn from history, sort out the historical context and diverse landscape of filial piety culture in the Greater Bay Area, examine the diverse and evolving filial piety culture ecology in the Greater Bay Area from a modern perspective, and predict the bridging and promoting role of filial piety culture in the construction of the Greater Bay Area.

Cantonese opera, also known as grand opera or Guangdong grand opera, originated from southern opera and combined with local dialects. It began to appear and spread in Guangdong and Guangxi during the Jiajing period of the Ming Dynasty. It is a performing art that combines stage costumes, singing, acting, recitation, musician accompaniment, abstract forms, and more, with strong regional cultural characteristics. Each profession of Cantonese opera has its own unique costume and attire, but loyalty and filial piety remain the unchanged themes. The language used in the initial performance was Zhongyuan phonology, also known as opera studio Mandarin, which was difficult for ordinary audiences in the Lingnan region to understand and comprehend. In the late Qing Dynasty, Cantonese opera directors changed their singing language to Cantonese for the convenience of promoting revolutionary ideas, making it easier for the people of Guangdong to understand and widely accepted among the masses. Cantonese opera was included in the first batch of 518 national intangible cultural heritage lists announced on May 20, 2006, and has a large audience in Hong Kong, Macau, and even Southeast Asia. Most Cantonese opera performances focus on traditional repertoire, promoting loyalty, filial piety, and righteousness. In situations where loyalty and filial piety cannot be balanced, the country is the top priority.

Hong Kong cinema inherited the fine traditions of early Chinese cinema and later absorbed Western film techniques, creating a miracle in the cultural and creative industry in the 1980s, especially in the dissemination of filial piety culture. The novel *'The Banquet of the Aristocratic Family'* has a distinct set of values, with the core being filial piety and benevolence in traditional Chinese culture, and has a clear aesthetic orientation and expressive value. The movie directed by Stephen Chow seems to mock everything But he highly values the word "filial piety" because the director himself is a great filial son and incorporates filial piety consciousness into his own film works.

In ancient China, there was a strong sense of family and country consciousness, which believed that small filial piety governed the family, medium filial piety governed the enterprise, and great filial piety governed the country. The filial piety culture connected the Guangdong Hong Kong Macao Greater Bay Area economic belt and added lubricant to the specific implementation of the



"One Country, Two Systems" strategy. The construction of filial piety culture must start from childhood. Building a filial piety culture in the new era and combining it with school education is an important issue. The core of traditional filial piety culture is "love", and the core of "love" is dedication. Love education should be a fundamental element of school education, filial piety education can become a unique connotation of quality education, and schools should become an important base for the construction of filial piety culture.

The Qijiang Corridor Bridge in Zhongshan City, Guangdong Hong Kong Macao Greater Bay Area, can only be described as "one river connecting the two banks, and the corridor bridge is full of dreams". This corridor bridge spans across the Qijiang River, with men farming and women weaving, shepherds and water buffalo, fish eagles and bamboo rafts, and Taigong fishing by the river, creating a pastoral scenery of an agricultural society. Zhanyuan is surrounded by water both inside and outside, with many bridges and boats, gathering the unique scenery of the water town. The bridge side pavilions are interspersed with various intangible cultural heritages of Zhongshan, dazzling and lively, making tourists remember their nostalgia. Every day, there is a lantern boat parade in Qijiang, where everyone can take the boat to enjoy the scenery of Qijiang and Zhanyuan; You can also paddle your oars and paddle along the inland river, immersing yourself in the beautiful scenery of Zhanyuan, making it a great place for citizens to relax. In addition, the owner of the estate has set up a "Filial Piety Hall", where ancient "24 Filial Piety" paintings are painted and hung. Modern filial piety models in the surrounding area are filmed and produced into film and television works, making filial piety culture vivid and artistic. It is the responsibility of promoting traditional "filial piety culture", which not only looks antique but also incorporates modern technological means, making it popular among tourists. The "Filial Piety Hall" can be regarded as the finishing touch of the "filial piety culture" in the park, attracting countless tourists to come here to experience filial piety and promote the traditional virtues of respecting the elderly and loving the young.

According to Wu Zhen, Associate Researcher at the Taoist Culture Research Center of the Chinese University of Hong Kong, despite being leased by the UK for nearly a century and being invaded by Western culture, traditional festivals have never been excluded from the public holiday system in Hong Kong. For nearly a hundred years, the custom of worshipping ancestors before and after the Qingming public holiday has spread in various sectors of Hong Kong. Many people even drive to the mainland to sweep tombs and search for their family roots. At this moment, it reflects the tenacious inheritance and emotional identification of Chinese culture by the people of Hong Kong, while also demonstrating the deep roots of filial piety culture in Hong Kong and Macau, with lush branches and endless scenery.

2. The Educational Significance of Filial Piety Culture Construction in the Guangdong Hong Kong Macao Greater Bay Area

The Guangdong Hong Kong Macao Greater Bay Area was under the jurisdiction of the Lingnan region in ancient China. Compared to the Central Plains region, its culture was relatively backward and it repeatedly failed the imperial examination. After the wars in the north, a group of Central Plains families migrated to the Lingnan region with their families, bringing with them Confucian culture, including rich filial piety culture. During the Ming and Qing dynasties, literati



in this vast region used literary figurative techniques to record busy overseas trade, broad international perspectives, unique local customs, as well as numerous stories of filial piety figures in Lingnan, containing rich historical and cultural information and expanding the connotation and scope of filial piety culture. Many civilians in the Lingnan region are forced to leave their hometowns and venture into Southeast Asia. The first money they earn is first sent to their parents to repay their upbringing. The Guangdong Hong Kong Macao Greater Bay Area belongs to Lingnan culture, with blood ties and rich historical and cultural resources. Organizing Lingnan filial piety culture can lay a solid cultural foundation and build a communication bridge for the construction of the Guangdong Hong Kong Macao Greater Bay Area. [3]

Filial piety culture, as an important component of traditional Chinese culture, is a cultural advantage and spiritual gene that has been able to sustain the Chinese nation for a long time. From the basic formation of the theoretical system of filial piety culture in the Western Zhou Dynasty to the promotion and practice of filial piety culture in modern times, filial piety culture has been running through the long river of history for more than 5000 years, washing away sand with white waves and becoming more and more new over time. In the new era, due to the input of Western cultural trends, changes in young people's moral concepts, and the impact of the market economy, filial piety culture has shown a trend of "decline". We will analyze the triple reality dilemma faced by filial piety culture, point out the path of contemporary practice of filial piety culture, in order to solve the problems of inheritance and evolution of contemporary filial piety culture, and provide moral support and ideological weapons for further development of the Guangdong Hong Kong Macao Greater Bay Area.

Guangdong, Hong Kong, and Macao should adhere to openness and inclusiveness, focus on cultivating a cultural soil conducive to innovation, and build the Greater Bay Area into a hotbed for global innovative and creative talents and a demonstration base for filial piety culture. Adhere to the principle of embracing all rivers, promote the exchange and intersection of different cultures, play a leading role in promoting the creative transformation and innovative development of excellent traditional Chinese culture, jointly promote the internationalization of Chinese filial piety culture, and achieve the grand goal of international dissemination.

The Outline Development Plan for the Guangdong Hong Kong Macao Greater Bay Area proposes the "co construction of a humanistic bay area". The "bay area" is not only an economic concept, but also a cultural concept, and cultural confidence is the foundation and prerequisite for all confidence. Currently, Zhaoqing is fully participating in the construction of the Guangdong Hong Kong Macao Greater Bay Area and has proposed to vigorously develop an urban economy. It is clear that it will promote the revitalization of the city with high standards, build a garden city, vigorously develop creative industries such as filial piety culture, and contribute to the construction of a world-class Greater Bay Area in the Guangdong Hong Kong Macao Greater Bay Area.

Confucius once said, "Filial piety is the foundation of virtue. In the long-standing and profound traditional culture, the principle of "respecting one's elders and respecting others' elders" is a code of conduct and a standard for handling interpersonal relationships. Attaching importance to ethics, advocating respect for the old and loving the young, and stressing family harmony are the essence of traditional Chinese culture, and also the concrete embodiment of the growing cohesion, affinity, and innovation of the Guangdong Hong Kong Macao Greater Bay Area. [4] The inheritance of Chinese culture relies not only on the transmission of core concepts and spirits (which are the



essence of tradition), but also on their packaging. The characteristics and innovative spirit depend on the acceptance and integration of foreign cultures.

It cannot be denied that traditional filial piety culture is gradually fading among contemporary college students, and strengthening filial piety culture in the Guangdong Hong Kong Macao Greater Bay Area should attract the attention of educators. Strengthening education on respecting the elderly, loving the young, and promoting mental health in universities, and enhancing filial piety culture education through improving one's personality, will be an effective way. The Pearl River Delta region should recognize the important significance of inheriting and promoting filial piety culture from the perspective of rural revitalization, attach importance to filial piety culture in ideology, promote filial piety culture in work, practice filial piety culture in daily life, strengthen leadership, gradually take measures, work together, and jointly promote the construction of filial piety culture in the integration of urban and rural areas.

3. Effective strategies for inheriting and promoting filial piety culture in the Guangdong Hong Kong Macao Greater Bay Area

Filial piety is an excellent traditional culture of the Chinese nation, which plays an important role in social construction and development. It fully demonstrates cultural confidence and consciousness, which can not only influence and nurture people's moral qualities, making them feel happy and joyful in respecting the elderly and loving the young, but also promote the harmony, stability, and prosperity of the entire society to a certain extent, especially the steady development of the elderly care industry. [5] The Guangdong Hong Kong Macao Greater Bay Area is a new pattern of China's comprehensive opening up in the new era, a new practice to promote the development of the "one country, two systems" cause, and a new channel for the "the Belt and Road" initiative. A strong youth leads to a strong nation. The great rejuvenation of the Chinese nation is at a critical stage, and the cultural identity of young people in the Guangdong Hong Kong Macao Greater Bay Area is of great significance. The identification mechanism system of filial piety culture among young people in the Guangdong Hong Kong Macao Greater Bay Area includes four mechanisms: rational cognition, belief guidance, emotional identification, and practical promotion. The construction of the identification mechanism includes various measures such as multidimensional development, three-dimensional education, and advanced promotion. The innovative operation mode of the Chinese cultural identity mechanism for young people in the Guangdong Hong Kong Macao Greater Bay Area includes the integration of environmental four forces for joint education, the integration of the four main bodies in the same direction, the deepening of measures in four major ways, and the four-dimensional interaction of models to improve effectiveness, so as to make filial piety culture deeply ingrained in the mind and heart. At the same time, the promotion of "filial piety" culture should be combined with "loyalty" culture, and innovative interpretations that conform to modern concepts should be carried out, so that the citizens of Guangdong, Hong Kong, and Macau can establish a strong emotional and sense of belonging to the motherland.

(1) Establish a model of filial piety

The Guangdong Hong Kong Macao Greater Bay Area should be based on practice, attach importance to the construction of filial piety culture, give full play to the social role of filial piety



culture, create and enjoy filial piety culture in practice, promote filial piety culture in dissemination, and discover and establish models of filial piety in the community. The construction of filial piety cultural parks in various regions is conducive to promoting traditional Chinese filial piety culture, exploring filial piety cultural resources, developing filial piety cultural products, enriching filial piety cultural activities, promoting the prosperity of the Bay Area tourism industry, and promoting coordinated economic and social development among the three regions. At the same time, the construction of filial piety culture in the Guangdong Hong Kong Macao Greater Bay Area should inherit tradition, innovate and reform, face the world and the future.

(2) Emphasize timely filial piety

The ancient saying goes: A tree wants to be calm but the wind does not stop, and a child wants to be nurtured but does not wait for relatives. Parents have passed away, leaving their children with no trace of wealth. Maternal love is great. As a younger generation, we should cherish our loved ones around us, take timely actions to show filial piety, and not leave any regrets of "wanting to raise our children but not being cared for by our relatives". The Guangdong Hong Kong Macao Greater Bay Area should inherit the excellent cultural traditions of the Chinese nation, use filial piety culture as a link, connect and enhance relationships, and cultivate a sense of respect for the elderly and love for the young as a family and country sentiment.

(3) Explore collaborative communication

The strategic positioning of the Guangdong Hong Kong Macao Greater Bay Area is a platform for multicultural exchange and integration. Through the joint efforts of the people of the three regions, it has gradually become a beautiful bay area with cultural prosperity and people's happiness. The culture of filial piety has been passed down and practiced for thousands of years, and has been refined and summarized by outstanding scholars throughout history. It has deeply integrated into the blood of the Chinese nation and become a driving force for the "One Country, Two Systems" policy. There are numerous media outlets in the Guangdong Hong Kong Macao Greater Bay Area, and it is necessary to form a joint force and alliance to focus on comprehensive reporting on typical filial piety figures in the area, making them well-known and becoming models for public learning. The Guangdong Hong Kong Macao Greater Bay Area should adopt an objective and fair attitude towards filial piety culture, promote the positive factors in filial piety culture, eliminate the negative effects in traditional filial piety culture, and at the same time, absorb beneficial elements from world culture, give new connotations to traditional filial piety culture, and integrate filial piety culture into family education; Strengthen the infiltration of filial piety culture and make it the protagonist in volunteer actions.

(4) Strengthen theoretical research

The Guangdong Hong Kong Macao Greater Bay Area should vigorously promote and establish a culture of filial piety, inheriting and carrying forward the traditional virtues of treating the elderly well and showing filial piety to parents in China. This is not only an important element in establishing a harmonious family, but also an important foundation for building a harmonious society. No matter how society develops, promoting filial piety culture is still the call of our era. In the face of the lack of filial piety culture education and the crisis of filial piety culture discontinuity, we should strengthen theoretical research and incorporate China's rich filial piety culture ideas into textbooks and classrooms, nourish the hearts of citizens in the Guangdong Hong Kong Macao Greater Bay Area with traditional Chinese filial piety culture, and make reasonable



transformations to improve the personality of young people, inherit the tradition of filial piety, form a filial piety style, and have a sense of responsibility and revitalization for the motherland and the nation.

Filial piety is the foremost of all virtues, and filial piety culture is an important component of teacher ethics education. Strengthening the education of filial piety culture has a positive effect on the healthy growth of young people, building harmonious families, helping them establish lofty ideals, and cultivating good moral qualities and patriotic spirit among college students. Therefore, filial piety culture can also be promoted and spread together with patriotic culture, innovative culture, inclusive culture and open culture, so as to become the mainstream culture of the Guangdong Hong Kong Macao Greater Bay Area, enhance the cultural self-confidence and pride of citizens, and make their due contributions to the rise of the Bay Area and the rejuvenation of China.

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Why Art Created by Artificial Intelligence Is Hard to Call 'Beautiful' -- Starting From the Field of New Practical Aesthetics

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Abstract

At present, artificial intelligence has been able to create works of art such as poems and paintings, but in the final analysis, these poems and paintings created by artificial intelligence are difficult to be called works of art. The main reason is that artificial intelligence, as far as its current development level is concerned, is unable to achieve practical freedom in the true sense. The creation of artificial intelligence at this stage cannot achieve breakthroughs in the aspects of purposiveness, super-utility, individuality, etc., nor can it achieve the organic unity of purposiveness and purposiveness, utility and super-utility, individuality and sociality, etc. It is the fundamental difference between human artistic creation and animal instinctive behavior, and it is also the main reason why human creation is different from machine production such as artificial intelligence. Artists can create digital works with strong artistry with the help of computers, while artificial intelligence can only produce highly technical products with the help of computers.

Keywords

Artificial intelligence, New practical aesthetics, Freedom of practice, Technical product

In 2017, Microsoft released to the world a collection of poems created by its artificial intelligence Xiaoice: *Sunshine has Lost its Glass Window*, and two years later, Microsoft and the Central Academy of Fine Arts jointly held Xiaoice's personal painting exhibition. The new practical aesthetics emphasizes that beauty shows the positive value of the image of practical freedom, while Xiaobing's creation does not achieve the real sense of practical freedom. From this point of view, we can easily conclude that the poems and paintings created by Xiaobing can hardly be called artistic works. In other words, the creation of artificial intelligence is difficult to get rid of regularity and machinery, and they cannot create real works of art.



1. Artificial intelligence is difficult to achieve practical freedom

If artificial intelligence is required by the standard of new practical aesthetics, artificial intelligence cannot achieve practical freedom in view of the current development of artificial intelligence. The new practical aesthetics has made a clear stipulation on the freedom of practice: the organic unity of purposiveness and purposiveness, super-utilitarian and utilitarian, individuality and sociality. At present, the "creation" of artificial intelligence is only carried out in accordance with a certain mode, and this mode is compiled by recognizing, memorizing and imitating existing poetry and painting works. Therefore, it is difficult for artificial intelligence to achieve breakthroughs in the aspects of purposiveness, super-utility and individuality. It is also impossible to achieve the organic unity of purposiveness and purposiveness, super-utilitarian and utilitarian, individuality and sociality.

Take a "poem" created by Xiaoice as an example: the lonely city is buried in the long night/they remember the most beautiful queen/drifting under the setting sun/to have a dream first... The several images present in this poem are clear and easy to read, and we can generally understand the meaning of the poem through the words. But if we dig into this "poem", the logic of its language and the meaning it wants to express are difficult to grasp. What kind of scene does this poem want to describe and what kind of emotion does it want to express to us? As far as the text is presented, it is a lonely city that has disappeared, and the people in the city are wandering in the sunset, recalling the beautiful queen that the city once had, and to see the queen, you need to dream. Perhaps this is a "misty poem", the pursuit is to make people can not understand, can not penetrate. Perhaps this is a kind of defamiliarization, strange language expression, but no matter how strange, strange, in a certain context should always let people have some experience. The "poem" written by Xiaoice is more like a puddle of "paste", with no clear meaning and no reason to read. In this poem, there is no clear time and space scene, just like Freud's "daydream", which is the "sleep talk" of artificial intelligence at dusk. After Xiaoice's "poem" was published online, it was praised and supported by many netizens, but some netizens who have a certain understanding of poetry said that what Xiaoice created was not poetry, let alone a good poem or a beautiful poem.

In order to be able to write poetry, Xiao Ice has studied the poetry works of more than 500 poets since 1920, and has practiced poetry writing thousands of times. Xiaoice's poem "creation" is based on the artificial intelligence sensory system created by Microsoft, which has a variety of senses such as text, voice, image and video. Xiaoice's poetry creation has gone through such a process: acquiring inspiration, inducing relevant ontological knowledge, and finally presenting her creation in front of the world through a computer. After such a process, the initial incentive to create has lost its original meaning, and the human feelings of hundreds of millions of users collected through Internet technology have been transformed into ten chapters of poetry works.



Through these, it is not difficult to see that the creative process of Xiaoice and the poet is basically the same, first "learning", accumulating a lot of "materials", and then starting to conceive and create. However, they are fundamentally different in nature. In the process of "learning", the poet makes a lot of observation, experience and analysis, and goes through a process from sensibility to understanding and then to rationality. Moreover, the poet faces various characters and ever-changing time and space in real life, rather than ready-made poems, paintings, music and other texts. In the process of "learning", artificial intelligence only makes mechanical copies of previous texts such as poems, paintings, and music, such as "copying", "scanning", and "remembering", and forms the "skill" of writing poems by virtue of this "copying". Therefore, the so-called "learning" of artificial intelligence is just a simple mechanical reproduction process, and this mechanical reproduction does not reflect the real social life and related creation, but only the language and images and other symbols, simple splicing and combination, according to the instructions of images and keywords, selective mechanical reproduction, presented in front of the audience.

Looking back on the relevant theories of the new practical aesthetics, the freedom of practice is a high state in which the practical activities achieve the unity of regularity and purpose, the unity of utility and super-utility, and the unity of individuality and sociality. The artistic creation of literature itself, as a production practice, only after achieving the unity of regularity and purpose, the unity of utility and super-utility, and the unity of individuality and sociality, can the literary and artistic works have strong imageability and infectivity, and become unique and beautiful works of art. However, in the process of "learning" and "creation", artificial intelligence often only imitates the general regularity of writing poetry and painting. "Persisting in utilitarian activities such as writing poetry, painting and composing music, copying and reproducing things that are universal in society, cannot show the aesthetic purpose of expressing thoughts and feelings, nor can it reflect the transcendence of the utilitarian nature of supplanting poetry, painting and composing music, nor can it penetrate the uniqueness of images, thoughts and feelings and expression skills into creative activities." ^[1] As far as the current situation is concerned, artificial intelligence can not achieve practical freedom in artistic creation for the time being, so it can only copy poetry and painting mechanically and produce mechanical replicas, and cannot create real beautiful works of art.

The so-called "artistic creation" of artificial intelligence can never exceed the scope of its "imitation" and "learning", and the works it creates are mostly works of "writing poems for writing poems and painting for painting", most of these works are in line with the general rules of writing poems and painting, and are formulaic and conceptual products. It is difficult to "create" a unique beautiful art work that abandons the purpose of practical utility, realizes the purpose of aesthetic transcendence, and is "constructed according to the law of beauty" as Marx said.



2. Artificial intelligence cannot be 'constructed according to the laws of beauty'

Marx wrote in his Economic and Philosophical Manuscripts of 1844: "It is true that animals also produce. Animals, such as bees, beavers, ants, etc., build nests or homes for themselves. But an animal produces only what is directly needed by itself or its young; Animal production is one-sided, while human production is comprehensive; Animals produce only under the influence of immediate physical needs, whereas man produces even without the influence of physical needs, and only without the influence of such needs does he really produce; Animals produce only themselves, and man produces the whole of nature; The product of the animal belongs directly to its flesh, while man is free to face his own product. The animal is constructed only according to the scale and needs of the species to which it belongs, while man knows how to produce according to the scale of any species, and how to apply the inherent scale everywhere to the object; Therefore, man is also constructed according to the laws of beauty." [2]²¹ In this passage, Marx mainly discusses the nature and characteristics of the freedom of man's material production (i.e., labor), and discusses the "law of beauty" in this context. The starting point of Marx's analysis and discussion here is the difference between human production and animal production, and Marx also defines the core level of human nature: human production, which determines human nature, is a free practical activity, and a practical activity "constructed according to the laws of beauty."

The practical freedom of human production lies in: first, the unity of utilitarian and super-utilitarian, that is, Marx said that "animals only produce under the domination of direct physical needs, while man produces even without the influence of physical needs, and only when he is not affected by such needs can he really produce." Artificial intelligence writes poetry and paints, and the meaning of its existence is to write poetry and paint, which is the "machine body needs" pre-set by their makers. If artificial intelligence is not needed to write poems and paintings, then its existence has no meaning. Therefore, the production of artificial intelligence works of art is closely related to the existence and needs of machinery, and the production activities dominated by this close relationship will inevitably become the mechanical reproduction of "writing poetry for the sake of writing poetry, painting for the sake of painting". Artificial intelligence is only a machine for writing poetry and painting, and it cannot become a poet or painter who suppresses the utilitarian needs of material and spirit. Therefore, the writing of poetry and painting of artificial intelligence is a purely utilitarian activity, and its writing of poetry and painting is not a natural revelation of nature, but a mechanical activity carried out according to instructions. The main premise of its production is to give the artificial intelligence a picture, a keyword, and then start its program to scan, calculate, according to a certain so-called "emotional computing framework", select the corresponding language, image, according to the designed program collage combination into a poem, a painting. If keywords, images and other instructions exceed the memory storage and "emotional computing framework" pre-set by artificial intelligence, it will not respond, or react randomly, let alone some special meaning change.

Second, the unity of law and purpose, that is, as Marx put it: "Animals are constructed only according to the scale and needs of the species to which they belong, whereas man knows how to produce according to the scale of any species and how to apply the inherent scale everywhere to objects." Artistic creation under the guidance of freedom of practice should not only follow certain



laws of nature, society and thinking, but also realize certain purpose through the application of these laws, and finally constitute the "law of beauty" of freedom of practice. It is difficult for artificial intelligence to achieve the practical freedom of repeatedly examining and revising their own works like a poet, and finally achieving the unity of objective regularity and aesthetic purpose. Because the storage, calculation and programming of artificial intelligence are limited, the works of art they create are just mechanical repetitions of previous works, and it is difficult to innovate. Even if artificial intelligence can realize the consideration and modification of its own works, its basis and scope are also set in advance, and the difference is that human beings adjust the application of thoughts, feelings and symbols according to different situations in actual social life. Therefore, the deliberation and modification of artificial intelligence is just a simple pursuit of regularity. Mechanical operation that does not consider aesthetic purposiveness cannot truly achieve the practical freedom of the unity of regularity and purposiveness, and its works cannot become truly beautiful works of art. His so-called "works of art" are merely mediocre works that conform to the general law of writing poetry and painting, or that make people confused and confused nonsense.

Third, the unity of individuality and sociality, that is, Marx said, "animals only produce themselves, and man produces the whole nature." When artificial intelligence "creates" works of art, there is an insurmountable gap, that is, the unity of individuality and sociality of practical freedom. The main reason for the existence of this gap is that when artificial intelligence builds its own storage and calculation framework, it is often assisted by universal and standardized classic works, and the writing of poems and paintings by artificial intelligence has certain regularity and standardization, which makes it difficult for artificial intelligence to create unique poems and paintings. In the final analysis, the highest state that artists pursue in artistic creation is the originality and uniqueness of artistic works. In order to achieve this state, artists must establish their own style, go their own way, and create unique works of art. With the continuous development of socialist thought, Marx and Engels made a correct analysis of the dialectical relationship between the individual and the general, and pointed out the importance of personality to literature and art. They opposed Schiller's view of "finding the special for the general" and advocated Shakespeare's and Goethe's view of "showing the general in the special."

In literary and artistic creation, the practical freedom of literary and artistic creation can only be achieved by the unity of individuality and commonness, special and general, individuality and sociality, and then the creation of beautiful artistic works. When creating, artificial intelligence cannot show the individual differences of things in the world, but can only show the commonalities of things in the world. This is because when it creates, its basis does not come from the rapidly changing real life, but from the data collected and stored in advance in the computer and the pre-determined calculation framework. Naturally, it is impossible to create works of art with unique beauty.

To sum up, the free creation practice of achieving the unity of law and purpose, the unity of utility and super-utility, and the unity of individuality and sociality is the most essential difference between human and animal production, as well as the most essential difference between human and machine production. On the basis of full learning and mastery of laws, artificial intelligence has defeated the world champions of intellectual sports such as Go, but it is difficult for artificial intelligence to defeat the artistic creation of human beings that comes from real life and integrates body and mind in the field of artistic creation that requires uniqueness and infectiveness. This is



the essential difference between the artistic works created by artificial intelligence and the beautiful artistic works created by human beings.

3. Without human freedom of practice, beautiful works of art would cease to exist

The most essential sign of a work of art that can be called beautiful is freedom of practice. Artists can create scientific and technological works of art by using computer and other technologies, but the works of art produced by artificial intelligence using computer and other technologies can only be mechanical products, not beautiful works of art. Even the works of art created by the worst artists have more practical freedom and aesthetic characteristics than the works of art created by the most advanced artificial intelligence.

Zhang Bo, an academician at the Chinese Academy of Sciences, analyzed the current development trend of artificial intelligence and divided the development of artificial intelligence into three stages. The first generation of artificial intelligence is based on its knowledge and experience to simulate human behavior, such as reasoning, planning, etc. The second generation of artificial intelligence uses deep neural network models to simulate human perception, such as vision, hearing, touch, etc. The little ice we mentioned above belongs to the second generation of artificial intelligence. The main goal of the development of the third generation of artificial intelligence, which has not yet arrived, is to fully simulate human intelligent behavior. That is to be able to do as people generally respond to the situation, draw inference. In order to achieve this goal, the third generation of artificial intelligence must make full use of the existing knowledge, algorithms and computing power to solve the problems caused by incomplete information and uncertain environment in the real world, and only by doing this can it be called real artificial intelligence. At present, the development of the third generation of artificial intelligence is in the ascendant. Even if the development of the third generation of artificial intelligence can make great progress, practical freedom is still an unattainable goal for artificial intelligence, and its practical application will still be hampered by the limitations of the machine to simulate the human brain. It can identify the objects in life, improve the level of information security, and realize the automatic driving of cars, but it is still unable to create freely with humans, and it is not able to express its emotions and aspirations to the rapidly changing world as humans do.

If artificial intelligence wants to create works of art that can be called beautiful, then artificial intelligence should be like human beings in art practice, which follows the laws of society, history, and beauty, and creates unique and unrepeatable works to achieve freedom of aesthetic practice. Freedom of aesthetic practice, if left as the subject of artificial intelligence itself, created by artificial intelligence, truly beautiful works of art will no longer exist. At the current level of development of artificial intelligence, even the art works created by the most poor artists have more practical beauty and aesthetic characteristics than the art works created by the most advanced artificial intelligence, and are more worthy of the title of art works than artificial intelligence works, and closer to the title of beautiful art works.



4. Conclusion

All in all, combined with the current development of artificial intelligence, artificial intelligence has achieved zero breakthroughs in the field of artistic creation, but there are still limitations that cannot be ignored in many aspects of artificial intelligence, so the current "creation" of artificial intelligence cannot truly reach the realm of aesthetic freedom. Since artificial intelligence is a mechanical behavior that simulates the function of the human brain, its fundamental defect is in essence that it has left the source of human's real social life, and it can not ultimately adapt to any era and environment with random changes and unique creation.

Marx predicted socialism in his Economic and Philosophical Manuscripts of 1844: This communism, as completed naturalism, is equal to humanism, and as completed humanism is equal to naturalism, it is the real solution of the contradiction between man and nature, between man and man, the real solution of the struggle between existence and essence, objectification and self-confirmation, freedom and necessity, individual and class. It is the answer to the mystery of history, and it knows that it is the answer." [2]²³ It is hoped that the continuous development of artificial intelligence technology can make useful and practical contributions to the realization of the ideals of communist society. In the future communist society, it can help people better combine science and art, carry out free practice in a large number of free practices, cultivate free and all-round development of people, and realize the "world for the common" world.

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An Analysis of "Beijing Flavor" under Lao She's Pen

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Abstract

As an important writer of modern Chinese literature, Lao She's works are notable for their "Beijing flavor". He used the life of Beijing citizens as the background to create his works, and portrayed the unique Beijing flavor with vivid words. Based on this, we are going to explore the causes of the unique "Beijing flavor" language style in Lao She's works and its manifestations. First of all, we have to explore the regional cultural background of Lao She's life and his unique and rich life experience, to reveal how these main factors have influenced and presented his unique literary style. At the same time, we will analyze the specific presentation angles of the "Beijing flavor" language characteristics in Lao She's masterpieces, and reveal the contribution of this unique language style to the artistic value of the works from all angles, such as the use of language, character depiction, social environment and cultural characteristics. Through this research, we can understand and appreciate Lao She's literary works in a deeper way, and also provide a new perspective for understanding the regional culture and cultural inheritance of Beijing.

Keywords

Lao She, Beijing flavor, language style, regional culture, literary heritage

1.Introduction

Beijing is a city with a long history and a rich cultural heritage. From ancient times to the present, there have been numerous literary works with Beijing as the background framework, the most representative of which are the writings of Mr. Lao She. His unique "Beijing-flavored" language style with regional characteristics has become a distinctive feature of his works. Mr. Lao She's "Beijing-flavored" language style is very diversified in expression, and it shows its unique artistic charm in depicting characters, framing plots, promoting the development of the plot, and using rhetorical devices. The purpose of this paper is to clarify the causes of the "Beijing-flavored" language style in Lao She's works, the various aspects of the expression of the "Beijing-flavored" style and its artistic value, in the hope of arousing people's thoughts and concerns about this



cultural phenomenon in literary works.

2. Causes of Lao She's "Beijing flavor" style

After reading Lao She's works, we will find a phenomenon, that is, many of his works, such as "Teahouse", "Camel Xiangzi", "The Four Together", etc., reveal a strong Beijing flavor, so that people seem to have a stroll in the streets and alleys of the old Beijing, listening to the melodious Beijing rhyme. We can not help but have a question, this "Beijing flavor" of the language style is how to form? What are its causes? We can analyze it from the following aspects.

2.1 The influence of upbringing and life experiences

Born and raised in Beijing, Lao She was deeply nurtured by the culture of Beijing since he was a child, and had a deep perception of the social customs and language habits of Beijing, so he had a deep affection for the city. Beijing, the ancient capital of many dynasties and also the capital of China in the new era, has a long history and a rich cultural heritage. It has characteristic buildings such as hutongs, courtyards, teahouses and opera houses, as well as unique dialects and folklore, etc. All these factors constitute the unique regional culture of Beijing, and also lay a solid foundation for the formation of Lao She's "Beijing-flavored" language style. In addition to the above factors, the daily life environment of the common people in Beijing also had a significant influence on Lao She's literary creation. Since Lao She lived in the streets and alleys of old Beijing since he was a child, he knew very well the living condition, thinking mode and language characteristics of the people in the city. Because of this deep insight, he was able to accurately capture and present the unique "Beijing flavor", making his works full of Beijing flavor.

In addition, Lao She's rich and varied life experiences had a profound impact on his creative perspective, making him more inclined to focus on the hardships and challenges of the people at the bottom of the hierarchy in his writing. Observing his works, it is not difficult to find that the main characters are mostly ordinary people, and through their perspectives, Lao She delicately depicts the real face of Beijing. This deep concern for the little people makes his works full of deep sympathy and profound understanding of the grassroots people, and at the same time enables them to be closer to the daily language of the citizens, vivid and real.

2.2 A deep understanding of the culture of the city of Beijing

Lao She had a deep affection and unique understanding of Beijing culture. He deeply understands



the city's developmental lineage, geographic features, traditional customs, etc., and has a unique insight into the charm of Beijing. In his work "Camel Xiangzi", the three ups and downs of Xiangzi's life not only depicts the prosperity and changes of Beijing, but also skillfully shows the unique flavor of Beijing culture through Xiangzi's daily life. It is this deep insight into Beijing culture that gives his language style a strong "Beijing flavor" color, and also adds contemporary colors and a heavier historical and cultural background to his works.

In Lao She's literary works, it is obvious that his Beijing has transcended the geographical boundaries and sublimated into a unique cultural symbol, showing his deep love and nostalgia for the traditional culture through the delicate depiction and in-depth interpretation of Beijing culture. However, Lao She did not blindly immerse himself in the limitations and constraints of tradition. He not only inherited the essence of traditional culture, but also demonstrated innovative vitality on the basis of it in shaping his signature "Beijing flavor" style. He ingeniously draws nourishment from traditional culture, and at the same time, in close connection with social reality, he makes positive exploration and experimentation. For example, he incorporates a large number of Beijing dialect words and slang hermetic phrases into his works, while maintaining linguistic standardization and accuracy, so that the works not only display a strong regional flavor, but also present the elegance of language art. He examines Beijing culture from a critical and reflective point of view, inheriting the treasures of the best traditions, but also keenly pointing out the limitations and shortcomings.

2.3 Personal and Unique Literary Pursuits

Lao She has always adhered to the creative concept of "people-centered" in his literary creation. Obviously, most of his works are based on the common people, rooted in the lives of ordinary people, and truly reflect the problems that existed in the society at that time. As a realist writer, he firmly believed that literature should be infinitely close to the people's lives, convey the true voice of the people, and provide the public with spiritual food to nourish their souls. Based on this creative concept, Lao She usually used easy-to-understand words that went straight to the heart of the people, and tried his best to get close to the real daily life of the people. When narrating his stories, he skillfully used authentic Beijing dialect, slang, and hermetic phrases to make his works more enjoyable to the public, and to touch people's hearts more profoundly in terms of emotional expression. This creative concept further highlights Lao She's unique "Beijing-flavored" language



style.

In addition, Lao She was born in the "troubled autumn" of the late Qing Dynasty, which was an era of social unrest and cultural integration. Such a background makes Lao She pay more attention to the living conditions and ideological changes of the lower-class citizens, and also urges him to pay more attention to the unique charm of Beijing culture in his creation.

3.The expression of "Beijing flavor" in Lao She's works

The "Beijing flavor" in Lao She's works is not only embodied in the exquisite display of the unique customs and special cultural interests of Beijing, but also in the vivid depiction of Beijing's language, scenery, characters and social environment. In the following, we will analyze the expression of "Beijing flavor" in Lao She's works from various aspects.

3.1The "Beijing flavor" of language use

Lao She's works are full of strong Beijing colors in the use of language. As a Beijinger, Lao She is well versed in the language of Beijing citizens, and is good at using authentic Beijing dialect. Since most of Lao She's novels depict the life of Beijing's lower class citizens, and the language of the characters is a special symbol of the characters, the "colloquialization" in Lao She's works is also a reflection and distillation of the Beijing dialect, the regional language of Beijing citizens

[1]In his work *Camel Xiangzi*, Lao She's use of language reflects the characteristics of Beijing dialect. For example, Gao Ma persuaded Xiangzi to put money in a paragraph: "look carefully before putting money, can not put bald tail eagle." You'll be right if you listen to me!"[2]In this speech, the words Gao Ma uses, such as "bald tail eagle", are also a word in the Beijing dialect, which is generally used to describe an irresponsible behavior, that is, the situation of not collecting debts after lending money, which not only reflects the straightforwardness and straightness of Beijing people, but also shows the unique charm of Beijing language。

Lao She is also good at using folk language in his works, including common sayings, slang, allegorical sayings, etc. These language forms have a strong folk color and life atmosphere. At the same time, Lao She also pays attention to the sense of rhythm in his works, and is good at using rhetorical devices such as rhyme and counterpoint, which makes the language of his works more rhythmical and musical.



3.2 Scenic description of the "Beijing flavor"

Lao She's descriptions of scenery are also full of "Beijing flavor". He is good at depicting the unique scenery and cityscape of Beijing through delicate strokes, bringing readers into a Beijing full of ancient charm and regional characteristics. As Gao Dan points out, the names of places in Lao She's works are real and expressed in colloquial language, so that people can feel the scenery of Beijing.^[3]In the time axis of scenery description, besides the landmarks and time markers, there are also the emotional markers of the characters behind the scenery. The scenery is the carrier, while the emotional landmark is the kernel.^[4]In *Camel Xiangzi*, Lao She shows the unique charm of Beijing through the calm and quiet scenery description of the ancient capital, such as city walls, hutongs, courtyard houses, etc., and also sets out the inner loneliness and confusion of Xiangzi.

At the same time, Mr. Lao She has a deep understanding and unique depiction of the characteristics of the city of Beijing. He shows the old buildings, bustling streets and unique landforms of Beijing city in front of the readers one by one, with a wide range of stores and several teahouses booming. This kind of depiction not only shows the streets of Beijing, with its traffic and people, all kinds of a metropolis's prosperity and hustle and bustle, but also embodies Mr. Lao She's deep affection for Beijing and his unique viewpoints. This scenic depiction not only allows readers to appreciate the natural beauty of Beijing and the cityscape, but also allows them to have a deeper understanding of the historical and cultural heritage of Beijing.

3.3 The "Beijing Flavor" of character image creation

The characters in Lao She's novels reveal a strong "Beijing flavor" in their portrayal, whether they are the protagonists who occupy a large space or the supporting characters who set off the protagonists. These characters are deeply imprinted with the unique character and habits of Beijingers, and these images not only depict the characters themselves, but also contain Lao She's meticulous observations and thoughts about Beijing society. These characters are usually characterized by the kindness and optimism of ordinary people, but at the same time, because of the cultivation of a specific social environment, they show a different destiny from others. Li Hongmei suggests that in *The Teahouse*, more than 70 characters appear in the whole text, depicting the image of the citizens' life in the society at that time, and in this image, all kinds of characters show different life styles and life forms. Also these shoot out the real social environment at that time.^[5]Characters such as Wang Lifa and Master Chang Si are typical



Beijingers, who are kind, optimistic and tough, but inevitably influenced and constrained by the social environment. In the book, Wang Lifa summarizes himself: "I have been a submissive all my life, bowing and making obeisance to everyone I see", "I have never forgotten to improve myself", "I have done everything I can, but I am just trying to survive! "I've never done anything wrong. "I have not done anything unethical or harmful, so why am I not told to live?", which portrays the image of such a shrewd and capable, but also weak and obsequious, numb and lack of sense of resistance to the tragedy of the character. [6]The fourth master of the Qi family in *The Fourth Generation*, who is old-fashioned, conservative, and attaches great importance to family traditions, is a character trait that is a reflection of traditional social customs in Beijing. The portrayal of these characters not only shows the unique charm of Beijing people, but also reveals the social injustice and the suffering of life.

3.4The "Beijing flavor" of the social environment

Through the in-depth depiction of the social environment of the old Beijing, Lao She's works outline the prosperity and hustle and bustle of the metropolis of Beijing, and through Lao She's delicate strokes, it seems as if we can all feel the unique atmosphere of the city. After reading Lao She's works, we will find that his creation is not only limited to a certain social class, but also shows the multi-faceted nature of the society, and each class contains different stories of reality, which depicts the multiplicity and complexity of the old Beijing society on paper. In Lao She's works, we can see a variety of status characters, such as cart pullers, singers, craftsmen, prostitutes, etc. Together, these characters constitute the real Beijing society, and they suffer from their own pains and tribulations in life, but they will not extinguish the love of life and the hope for the future.

Ma Zhidan points out that the charm of regional culture is infinite, and so is its potential^[7]. Therefore, the depiction of social environment in Lao She's works is often combined with regional culture and characterization, which further highlights the character's personality and ideology and deepens the connotation of the works by showing the specific social and regional environment in which the character lives. At the same time, through the meticulous depiction of the social environment, Lao She also succeeds in highlighting the unique charm and value of Beijing culture. In *Camel Xiangzi*, the hutongs and compounds in Beijing where the cart-driver Camel Xiangzi lives are a space full of fireworks and cultural flavor. Through Lao She's delicate depiction of

- 104 -



Xiangzi's living environment, we can feel the life of Xiangzi and the changes in his inner world, and at the same time, we can understand and appreciate the unique flavor of Beijing hutong culture.

3.5 "Beijing Flavor" with cultural characteristics

Mr. Lao She's works are also full of the display and inheritance of Beijing's cultural characteristics. Mr. Lao She was a complete fan of the opera, often creating some Beijing opera scripts in his spare time for writing, and often incorporating the art of Beijing opera in his works. Peking Opera is the national essence of China, and it is a very representative art form of Beijing, its unique performance form, music style, plot content, are vividly displayed in Lao She's writing, and the characters in Lao She's books will hum and sing a few lines of Peking Opera, the insertion of elements of Peking Opera can make the characters more three-dimensional, and the characters' emotions are more full. With the help of Peking Opera, Lao She not only demonstrated the unique charm of our national essence, but also used the symbolism of specific Peking Opera performances to reveal the characters' character, destiny and social changes in the book. For example, a character in *The Teahouse* who was originally loyal to the old social system may doubt his loyalty after watching a Peking Opera performance, and then change in the subsequent episodes of the book, moving towards the path of betrayal. Similarly, a character who was originally disgruntled and eager for change may become more determined in his beliefs after watching a Peking Opera, and ultimately move towards the path of revolt and revolution. In this way, the singing and plot of Peking Opera repertoire are metronomes that serve to shape the characters, advance and articulate the direction of the plot, while the teahouse is a true microcosm of the entire Beijing city.

4. The significance of "Beijing flavor" in Lao She's works

The "Beijing flavor" feature in Lao She's works plays an important role in modern and contemporary literature and social fields. Its significance is not only limited to the unique value of literature, but also reflected in the deep excavation and presentation of culture, history and society. Next, we will conduct a detailed analysis and discussion on the far-reaching significance of "Beijing flavor" in Lao She's works from different dimensions.



4.1 Enrich the methods and themes of literary expression

The unique "Beijing flavor" of Lao She's works has greatly enriched the means of expression and the scope of material selection. He delicately depicts Beijing's customs, social practices and the subtleties of its characters, presenting readers with a vivid and vibrant picture of life in Beijing. This unique way of literary expression not only adds rich connotation to the literary works, but also brings readers a more realistic and vivid reading enjoyment.

At the same time, the "Beijing flavor" characteristic of Lao She's works has further expanded the boundaries of literary themes. He paid deep attention to the lives of the people at the bottom of the society, depicted their joys and sorrows, and revealed their destinies and struggles. This deep concern for the people's lives gave his works a strong color of realism, opened up a new direction for the development of modern literature, and set a new benchmark.

4.2 Inherit and carry forward Beijing culture

The "Beijing flavor" in Lao She's works reflects the unique inheritance and celebration of Beijing culture. His in-depth excavation and careful portrayal of Beijing's historical and cultural heritage have enabled this unique culture to be presented and disseminated in modern literature. This profound attention to and inheritance of traditional culture not only highlights the unique charm of Beijing culture, but also injects new vitality and vigor into the development of modern literature and culture.

At the same time, the "Beijing flavor" in Lao She's works also inspires us to pay attention to the inheritance and innovation of traditional culture. In modern society, with the development of science and technology and the advancement of globalization, the inheritance and innovation of traditional culture are facing unprecedented challenges. Lao She lived in this kind of "old and new" environment all his life. No matter what kind of renewal he faced, Lao She could absorb "new culture" with his strong "traditional culture" heritage, dig deeply into the reality and integrate it perfectly, and constantly devote himself to the broader world of literary creation.^[8] Lao She's works remind us that we should cherish traditional culture, inherit its essence, and at the same time pay attention to innovation, so that traditional culture can breathe new life in modern society.

4.3 Reflect social reality and problems

The "Beijing flavor" of Lao She's works is also reflected in his profound reflection of the social



realities and problems of the time. He pays attention to the lives and destinies of the people at the bottom and reveals the dark side and irrationality of the society. From a macroscopic perspective, it is Lao She's duty and responsibility to present the world's people in the context of the turbulent times, because all history is modern history, and it is the duty and responsibility of illuminating history for the future generations in the long river of history. ^[9] This concern and criticism of social reality makes his works have a strong spirit of realism and social responsibility.

In today's rapidly developing society, economic leaps and social progress are often accompanied by the emergence of a series of social problems. With his unique perspective, Lao She's works always remind us to keep our attention on social problems, especially on the life and fate of the grassroots. A deep understanding of and insight into social realities and problems is the prerequisite for finding effective solutions, and is also our important responsibility to promote social progress and harmony.

4.4 Enlighten the mind and lead the social fashion

The "Beijing flavor" of Lao She's works also plays an important role in enlightening thought and leading social trends. His works use the "Beijing flavor" as a medium for deep insight into human nature and serious reflection on society, guiding readers to reflect positively on life, values, and personal responsibility to society. This kind of inspiration and guidance for the mind and spirit not only enriches people's inner world, but also provides solid ideological support for social harmony and progress. At the same time, all kinds of characters walk under his pen, and due to the rendering of unique folk customs, each different characteristic of his novels manifests the same Beijing culture, which also enables us to find the humanistic theme of love and eternity ^[10].

5. Conclusion

To sum up, through the study, we find that the "Beijing flavor" in Lao She's works occupies a pivotal position in contemporary literature and society. It not only greatly enriches the methods and themes of literary expression, but also takes the essence of Beijing culture and removes the dregs, and carries on a profound inheritance and promotion. Through his works, Lao She reflected social realities and problems, promoted cultural exchanges and dissemination, and at the same time, his unique literary charm also played a positive role in enlightening thoughts and leading



social trends. This unique literary character and spiritual connotation make Lao She's works an indispensable and important resource and valuable spiritual wealth in the development of modern and contemporary literature and society.

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A Study on Translation Methods of Culture-Loaded Words from Domestication and Foreignization Perspectives — A Case Study of the Subtitle Translation of *Hi, Mom*

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Abstract

In subtitle translation, accurately conveying the meaning of culture-loaded words is crucial to facilitating cross-cultural communication. Translators need to possess good Chinese and English language skills and an in-depth understanding of Eastern and Western cultures, while choosing appropriate translation strategies to ensure effective communication. Studying the translation of culture-loaded words has important practical significance: on the one hand, it can help eliminate the cultural estrangement between China and foreign countries, make the world better know and understand Chinese culture, promote the spread of Chinese culture, and improve the influence of Chinese culture in the world; On the other hand, cross-cultural sensitivity is an important part of cross-cultural communication competence. It is the adaptation, understanding and respect of English learners to cultural differences in order to properly and effectively participates in cross-cultural communication activities. Its cultivation and development is a very important link in foreign language learning. This paper takes *Hi, Mom* as an example to study how to accurately translate the lines with Chinese characteristics in the film to show the different cultures of China and the West.

Keywords

Domestication, Foreignization, Culture-Loaded Words, *Hi, Mom*

1. Background of the Research

Since the 21st century, under the “One Belt, One Road” initiative and the concept of “Chinese



culture going out”, China’s exchanges with other countries in the world have become more frequent than before, which provides a good opportunity to promote our language and culture. With China’s growing economic and cultural soft power, the production level of domestic movies is improving, and more and more excellent domestic movies are going to the world. This is conducive to foreign audiences’ understanding of the daily life and culture of the Chinese people. For subtitle translators, how to make for subtitle translators, the key to the success of subtitle translation is how to make the audience of the translated language understand the meaning of the source language author translation is the key to success translation.

Different from written translation, subtitle translation requires that the subtitle must be simple and easy to understand, not too long, and ensure that the audience can understand the plot in the shortest time with the least effort[1]. Due to the differences in language and cultural background between countries, the translation of culture-loaded words has become an important bridge for cultural export and communication in the translation process of films and TV plays. In the process of translation, attention should be paid to the selection and application of translation strategies. Domestication and foreignization are two common translation strategies in the translation process, which have different characteristics. In the process of translating culture-laden words, the selection of translation strategies should be combined with many factors, such as the purpose of translation, the content, and the cultural differences between China and the West.

The movie *Hi, Mom* was released in many countries and regions, and received many good reviews upon its release reviews, which is inseparable from its quality subtitle translation. In the study of Chinese cultural load words, this paper analyzes the film *Hi, Mom* as an example. This work contains many languages with northern Chinese characteristics and a large number of cultural load words that focus on the traditional culture of China. When translating these words, if they do not reflect the cultural connotation, the foreign audience will not understand the plot and thus affect the effect of watching the movie.

2. Literature Review

2.1 Culture-Loaded Words

Culturally loaded words are those words in a language system that best reflect the cultural information carried by the language and reflect the social life of human beings. Culture-loaded words are words with national cultural coloring, and are also the most direct and sensitive linguistic aspects of a nation’s language system that reflect the history, culture and folk customs of that nation. They are also called culturally unique words and culturally connotative words, which are deeply marked by the region and time of a certain linguistic society, and are words that represent things and concepts specific to a certain culture. These words not only carry a rich cultural connotation, but also “exist only in one culture, and are blank in another culture”. It is because of this characteristic that they are often a barrier to cross-cultural communication and



translation. Culture-loaded words are influenced by unique natural geographical and climatic conditions, living customs, cultural development and other different factors in the process of their creation, and are commonly found in specific national languages, while material culture words are not found in other national languages[2]. Culture-loaded words have strong specificity, especially in the context of different historical development; different regions and countries have unique cultural contents, which determine the uniqueness of culture-loaded words, even with a unique national identity[3]. The lack of corresponding cultural background knowledge is a major difficulty in the translation of culturally loaded words. Language is the carrier of culture, which is rich in cultural connotation, and the cultural focus of each language is different, which easily causes the information that the source language audience is very familiar with to be unknown to the target language audience. Therefore, the translator should fully combine the receptive ability of the target language audience and translate the potential meaning of the known information, so that the target language audience can get the same response as the source language audience. In cross-cultural communication, the translation of culturally loaded words is very important. The translation of culturally loaded words is not only the transmission of information in the source language, but also the communication and interaction at the cultural level. In view of this, relevant personnel must continuously study and summarize experience, recognize the connotation characteristics of culturally loaded words, comprehensively analyze the difficulties in translating culturally loaded words, strengthen the scientific and reasonable application of direct translation, free translation and phonetic translation according to the actual situation of culturally loaded words, and actively promote the orderly translation of culturally loaded words.

2.2 Domestication and Foreignization

Domestication and foreignization are the most commonly used strategies in film subtitle translation, which are widely used to guide the translation of various types of text, and the practice has proved to be effective and feasible. [4]

Domestication refers to the integration of foreign languages and internal cultural elements into the cultural background of the readers, focusing on the target language or readers of the target text, and using the language logic of the readers' native language to translate the foreign language into a translation that the readers can understand and identify with, so as to convey the content of the original text. When translating, the translator should consider the original work and the author of the original work, and faithfully express the content and style of the original work as much as possible. At the same time, it is also necessary to consider the target readers, minimize the strangeness of the original text, and make the translation easy for the readers to accept. The most important feature of naturalized translation is that it adopts smooth and authentic translation to make the target language more fluent and natural.[5]

Foreignization is a translation strategy that preserves the unique expression and grammatical logic of the foreign language in the target text. In short, foreignization is the preservation of the original



flavor of the source text. The method requires that, based on a full understanding of the semantic meaning of the source text, the meaning of the source text is transformed into a new structure of the target language and given a new expressive meaning, so that the spirit of the source text can be preserved to the maximum extent. The alienated translated text is easily misunderstood, but it also pushes the readers to get closer to the author, i.e. when the readers find that they cannot understand the translated text or have doubts, they will start to think about the correct meaning of the translated text. At this point, they will substitute the cultural background of the foreign language in order to find the correct meaning from the source. In the absence of external intervention, most of the results obtained by this method are guesses, and the readers themselves cannot confirm whether their own understanding is correct. However, this method may well encourage readers to understand the external cultural background and bring them closer to the author.[5]

2.3 Related Studies on Culture-Loaded Words Abroad and at Home

There are great differences between Chinese and Western cultures in terms of history, social customs, values and basic national conditions, which bring many difficulties and challenges to translators. And based on the Western reciprocal translation theory can only solve a small part of the problems of Chinese-English translation, most of them cannot be effectively solved.

In recent years, two relatively obvious trends have emerged in translation research, one is that translation is deeply branded with communication theory; the other is the shift from attaching importance to the language perspective to paying more attention to the cultural perspective. The combination of these two tendencies indicates that translation is no longer regarded as a mere conversion of linguistic symbols, but also a conversion of cultural patterns[6]. With the further development of global integration and the increasingly frequent interactions between various countries, cultural differences have become more and more important and influential in translation, which requires translators to pay more attention to cultural factors in the process of translation. When translating texts with great cultural differences between the native language and the target language, translators should pay particular attention to the important role of cultural factors in the issue of choosing translation strategies, which is the key to the success of translation.

In foreign countries, the famous linguist Nida has a special chapter in his book *Language, Culture and Translation* to discuss the relationship between culture and translation. He pointed out that culture-loaded words refer to the words with specific national cultural connotations, which contain rich social and cultural meanings in their original meaning or conceptual meaning. Every country and nation has its unique development history, social system, and so on. Therefore, every language has its corresponding specific words and allusions, and culture-loaded words exactly reflect these ideas or things. Nida once divided language characteristics into five categories: Ecology; Material Culture; Social Culture; Linguistic Culture and Religious Culture. In terms of the translation of culture-loaded words, there are two kinds of situations: first, the words contained in both English and Chinese languages have different associative meanings in the two cultures; the other is the



words without Chinese culture in English culture, which contains the most distinctive cultural connotation, which is also the main content of this paper.

The Chinese understanding of culture-loaded words has also deepened with the advancement of East-West communication. Liao Qiyi, a famous Chinese scholar, describes culture-loaded words as: “Culture-loaded words are words, phrases and idioms that signify something unique in a certain culture. These words reflect the unique ways in which certain peoples have developed differently from others over the course of a long history”.

3. Research on Translation of Culture-Loaded Words in the Perspective of Domestication and Foreignization

3.1 Research the Culture-Loaded Words by Free Translation under Domestication

The free translation method is also commonly applied in the translation process of culturally loaded words. In the translation process, translators may encounter some culturally loaded words whose verbal culture, concepts, and meanings are so different from the target language culture that they cannot be translated through direct translation. Therefore, translation is needed through the free translation, which mainly ensures that the content of the source language and the target language are consistent and does not guarantee the form consistency. This translation method also helps foreign audiences to understand, conforms to the language expression habits of foreign audiences, and has a positive effect on the viewing experience of foreign audiences. There are some such translation methods in *Hi, Mom*.

Example 1: 你好，李焕英

Translation: *Hi, Mom*

Hi, Mom is the English title of this movie. As we all know, the title of the movie summarizes the content of the movie to the greatest extent and arouses the interest of the audience. Considering that foreign audiences are not familiar with the character Li Huanying, the translator chose to use the word *mom*, referring to the mother-daughter relationship. Although the movie is not translated word by word, it shows the theme of mother's love so that foreign viewers can easily understand the theme and attract them to watch the movie.

Example 2: 你什么时候能给妈长回脸？

Translation: When will you ever make me proud?

The sentence is what Li Huanying said to Jia Xiaoling after she was called to school several times by her teacher. In northern dialect, “长脸” means “to make someone's face shine, to make someone proud”. We often hear the expression “长脸” in China, but it is a very unfamiliar word to foreign audiences. In the process of translation, we should accurately translate the meaning of this phrase with the specific context, and translate it as “make me proud” to help foreign audiences



understand the plot.

Example 3: 你也太帅了。

Translation: You are such a heroine.

The sentence in the film, Jia Xiaoling persuades the young Li Huanying to participate in a fateful volleyball match. After a long and difficult discussion, Li Huanying still refuses, yet is motivated by the threat of her opponent. Li Huanying agrees to participate in the match in order to keep her morale up. At this point, Jia Xiaoling looked at the fighting Li Huanying and said happily, “You’re so handsome”. But “帅” here does not mean handsome, but rather a compliment to Li Huanying’s indomitable ambition. In the target language, heroic means brave, so the translation is “You’re such a heroine.” It is more conducive to the feeling of foreign audiences watching the movie.

Example 4: 她叫焕英，我叫光林，我俩，欢迎光临。

Translation: Her name is Huanying, and mine is Guanglin. Together, it means “a warm welcome” [6].

In this sentence, “Huanying” and “Guanglin” are two personal names, which together happen to be a homonym for “欢迎光临” in Chinese. Shen said this sentence to show that he and Li Huanying have a predestination, especially appropriate. But if it is translated as “welcome”, it is difficult for foreign audiences to understand its connotation, while translating it as “a warm welcome” can reflect its meaning.

Example 5: 直到后来我才发现，原来女大十八变，是骗人的。

Translation: It was till much later that I realized that, as it turns out, not every little girl grows up to be beautiful.

It is familiar to Chinese audiences that “女大十八变”. The appearance of this line is that in the film, the camera switches from the young Jia Xiaoling to the grown up Jia Xiaoling, which actually wants to create a character who is always in poor shape, has poor grades and always makes her mother worry. The translation method of free translation is used to translate “女大十八变” into “not every little girl grows up to be beautiful”. The audience will quickly understand the meaning of this sentence with simple and easy to understand language. At the same time, the picture is combined to achieve a humorous effect.

3.2 Research the Culture-Loaded Words by Literal Translation under Foreignization

Generally speaking, foreign audiences do not have a deep understanding of Chinese traditional culture. In the translation process, translators should try to make the different images in Chinese and Western cultures match so as to facilitate foreign audiences to understand Chinese traditional culture. Therefore, literal translation is widely used in translation. Literal translation is to translate each word directly according to the correspondence between words. This method is the translation technique used in most translations of film and television works. This method to a certain extent maintains the consistency of the content and form of the target language and the source language,



making it easier for the target language audience to understand. There are some such translation methods in Hi, Mom.

Example 1: 我拉裤兜子了

Translation: I pooped my pants.

The phrase “拉裤兜子” is very characteristic of the local language in northern China and humorous. But it is too complicated to translate the meaning of this sentence. A simple sentence like “pooped my pants” has the same content, sequence, structure and form, and the same tone, so it is easier to be understood by the target language audience.

Example 2: 我小铁榔头的名号，那不是白来的。

Translation: They don't call me Little Iron Hammer for nothing.

The main character of the film, Li Huanying, says this to her rival, Wang Qin, during a volleyball match held at the factory. The name “Little Iron Hammer” translates directly to “Little Iron Hammer” because at that time, the name “Iron Hammer” was known to young and old alike, referring to Jane Lang, the main player of the Chinese volleyball team, who could kill the ball as fast, hard and accurate as an iron hammer. Li Huanying calls herself “Little Iron Hammer”, referring to her excellent volleyball skills. She is not afraid of difficulties and believes she can win the championship. The direct translation here vividly enables foreign viewers to understand the meaning of the high skill of the hammer. At the same time, combined with the content of the film, the audience can also feel the “Chinese women's volleyball team spirit” that never gives up.

Example 3: 辛酉鸡年[6]

Translation: Year of the Rooster

The Chinese zodiac signs are part of the traditional Chinese culture one of the twelve animals (Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog and Pig)[6]. In English, there are many different expressions for “chicken” in English, such as chick, cock, hen, rooster, and so on, but in Chinese the expression for “chicken” is very general. The meaning of “rooster” is “rooster or arrogant person”, which is a bit derogatory. In Chinese culture, however, the word “rooster” represents a majestic state of mind, as well as the power to dispel darkness and evil. Here the translator adopts an alienation strategy by translating the word “rooster” according to the positive impression of Chinese people. The translation of “辛酉鸡年” as Year of the Rooster is beneficial to the spread of Chinese culture. This is conducive to the spread of Chinese culture.

3.3 Research the Culture-Loaded Words by Other Translation Methods

Omission

Omitted translation is in the process of translation of film and television works, there are some contents that do not affect the audience's understanding of the plot, for such contents can generally be omitted. If forced to translate, it may instead cause mistranslation and may also increase the comprehension burden of the target language audience. Therefore, in the translation process, not



all information needs to be translated, as long as the essence of the original text is translated, and the irrelevant contents are omitted to achieve the best purpose. There are some such translation methods in Hi, Mom.

Example 1: 省城二姑家表妹。

Translation: You are my cousin from the city.

“省城二姑家” is a typical Chinese cultural term. For those who are very familiar with Chinese culture, they can quickly understand the meaning of this sentence. For the audience who are not familiar with Chinese culture, the exact translation will be very verbose and easy to arouse the audience's aversion. Because the picture and subtitles appear at the same time, if the subtitles are difficult to understand, it will become an obstacle for the audience to watch the movie. Therefore the sentence is reduced to from the city, expressing the main message.

Example 2: 然后，这个时候，这个大胖丫子，不知道从哪，啪一下子，就把英子给砸底下了。

Translation: That's when this big girl fell from god knows where and landed on Ying.

The translation of this sentence does not translate the words “胖” in the phrase “大胖丫子” and “啪一下子”. In Chinese culture, “大胖丫子” is an intimate term in Chinese dialect, which generally describes a girl with a relatively fat body, cute and lovable, and is mostly an intimate term used by elders to their juniors. The audience of the target language does not understand this expression, so if we translate it word by word and explain the meaning clearly, it will make the sentence complicated and tedious, and it is difficult to achieve the best effect.

Example 3: 别的孩子第一句话，不是爸爸就是妈妈。而我，“再来一碗”。

Translation: Their first word was either daddy or mommy. While mine was “more”.

This is the phrase Jia Xiaoling used when introducing herself, saying that the first words of the other children were mommy and daddy, while her first words were “one more bowl”. The phrase “one more bowl” is not translated word by word. Although the audience can quickly understand the word-by-word translation of the target language, the omission of “more” can better show that the children have just learned to speak, and that they are not able to say the phrases completely, so the translation is reduced from the original text to be closer to the characters.

Example 4: 吃口饭我就过来了。

Translation: Got here as soon as I can.

This quote occurs at the beginning of the film, when Yumei is the first to come to the hospital after learning that Li Huanying has been beaten. In Chinese culture, due to the influence of the old society, most people lived a hard life and many people did not have enough to eat. Therefore, eating became the main concern of people. And Yumei said “吃口饭就过来” expresses her concern for her friend Li Huanying. When she heard that Li Huanying had been hit during dinner, she put down her chopsticks and came over at the first opportunity. A direct translation of “took a



bite of lunch” would not only make it difficult for the target language readers to understand, but also fail to express Yumei’s anxiety in the original text. Therefore, the translator omits the word “took a bite of rice” here and follows the principle of purposefulness and coherence, translating directly it can both express the emotion in the original text and help the target language audience connect to the context.

Amplification

In the translation process, the great differences between Chinese and Western cultures and cultural backgrounds require the addition of some necessary information that is not in the original text to bring out the implied meaning in the source language. The audience of the target language does not understand many Chinese cultures, so certain information must be added in the translation process to make the translation express the original meaning more accurately. At the same time, the translation must conform to the expression habits and grammar rules of the target language audience. There are some such translation methods in *Hi, Mom*.

Example 1: 都说女儿是妈妈的小棉袄，可我是我妈的貂。

Translation: They say a daughter is like a vest to her mother. I’m more like a fur coat.

The word “貂” in this sentence does not mean an animal, but the fur on the animal. Here it corresponds to “small cotton coat” in the previous sentence. The word “貂” belongs to the distinctive dialect of northern China. Chinese people, this phrase is very easy to understand, but for foreign viewers, it is not easy to understand. For Chinese people, this phrase is very easy to understand, but for foreign audiences, due to the difference between Chinese and Western culture, it may be obscure and difficult to understand. For Chinese people, this phrase is very easy to understand, but for foreign audiences, due to the difference between Chinese and Western cultures, it may be obscure and difficult to understand. It is easy for the foreign audience to understand.

Example 2: 你说我当你一回女儿，连让你高兴一次都没有做过。

Translation: I’m a lousy daughter who has never even made you proud once.

The phrase is used in the film when Jia Xiaoling talks to her mother, who always thinks she is useless and very bad and does not let her mother worry about her. In order to better reflect this traditional Chinese cultural concept, the translator added an adjective “lousy” in front of “daughter”, which means useless. The additional translation of the original text helps foreign audiences better understand Chinese culture and ensure that foreign audiences understand the basic message.

4. Conclusion

The cultural vocabulary in the subtitle of the movie *Hi Mom* is unique to Chinese culture. The main finding of this paper is a systematic study of the domestication and foreignization of culture-loaded words in film subtitle translation, including literal translation, free translation,



ellipsis and amplification, and some sentences with Chinese cultural connotations found in films for analysis. Through the translation analysis of the movie *Hi, Mom*, it can be found that translators use a large number of domestication strategies in the movie, but there are still some foreignization strategies ignored or not use. For translators, it is not possible to fully and accurately translate the cultural differences between China and the West reflected in every line in the film.[7] Therefore, the enlightenment for future research is that under the guidance of domestication and foreignization strategy, more efforts should be made in this aspect in the future, and translation strategy research should be further in-depth. Because of the uniqueness of culture-loaded words, it is more difficult to translate them. In the actual translation process, the translator must choose the appropriate translation method according to the specific situation under the guidance of domestication and foreignization strategies.

Therefore, in future studies, translators should try their best to preserve the connotation of Chinese culture, and at the same time make the target audience understand and be interested in continuing to learn Chinese culture. On this basis, the translation of Chinese culture-loaded words should fully consider the purpose of promoting Chinese culture. In addition, in cross-cultural communication, translation should not only be the equivalent translation of the source language, but should be carried out on the basis of cultural communication[8]. Therefore, translators should fully understand the cultural background and cognitive level of target audiences, and on this basis, adopt domestication or foreignization strategies to translate culture-loaded words, so as to effectively spread Chinese culture. In addition, translators should pay attention to the analysis of the needs of target language readers, and then adopt appropriate translation methods in different situations.

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Research on Digital Preservation and Dissemination of Intangible Cultural Heritage in the Context of Integrated Development of Culture and Tourism --The Case of Boshan Glaze Firing Technique ^①

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Abstract

The integration of culture and tourism can not only promote the development of local economy, but also deepen people's understanding of and respect for different cultural traditions. Under this trend, the protection, inheritance and innovation of intangible cultural heritage have become the focus of social attention. As one of China's intangible cultural heritages, while being protected and disseminated, the Boshan glazing firing technique needs to keep pace with the times and incorporate digital means to provide a brand new way of experience for the display of intangible heritage. This paper proposes that through the development of digital collections, the application of virtual reality (VR), augmented reality (AR) and mixed reality (MR), the online digital marketing strategy, and the construction of smart museums, we can effectively broaden the market channels of the Boshan glaze, increase the added value of its products, win the favor of more consumers, and open up a new chapter in the development of Boshan glaze industry.

Keywords

Boshan glaze, Cultural and tourism integration, Intangible cultural heritage, Digital protection, Dissemination

① **[Funding information]** This paper is one of the phased achievements of the special project of traditional culture and economic development of Shandong Culture, Art and Science Association, "Research on Digital protection and Dissemination of Intangible cultural Heritage under the Background of Integrated Development of Culture and Tourism" (No. L2023C10190242)



1.Introduction

Boshan District, Zibo City, Shandong Province is known as ‘the hometown of Chinese glaze’, with a profound history of glaze production and cultural traditions. Boshan glaze firing technique is one of the intangible cultural heritages in China, which has a profound historical and cultural heritage. Boshan glaze is produced with the local abundant horse tooth stone, purple stone, lingzi stone, nitrate, coal and other raw materials by adopting unique traditional crafts, including ingredients, melting, blowing, moulding, carving, painting and other purely handcrafted techniques. These techniques produce valuable colours such as chicken oil yellow, chicken liver stone, bright red, cyan and so on, as well as adopting traditional methods such as overlay carving, inner painting, lampwork, silk paving, etc., which make the Boshan glazed products with great Chinese characteristics and artistic value, and were once called ‘flowers blossoming out of stones’. With deep historical heritage and charm, the glaze industry in Boshan has become a typical industry to help rural revitalization.

2.The history and development of Boshan glaze firing techniques

The history of Boshan glaze, an art treasure with a long history, can be traced back to the Yuan Dynasty and became the center of domestic glaze production in the Qing Dynasty. Boshan not only has the earliest existing ancient glaze furnace site in China, but also the earliest Furnace God Temple in the country, which witnesses the deep heritage of glaze culture and the important position of Boshan in it.

The firing technique of Boshan glaze is a complex craft inherited for thousands of years. From selecting raw materials to ingredients, melting, moulding, cooling and finally decorating, every step of the process unites the craftsmen's deep understanding of the materials and exquisite handcraft skills. These crafts not only ensure the high quality of the glazed products, but also give the unique artistic value and cultural connotation to Boshan glaze.

In the production process, the selection and proportion of raw materials is the foundation, while the lampworking technique - known as ‘sculpture in fire’ - is the key to bringing the art of glazing to a climax. Under the high temperature of 1,200 degrees Celsius, craftsmen shape and carve the molten glaze with rich imagination and skillful techniques, creating instantly moulded works of art. The cold work stage of cooling, cold grinding, carving and painting, is a further refinement of the glazed work, resulting in a smoother and more delicate surface and richer decorative details.

The blowing technique requires the craftsman to blow molten glaze into specific shapes through a blowpipe, a process that tests the craftsman's skill and experience. Lost wax casting is an advanced technique for making complex glazed objects, where every step is crucial, from making waxed plaster moulds to fine grinding and the trim of crave. Glazing is a key step in determining the color and brightness of the glaze, and the craftsmen use their skills to ensure that the glaze



adheres evenly to the blanks, avoiding the risk of stringing the colors together.^[1]

In today's diversified information, Boshan glaze not only carries the essence of traditional craftsmanship, but also renews itself in innovation. Enterprises represented by 'Xiye Gongfang' and 'Zibo Renli Cultural Creativity Co., Ltd.' are committed to the inheritance and development of the culture of glaze in Boshan, and continue to enhance its popularity through exhibitions and activities. The works of Zibo Exquisite Glaze Co., Ltd. of Boshan District, 'Flower of Nation' and 'Nation and Harmony Que' were displayed at the Beijing Olympic Games, marking a new milestone of China's outdoor glaze art. The TV series 'Green Water and Green Hills with a Smile' with Boshan glaze as the background, tells the moving story of rural revitalization, and shows the prosperous development of Boshan glaze industry. With the support of the national cultural export base, the glaze industry in Boshan has achieved transformation and upgrading, and the export value of cultural trade reached 2.884 billion yuan in 2021, and the export value of 1.58 billion yuan was completed in the first half of 2022, which occupies 60% of the national market, and it has become an important force to promote the development of the local economy and cultural inheritance.^[2]

3.Problems and Challenges in the Protection and Inheritance of Boshan Glaze

Under the background of the integrated development of culture and tourism, as an important part of China's intangible cultural heritage, the problems and challenges faced by the protection and inheritance of the Boshan glazing firing technology exist in the following aspects:

3.1. Insufficient impetus for industrial development

The development of Boshan glazing industry is now facing the problem of insufficient power, especially the dependence on foreign trade which leads to market restriction. Many practitioners are facing the crisis of sales difficulties and bankruptcy, and the industry is shrinking. This is mainly due to the increased uncertainty of the international market, the insufficient development of the domestic market, and the lagging product innovation and marketing strategies.

3.2 Insufficient integration of marketability and modern aesthetics

There are challenges in marketing and adapting to modern aesthetics for Boshan glazes. Traditional products need to be innovatively designed to meet the needs of modern consumers. However how to innovate while maintaining traditional characteristics is a problem that needs to be solved. This requires designers to have a deep understanding of the cultural essence of Boshan glaze, while mastering modern design language and market demands.

3.3 Challenges of cultural and tourism integration

In the process of integration of culture and tourism, Boshan glaze needs to solve the problem of balance between cultural undertakings and tourism industry, social benefits and economic benefits. The industrial attributes of tourism may cause the variation or mediocrity of cultural genes in the



pursuit of economic benefits.

3.4 Technology Adoption and Digital Transformation

With the development of new technologies such as 5G, artificial intelligence and big data, the Boshan glazing industry needs to accelerate the construction of information technology and promote the development of digitalization, networking and intelligence. This includes the use of technologies such as virtual reality and augmented reality to enhance visitor experience, the use of big data to analyze consumer behavior, and the improvement of efficiency through intelligent production.

3.5 Cultural confidence and communication

The integrated development of culture and tourism is a new direction to enhance cultural confidence. As a cultural carrier, Boshan glaze needs to be adhered to on the basis of protection first, so that more people can enjoy the beauty of glaze culture through tourism, tell Chinese story and spread the excellent traditional Chinese culture.

4. Digital Conservation and Dissemination Strategy of Boshan Glaze

In recent years, Shandong Province has implemented the ‘Hospitable Shandong Cloud Tour Qilu’ intelligent culture and tourism platform to promote the integration of ‘culture + tourism + technology’ with intelligent tourism and intelligent culture as the fulcrum, which provides new development ideas and market opportunities for traditional intangible cultural industries such as Boshan glaze.

4.1 The application of digital Collections (NFT)

Driven by the wave of digitalization, non-homogeneous token (NFT) technology has opened up new horizons for the protection and dissemination of Boshan glaze with its unique digital asset characteristics. NFT is based on blockchain technology and provides a unique digital identity for each artwork or collectible, which not only ensures its uniqueness and authenticity, but also opens up new paths for the inheritance and development of traditional culture.

Through high-definition photography and 3D scanning technology, the process and artworks of Boshan glaze are digitally captured and transformed into 3D models that can be displayed in virtual space. These digital works not only retain the traditional aesthetics of Boshan glaze, but also give it a new form of expression and interactive experience through computer graphics technology. The process of NFT further transforms these digital works into assets with clear ownership and transaction value, providing a new channel for the collection and transaction of Boshan glaze.

Build a secure and compliant online trading platform, which not only provides a space for users to buy, trade and display NFT works, but also provides a stage for artists and designers to show their creativity and skills.^[2] Through the co-operation with modern artists and designers, the traditional elements of Boshan glaze can be combined with modern art to create innovative NFT works,



which maintain the essence of traditional culture and at the same time show the breath of the times.

The application of NFT technology not only provides new possibilities for the protection and dissemination of Boshan glaze, but also opens up a new way for the combination of traditional handicrafts and modern technology. It not only helps to promote the innovation and development of Boshan glaze culture, but also provides strong support for its globalization.

4.2 The applications of virtual reality (VR), augmented reality (AR) and mixed reality (MR)

The digital transformation of the Boshan glaze firing process provides a new perspective on the inheritance and innovation of traditional culture through the application of virtual reality (VR), augmented reality (AR) and mixed reality (MR) technologies. These technologies not only reproduce the production process of Boshan glaze, but also allow users to cross the limitations of time and space and experience the unique charm of this intangible cultural heritage.^[3]

MR technology, as a fusion of AR and VR, offers a richer interactive experience. It allows digital objects to be seamlessly integrated with the real world, enabling users to interact with virtual models of Boshan glaze in a whole new way. For example, in a studio, a designer can observe a virtual glazed work through MR glasses, modify and refine it, and even simulate the effect of its placement in real space. In the field of education, the application of MR technology also has great potential. Students can intuitively understand the production process of Boshan glaze through MR equipment, and even interact with the virtual process in the real environment, which can deepen their understanding of and interest in traditional culture.

Using technology platforms such as Unity3D or Unreal Engine, combined with high-precision photogrammetry and drone filming, it is possible to construct accurate three-dimensional models of Boshan glaze. These models not only visually restore the exquisite details of the glaze, but are also able to simulate its firing process in a virtual environment. Through the VR headset and handle, users can try blowing, shaping and other processes in person, gaining an immersive experience as if they were making the glaze themselves.

The application of VR, AR and MR technologies in the cultural heritage of Boshan glaze not only enhances the public's awareness of and interest in this traditional art, but also provides new ideas and tools for the protection, display and education of cultural heritage.

4.3 The application of new media and social media

In the digital era, new media and social media have become important channels for cultural promotion. In order to expand its influence and attract the attention of the young generation, Boshan glaze must make full use of the communication power of new media platforms such as Bilibili, Red, TikTok and Kwai. These platforms, with their huge user base and high traffic characteristics, provide a broad stage for Boshan glaze to show its charm.

Firstly, the innovation and freshness of the content is the key to attract users' attention. Boshan glaze can convey positive attitude towards life and profound cultural values by producing original videos, graphics and interactive topics. These contents should not only show the exquisite skills of



glazing craftsmanship, but also tell the historical stories and cultural significance behind glazing, in order to enhance the attractiveness and educational significance of the contents.

Secondly, for the style and user groups of different platforms, Boshan glaze needs to adjust the content form and promotion strategy. For example, on WeChat video account, you can make use of the social private domain recommendation characteristics to increase the dissemination of content through social networks.

In addition, by analyzing user behavior and feedback, Boshan glaze can continuously optimize the content strategy to improve user engagement and the dissemination effect of the content. At the same time, using the data analysis results, we can locate the target audience more accurately and achieve personalized promotion.

Through the comprehensive use of new media and social media, Boshan glaze can not only enhance its popularity and influence on new media and social media platforms, but also establish closer contact with the younger generation and promote the inheritance and development of traditional culture in the modern society.

4.4The construction of smart museum

The construction of the Smart Museum can provide a new platform for Boshan glaze to show its unique charm. Using IoT technology, the Smart Museum is able to realize intelligent monitoring and management of the Boshan glaze collection to ensure the safety and integrity of these precious relics. Through big data and cloud computing, the museum is able to collect and analyze visitors' behavior to optimize the exhibition layout and provide personalized recommendations so that each visitor can have a tailor-made experience^[4].

In the Smart Museum, the application of mobile communication technology makes the visit more convenient. Visitors can receive detailed information about Boshan glaze, including historical background, production process and artistic value, through smartphones or tablet PCs. This instant access to information not only enriches the visit, but also improves audience participation. The application of Augmented Reality (AR) technology in the Smart Museum adds interactivity and interest to the display of Boshan glaze.

In addition, the construction of the smart museum also includes a number of aspects such as smart protection, smart service and smart operation. Smart protection makes use of advanced technical means to digitally archive and restore Boshan glaze to ensure its long-term preservation; smart service provides visitors with more convenient ways to visit and learn through a combination of online and offline; smart operation improves the museum's operational efficiency and service quality through data analysis and intelligent management.

5.Conclusion

Through the discussion in this paper, we recognize the challenges faced by Boshan glaze in the integrated development of culture and tourism, and put forward a series of innovative digital



preservation and dissemination strategies. These strategies not only help to solve the current problems of insufficient momentum for industrial development and insufficient integration of marketisation and modern aesthetics, but also provide new ideas for the long-term development of Boshan glaze.

Firstly, through the application of Digital Collections (NFT), Boshan glaze is able to enhance its visibility and market value globally. The application of Virtual Reality (VR), Augmented Reality (AR) and Mixed Reality (MR) technologies provides the public with an immersive experience environment. Again, the use of new media and social media has broadened the audience base of Boshan glaze and injected new vitality into the inheritance of traditional culture. Finally, the construction of smart museum is another important direction for the protection and inheritance of Boshan glaze, which helps to improve the efficiency and effect of cultural heritage protection.

It is expected that in the future, with the collaboration of all parties, the Boshan glaze will take on a new glory, become a cultural bridge connecting the past and the future, the tradition and the modernity, and contribute to the protection and inheritance of the world's cultural heritage with China's wisdom and China's solutions.

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Criticism on Epistemology of Absolute Rationalism in English Romantic Poetry---Taking Wordsworth's "Tintern Abbey" as an Example

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Abstract

English romantic literature, because of its pursuit of the natural expression of strong emotions, publicity of individuality liberation, and non-adherence to traditional rules, has struck the literary levee ruled by reason for more than 100 years. "*Tintern Abbey*", written by Wordsworth, the pioneer of romantic poetry, is a classic representative work of romantic poetry. This paper analyzes factors about the criticism of absolute rationalism in Wordsworth's "*Tintern Abbey*", and makes some appreciation of the contents of the poem. It leads us to pay more attention to the position and value of "*Tintern Abbey*" in the alternate literary trend from neo-classicism to romanticism.

Keywords

Romantic Poetry, *Tintern Abbey*, Wordsworth, Romanticism, Absolute Rationalism

1.Introduction

The epistemology of absolute rationalism can also be called epistemology of pure rationalism . Absolute rationalists believe that rationalism is a philosophical method based on the theory that human reason can be used as the source of knowledge, which is higher than and independent of sensory perception.



Parmenides, the founder of rationalism in knowledge, and Plato, the master of rationalism in ancient Greece, are the typical representatives of this kind of epistemology. Parmenides categorically distinguished the "truth way" of knowing existence from the "opinion way" of knowing non-existence, denied that sensory experience has any value for knowing truth, and warned people not to be influenced by sensory experience. Plato also divided the world into eternal conceptual world and changeable perceptual world according to parmenides's method of dividing the world of thoughts and feelings, and believed that everything that remained unchanged was known by reason, and that a person "tried to use only reason without any feelings in order to achieve everything itself (i.e. ideas), and persisted in this way until he realized goodness itself through pure thoughts, and he reached the limit of knowable world" ^{[1](P203)} . Descartes' rationalism philosophy is the modern development of Plato's philosophy. In 1637, Descartes' "*Methodology of Correct Thinking and Finding Scientific Truth*" was published, and his rationalism constituted the philosophical foundation of classicism. After the development by later rationalist thinkers Malebranche, Leibniz, Spinoza and others, rationalism in western epistemology gradually became absolute and spiritual in the middle and late 17th century, advocating absolute reliance on logical rationality, and believing that reliable scientific knowledge can be obtained only by using strict deduction procedures.

According to absolute rationalism theory, "rationality" refers to the intelligence that can identify, judge and evaluate practical reasons and make people's behavior conform to specific purposes. It acclaims that human discover the truth through rational arguments and persuasive arguments, and obtain conclusions, opinions and reasons for action through logical reasoning instead of relying on appearances. Typical rationalists believe that human beings first instinctively master some basic principles, such as geometric laws, and then they can deduce the rest of knowledge based on these. The typical representatives who hold this view are Baruch Spinoza and Gottfried Leibniz. In the process of trying to solve the cognitive and metaphysical problems put forward by Descartes, they developed the basic methods of rationalism. Spinoza and Leibniz both believe that in principle, all knowledge (including scientific



knowledge) can be obtained through simple reasoning.

Empiricism in the theory of knowledge is often referred to as empiricism for short. Its basic view is that empirical induction plays a starting point and basic role in the process of knowing the truth or gaining universal and effective knowledge.

Aristotle is the representative of the empiricism in ancient Greek philosophy. He put forward the "whiteboard" theory when discussing the human soul, thinking that the human soul is like a blank sheet of paper with nothing on it. It is be like that the senses are stimulated by external objects and accept the sensible form of things, just as wax blocks accept the imprint of a stamp. "Whoever doesn't feel it knows nothing and understands nothing."^{[2](P108)} If the rationalist philosophy initiated by Descartes is the modern development of Plato's philosophy, then since the 17th century, the empiricism represented by Locke is the continuation of Aristotle's epistemology. Just as Aristotle doubted Plato's reasoning about the existence of rational world from abstract concepts, Locke also began to doubt the reliability of innate rationality, denying that only the deductive reasoning of innate rationality can obtain reliable knowledge, and holding that experience and observation have a priority basic position in the search for knowledge.

The difference between rationalism and empiricism lies in the fact that the former holds that things are closely related to each other, and insists that these connections are knowable. As long as mathematical deductive reasoning is used correctly, perfect knowledge can be obtained at last, and optimism is at the point of losing self-criticism. The latter is not opposed to the rationalist assumption that objective things are intrinsically related, but thinks that the human mind is like a blank sheet of paper, and it must be provided with ideological content by experience, without which it is impossible to acquire real knowledge. Moreover, it is not so positive about the reliability of empirical induction, and we should admit that due to the finiteness of human experience, we can only obtain knowledge of probability rather than certainty. However, Hume proved through profound analysis that there is no logical channel between empirical materials and universal knowledge structure: "It can be said that there is no reason to infer the existence of another event from the appearance of one



event." [3](P527) Although Hume logically denied the truth of the conclusion drawn by empirical induction, his argument on the unreality of induction was really convincing, which led to the prosper of irrationalism represented by Rousseau, Nietzsche and Bergson after him.[4] (P8)

2.The Impact of Romanticism on Neoclassicism

In the 1630s, neo-classicism based on rationalism took the place of the popular Baroque literature and became the mainstream of literature because it complied with the royal rule. Starting from the thinking of mathematics and logic, neoclassicism advocates eternal rationality and emphasizes that details should obey the organic whole, which requires the establishment of a stable standard in literary criticism and appreciation activities.

In the eyes of neo-classicists, the works created based on the eternal rationality of human beings, which can withstand the rational test in the long history and last forever, can be regarded as excellent. Therefore, the theme of neo-classicism literary and artistic creation is mainly imitation of classical works. In order to ensure that works can become an organic whole with the "appropriateness" of classical works, neoclassicists put forward a series of "normative" principles. First, they determine the position of "rationality" as the highest criterion in literary and artistic creation. In the theoretical system of Boileau, the representative of neoclassicism, all kinds of complex opposites and contradictory factors in artistic creation "all have their rational rules of connection" [5](P115). Only under the guidance of rationality can these complex factors that restrict and depend on each other be dialectically and uniformly linked together. Secondly, it makes specific provisions on the skills and rules of how to imitate classical works. Boileau's imitation of Horace's *The Art of Poetry* can be called the code of neo-classical literary theory. In this book, Boileau "made a firm provision" [5](P118) on details such as how to shape the typed characters, how to correspond to the genre, and how to arrange the plot, especially on the strict requirements of "three unifications" which were criticized and confronted by later



romantics, and became a definite exemplification for overemphasizing rules and reason. Generally speaking, neoclassicism is influenced by rationalism, and its emphasis on the integrity of literary and artistic works is more focused on the skills and rules of details serving the whole, an intentional whole concept, which provides an opportunity for later romanticism to reinterpret the concept of organic whole.

At the end of the 18th century, the bourgeois revolution promoted the rise of English romantic literature, and attacked the literary "levee" ruled by reason for more than 100 years. Different from classicism, romanticism advocates pursuing the natural expression of strong emotions, publicizing individual liberation, affirming the value of people's abundant emotions and imagination. From the traditional description of nature and attaching importance to rationality, romanticism has turned to the description of one's inner world, the expression of one's own emotions, and admiring nature. Romanticism balances the proportion of the role of emotion and reason in human understanding and changing the world, and attaches importance to the role of sensory experience in knowledge acquisition.

As the classicism based on rationalism pays too much attention to techniques and specific criticism methods of typology, many literary theorists and philosophers concerned with literary criticism started attempting to introduce scientific methods into the study of literary creation ideas such as works, writers, geniuses, emotions, images, etc. Coupled with the continuous progress of natural science, mechanism, as the opposite of the traditional concept of organic whole, inherited the viewpoint of "atomism", regards the composition of the world as the addition process of atoms, which accelerated the decline of deductive methodology advocated by absolute rationalism and improved the inductive methodology of empiricism. Scholars have also transferred the victory of Newtonian mechanics in the field of natural science to the field of psychology of literary creation, and used experimental methods such as comprehensive analysis and phenomenon induction to study writers' spiritual activities in creation and criticism, the emotional trigger mechanism before, during and after the production of works, and how to recognize images and form ideas. Among them, the law of gravitation is introduced to literary by Hume, the



representative of empiricism, who put forward in the theory of human nature that "three characteristics arising from this associative concept are similarity, proximity in time and space, and causality, through which the mind can be conveyed from one concept to another."^[6] From the theoretical influence of philosophers who hold such views, such as Hume, it can be seen that mechanistic theory that gradually developed in The Romantic Period defines the composing principles of various parts of materials in literary and artistic creation through the above three characteristics, and forms great impact to the rules and rationality thought highly by the neo-classicists. Therefrom, rationalism has gradually turned to admit the finiteness and error of logical rationality, and the formation of theoretical hypothesis is an irrational creative process. Western literary works gradually get rid of the shackles of rationality and become more and more free in content, form and expression.

I. Wordsworth's poetic theory and the criticism of absolute rationalism embodied in “*Tintern Abbey*”

Wordsworth, as the pioneer of English romanticism, his poetic theory is a declaration of new poetry to neo-classical poetry and absolute rationalism. He advocates that "all good poetry is the spontaneous overflow of powerful feeling, and takes its origin from emotion recollected in tranquility." Therefore, it affirms the position of feeling and experience in knowledge acquisition, and denies the foundation of absolute rational epistemology which relies solely on logic and deduction.

As for the concept of reason in his poetic thoughts, Su Wenjing, a Chinese scholar, concluded in “*Wordsworth's Poetics*” : "He opposed the classical Plato tradition and advocated the natural expression of emotion." "Imagination is an important means for Wordsworth to bridge the gap between man and nature, and it is also an important ability for poets to communicate emotionally with the world."^[7] He thinks that imagination is a kind of subjective and objective linkage ability, and there is a difference between imagination and fantasy, but it is difficult to distinguish between them in actual creation. He comprehensively affirms the joint function of fantasy and imagination, and does not think that there is a fundamental difference and high and low grade between them. From this point, it can be seen that Wordsworth is behind



the poetic application of English empiricism philosophy. He believes that imagination is effective as long as it has artistic effect, and there is no theoretical discrimination. Arnold commented that Wordsworth is a poet, and his only philosophical thought is also a typical English empiricism philosophical thought.

As the outstanding representative of romanticism, Wordsworth starts composing from backwash of neoclassical poetic language and made a comprehensive innovation from the theme of poetry to the language of poetry. The deep structure and philosophical expression of his poems are different from those of neo-classicism, so there are many critical factors to absolute rationalism. Absolute rationalism advocates a set of strict standards for literary appreciation, and neo-classicism holds that poems with different themes have different grades. Epic is the highest position because of its enduring history, followed by satirical poems and pastoral poems, while short lyric poems are the lowest. In view of this, Wordsworth put forward different viewpoints and brand-new poetry creation theories and principles. In his opinion, poetry creation should reflect "events and scenes in ordinary life" in the choice of theme and content, so there is no difference in the rank and position of poetry in terms of theme. Neo-classicism holds that "rationality" is the highest criterion in literary and artistic creation, emphasizes the integral skills and rules of literary and artistic works, and advocates that the language, form, meter and tone of poetry should follow the principle of proportionality and appropriateness. Wordsworth, however, believes that poetry creation should adopt the "real language" of ordinary people rather than playing with elaborate words, so he has created many free verse and blank verse poems with no format and rhythm. His lyric poem "*Tintern Abbey*" is a masterpiece dedicated to "giving pure fun to ordinary things", opposing neoclassicism and "rationality". This poem is the best interpretation of his poetry creation theory.

“Five years have past, five summers, with the length

Of five long winters! And again I hear

These waters, rolling from their mountain-springs

With a soft inland murmur. Once again

Do I behold these steep and lofty cliffs,



That on a wild secluded scene impress
Thoughts of more deep seclusion, and connect
The landscape with the quiet of the sky.”(L1- 8)

At the beginning of "*Tintern Abbey*", a dynamic landscape painting full of music and color is depicted for us, which expresses the poet's deep memory of the past with the aesthetic feelings of hearing and vision. The poet came to the place where he visited five years ago, and once again enjoyed the secluded countryside scenery, listening to the gurgling water of the river, murmuring, and enjoying the tranquil mood brought by the mountain springs, cliffs and the sky. In a word, he took us into a picturesque fairyland with mountains and rivers, and let us see the dancing of a lively and singing stream. He composed a flowing movement of nature for us with a cordial and sincere tone and blank verse. His abstract ideas about nature are not derived from logical rationality, nor are they “poetic” in a traditional sense, but are naturally expressed by emotions and feelings of the soul. In his poems, the poet shows the infinite reverie and sensitive understanding endowed by nature, and thinks that every time he is close to nature, he has a different experience and feeling, which gives him an inexhaustible creative source. This just confirms the empirical point of view: feeling is because the senses are stimulated by foreign objects and accept the sensible form of things. The soul is a blank sheet of paper, and it is because of feelings and experiences that it is enriched.

“The day is come when I again repose
Here, under this dark sycamore, and view
There plots of cottage ground, these orchard tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves,
Mid groves and copses. Once again I see
These hedgerows, hardly hedgerows, little lines
Of sportive wood run wild, these pastoral farms,
Green to the very door, and wreaths of smoke
Sent up, in silence, from among the trees!



With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods
Or of some Hermit's cave, where by his fire
The Hermit sits alone. "(L9- 22)

"Cottage", "smoke", "hermit" and so forth, Wordsworth uses those pastoral image which are common in daily life represents "a wild secluded scene". In this part, the poet uses a lot of methods of association and imagination. When describing hedgerows, the poet wrote that rows of tree spirits were running wildly, and the wooden house was associated with a hermit who set up a bonfire here to sit alone. Here we need to extend a definition of "imagination" in the epistemology of empiricism and absolute rationalism. Absolute rationalism emphasizes the unreliability of imagination, and "we will never fully trust what has deceived us". Hume, a famous empiricist philosopher, as we have mentioned above, mainly explained the importance and significance of human science in his "*Theory of Human Nature*", and affirmed the important value of imagination in the process of understanding the world. These original sights in poetry can leave different images even if each of readers sees them with their own eyes. However, with the help of association and imagination, the author connects single elements in series for the readers to form a more obvious portrait, thus unifying their feelings about the beautiful scenery. It not only affirms that sensory experience can be used as the source of understanding the world, but also takes imagination as an important means of cognition. Using senses and imagination, the poet painted a beautiful picture of the harmony between man and nature for us, and conveyed his sense of ease and comfort in nature, and the natural scenery was quiet and full of enlightenment.

"These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye.
But oft, in lonely rooms, and' mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,



Felt in the blood, and felt along the heart,
And passing even into my purer mind
With tranquil restoration..."

In the following stanza, Wordsworth described the spiritual comfort brought by nature, and he was relieved and freed from the five-year lonely city life. The real landscape and the poet's feelings and memories are all factors that stimulate the poet's creation. These are subjective perceptual factors, rather than rationality and logic. In Wordsworth's view, "people's enthusiasm is integrated with the permanent form of natural beauty". The poet emphasizes people's enthusiasm instead of thinking, wisdom and mind, that is, he sincerely praises people's most primitive spiritual world and breaks various rules and restrictions of rationality defined by man. This is precisely the clear voice of anti-absolute rationality. Plato, the pioneer of rationalism, analyzed the human soul and put forward the theory of "four virtues". He believes that the human soul includes three parts: reason, passion and desire. The virtue of reason is wisdom, the virtue of passion is courage, and the virtue of desire is temperance. In order to make them work properly, we must control passion and desire with reason, so as to make the whole soul harmonious. However, anti-absolute rationalists believe that people's subjective emotion determines the desire of action, guides human will, and then produces behavior. They believe that emotion is the primary existence and reason is the secondary existence. It is a copy of emotion. Emotion is the motive force of the will, and faith (the product of reason) can only indirectly guide action. Obviously, according to the content of poetry, Wordsworth belongs to the latter camp.

"Nor, perchance
If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence-wilt thou the forget
That on the banks of this delightful stream
We stood together, and that I, so long
A worshipper of Nature, hither came
Unwearied in that service, rather say



With warmer love-oh! With far deeper zeal of holier love.”

At the end of the poem, the poet opens his heart and expresses his feelings for nature. He expressed his endless and far-reaching feelings for his sister by using everyday words and blank verses. He hoped that the beautiful scenery would also leave precious memories for her sister, so as to help her overcome her fear and loneliness in the long years to come. If the poet has to introduce the part of reasoning, then at the end of the poem, "We are together, and that I, so long a worshipper of nature, hither came unwearied in that service," this part can logically connect with some of the truth. However, the poet connected with "rather say with warmer love-oh! With far deeper zeal of holier love. "The poem ended up with that, and the whole poem came to an abrupt end in an emotional sublimation. That is to say, there is no reasoning element in the whole poem, and through the techniques of lyric poetry, such as white drawing and detailed description of large paragraphs, direct expression of one's mind, etc., it also brings scenes of scenery and ups and downs of emotions to readers. The poet expresses the beauty of nature in the simplest way, and makes people directly realize that emotion is the medium of people's experience and feelings by using rich emotional expressions, which can make the plain and wordless scenery feel the ups and downs.

II. Conclusion:In the 17th century, rationalism was born as "the enemy who rebelled against authority, prejudice, pure traditions, conventions and customs". However, later, absolute rationalism "restored all the authority and power of God again in the form of absolute unity and absolute idea, and rationality took the place of imaginary personality God and sat on the throne of God". Reading through the whole poem, Wordsworth practiced his creative view through his own poems, taking poems as a powerful weapon against absolute rationalism, and promoting the prosperity of romantic literature. The whole poem paid attention to the emotional expression of individuality. Instead of using absolute rationalism reasoning and judgment to write philosophical thoughts, Wordsworth expressed his passion and sentiment by listening, seeing and recording his feelings. In the poet's view, describing audio-visual entertainment can enrich one's feelings, purify one's mind and build the passion of



human soul. Generally speaking, the whole poem contains rebellion against absolute rationalism on three levels. 1. On the narrative level, “*Tintern Abbey*” fully embodies the role of sensory experience in people's understanding and perception of the world. Consistent with empiricism, it also stands in the opposition to all knowledge can be obtained through reasoning and deduction. Second, at the level of emotional expression, the poet affirmed that emotion is the force to mobilize the will and lead the action. Just like the school opposed to absolute rationalism, they believe that emotion precedes rationality and is the primary existence. It can be said that in the poem “*Tintern Abbey*”, the content starts from expression of emotion, the whole poem is inspired by the author's feelings, and the author's feeling is born out of emotion. Thirdly, in terms of subject matter and form, it adopts anti-traditional ancient works, which are typical works advocating nature to depict the inner world. The poem do not follow the rigid rules, and the rhythms are smooth, stretching and flexible. It adopts the relatively free rhymes of songs and ballads, and abandons heroic couplet, who ruled English poetry in the 18th century and danced in chains.

Shakespeare once praised man, as cosmic essence, primate of all things. It is the emotion that all primates are proud of, and how can it be completely separated from reason. When absolute rationalism is in its heyday, romanticism challenges it, proclaims the spirit of humanism. It praises human passion and delicate emotions, tolerates private desires, respects individuality, and liberates human nature from the shackles of absolute rationalism. Re-read the Romantic Period's classic works, and feel the power of striving for goodness in them, which is by no means weaker than pure rational preaching. Appreciate the spark of literary masters' inspiration, and the brilliance is no less than the shining stars we look up at in the dark.

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A Study of Screenshot Media in the Light of Paul Levinson's Media Evolution Theory

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Abstract

Among the many new media technologies, screenshot technology plays an indispensable role, though it is insignificant. Screenshot communication developed by screenshot technology has become the main way to trigger social events and set off social opinions. The function of screenshot images is a rational choice of human beings. Screenshots and screenshot images are the compensation for the defects and deficiencies of the first media, compensating for the cumbersome procedure of generating photographic images, the inability to solidify network information, the lack of facsimile evidence, as well as the inability to ensure the permanent preservation of such defects. The "unintended consequences" of the medium of screenshots and their dissemination are the inevitable manifestation of the negative effects of their functioning, which provides room for subsequent media evolution.

Keywords

Paul levinson, Screencast communication, Media evolution, Compensatory functions

Paul Levinson's macroscopic examination of media history in 1979 corroborated the humanising tendencies in media evolution. According to Levinson, media evolution is the result of continuous selection under the role of human rationality, and media evolution must be suitable for the physiological characteristics of human information dissemination. Screenshots, screenshot pictures and their dissemination are the inevitable products of the development needs of human society and the iterative evolution of media technology to a certain stage. The progress of media technology has created technical conditions for screenshots, screenshot pictures and their dissemination, and the iteration of media has also created a material basis for compensating for the deficiencies of the previous media, and adapting to the needs of human nature is the environmental driving force for the continuous evolution of media. The rise of social media has provided rich materials and a large-scale dissemination environment for screenshots. Face-to-face



communication is gradually replaced by digital communication in the cloud, and private, you-know-what conversations are transformed into digital traces that can be retained - screenshot pictures - and widely shared in the process of interpersonal communication and mass communication, affecting the daily interaction and life of people. people's daily interaction life.

1. Motivations for the Rise of Cross-cutting Communication in Social Interactions

The current society has been baptised by a deep mediaization. From "everything is mediated" to "mediation of everything", from "the fourth modernisation" to "the fifth modernisation". From "the fourth modernisation" to "the fifth modernisation", the social structure and social interaction of human beings are undergoing profound changes. In the age of information technology, the dissemination and preservation of information is unprecedentedly convenient, but the variety and complexity of all kinds of information puts forward a great test of people's information processing ability and information selection ability. The technical gene of screenshot, i.e., fixing the screen and retaining information, plays out a new availability in the current era, responding to the profound needs of people's information mediatisation.

1.1 Textual Visualisation Echoes Social Practice

According to Levinson, any kind of media, especially the new media, is a new step forward in the direction of human nature compared with the old media. [1] In the current digital environment, people are wrapped by all kinds of screens, the screen has become the intermediary between the real life world and the network world, from this point of view, mankind has entered the "screen era" is not too much. Screenshot is the "screen era" in the set of photography, video, photocopying, fax and other functions in one of the media technology. Compared to photography and video, it can break through the size of the physical size of the screen for long screenshots, screen recording (able to record the sound inside and outside the screen system); compared to photocopying, faxing, screenshots are a kind of further editing, modification of "meta-material". Whether it is the technical function or the resultant characteristics, the screenshot is more suitable for the human operation needs in the screen era.

The most essential feature of screenshot images is textual pictorialisation. The development of online social interaction can be understood from two perspectives: firstly, the textualisation of spoken language, and secondly, the pictorialisation of text. On the one hand, at the beginning of the emergence of social media platforms as an infrastructure connecting individuals to social life, online social interaction gradually replaced face-to-face communication, in which non-verbal symbols were filtered and spoken communication was replaced by large passages of text, thus textualising spoken content. The benefit of this change is that social content can be copied, edited and forwarded. On the other hand, the instantaneous capture of mobile interfaces by screenshots and the convenience of the storage process allow for the availability of "text visualisation". The



advantage of text visualisation is that it can provide a "non-polluted" representation of the screen content, which is more complete and complete than reproduced text. Screenshots are embedded in the process of social practice with the representation of "textual pictorialisation", and people's high-frequency and multi-scenario use of screenshot technology makes the social function of screenshots gradually overtake the technological function and occupy a dominant position, and the dissemination of screenshots has become a new way of information exchange, which subconsciously affects and shapes people's habits of media use and expression. and expression habits of people.

1.2 Social Claims to Maintain Interpersonal Relationships

With the emergence of the Internet, young people have begun to form new cultural spheres based on common interests and have been given new identities. "Circles" have become the "source of fun" for some young people who are addicted to them. "Online social cow, offline social fear" has become a realistic sketch of the Internet era. Emotional costs are lower online than offline, and relationships are more likely to change and flow when there is little emotional connection. This is due to the fact that the structure of interpersonal relationships in Chinese society has undergone a shift from emotional to rational. According to Zhou, our agrarian society is one in which ties are based on kinship, blood and geography. Ties and connections promote solidarity and co-operation among people. [2]In the industrial age of commodities and market economy, the rational quadrant of individual moral consumerism gradually disintegrated the interests of the community, leading to indifference and loneliness of individuals and interpersonal relationships. While agrarian societies were aggregates of "organic solidarity", the emotional ties of industrial societies have thinned, and without an emotional glue, spiritual communication and empathy cannot be achieved. When online social networking filters contextual cues such as expressions and body parts, interpersonal relationship maintenance faces greater difficulty and crisis. It is undeniable that screenshots have a reinforcing effect on the interpersonal communication process and interpersonal relationship building. Compared with simple copying of text, screenshot communication firstly avoids the reading pressure brought by information defects and optimises the process of information transmission; secondly, it changes the monotonous way of information dissemination and makes the communication between people richer and more interesting; and lastly, the sharing of screenshots is actually the process of establishing contact with others, which can quickly shorten the social distance and establish emotional connections.

2. Functional Compensation for Social Interaction in Screenshot Communication

As a symptom of structural change in society, a new technology and its accompanying patterns of social interaction shape people's social lives and concrete practices. According to Paul Levinson, the process of media evolution can be seen as a "compensatory measure" of later media for earlier



media, which responds to human motives and purposes: firstly, to satisfy cravings and fantasies; secondly, to make up for what has been lost, and at the same time. Comparing online and offline communication, some researchers have proposed the "social compensation hypothesis", which suggests that online communication compensates for the lack of offline communication, and that it originates from, but is not limited to, compensating for social relationships. [3]The form of human interaction has evolved from face-to-face real-life interactions, mediated by means of letters and telephone calls, to computer-mediated online interactions. Screenshot communication plays a role in this process, reducing the cost of interaction, retaining interaction assets, restoring the experience of interaction, and spanning the time and space of interaction to achieve compensation for the traditional mode of social interaction, effectively relieving the individual's social pressure, and even generating an effect beyond interpersonal communication. Through the collection and collation of empirical materials on the use scenarios of screenshot communication, it is possible to get a glimpse of the social function of screenshot communication and the realistic path of screenshot communication in facilitating people's social communication life.

Retention of Social Assets for Evidentiary Purposes

Traditional face-to-face communication is often in a state of "heaven knows, earth knows, you know and I know", and even if someone has the ulterior motive to tell others about the content of the dialogue, it is often difficult to convey the original content of the dialogue in its original form and reproduce the context of the conversation. The development of media devices such as telephones and televisions has transformed spoken communication into stored, recordable voice or video, but the information is often fleeting, and the preservation of the content still requires the use of another device or system. This is not the case with screenshots, which can have the effect of "preserving the moment". Specifically, the screenshot picture is to make up for the network information form, both to make up for the indirect discursive communication of people with text symbols, with proof of the significance of the form of information, to give a person a "picture has the truth" sense of witness; to make up for the network of digital information may be deleted at any time (including the publisher of the deletion of their own, withdrawn within a specific period of time, etc.), Lack of preservation of the defects; also make up for similar to carry text symbols visual media - newspapers and magazines printed information can not be conveniently spread in cyberspace at will defects. "Surviving" screenshots can be a psychological asset for the person concerned, something that repeats itself in past experiences and precipitates certainty, a success story that can be mobilised to reassure oneself in a relatively bad situation.[4]

In the digital age, people are so accustomed to the act of taking screenshots that, accordingly, screenshot images have become personal digital traces. Screenshots preserve the assets of an interaction that, on the one hand, serves to pacify the heart and confirm the evidence, and, on the other hand, allows the digital traces of an individual to be "immortalised" on the Internet. For thousands of years, people's pursuit of memory has reached its peak in today's digital age. Some scholars have proposed the "right to be forgotten" in the hope of achieving a balance between



memory and forgetting in the digital age, so that individuals can be in a relatively comfortable state of not being offended.[5]

2.2 Restore the Social Experience and Create Physical Presence

Levinson's theory of media evolution highlights the power of human rationality as a subject. We see that this power of reason is not only reflected in the choice of this or that medium, but also in the way of implementing and using a certain media technology. The layout of the dialogue interface on social platforms simulates the presence of both parties, and compared to simply copying the text of the dialogue and forwarding it, the screenshot can reproduce the context and rhythm of the conversation in a pictorial way, so that the recipient of the information can get the experience of being present as if they were the parties involved. The information carried by the screenshot image is not only the content of the conversation, but also the behaviour, emotion and relationship between people and groups, and the context of the conversation is implied.

In addition, Chinese society is in a period of transition from strong to weak relationships, and the development of online social networking has led to a tendency for people's relationship networks to become wider and more detached. The use of screenshots actually shortens the distance between people, prompting them to establish connections and a return to the feeling of intimacy in the interaction experience. Screenshots are often accompanied by sharing, in WeChat, after taking a screenshot and clicking on the plus sign, the prompt "You may want to send a photo" will appear. Individuals have a demand for self-expression, and screenshots provide an opportunity for interaction. Most people share screenshots for fun, and screenshots with humour and gossip have a better chance of spreading to small groups and being used to strengthen in-group bonds. Gossiping about bosses and colleagues is a common topic in the practice of screenshots based on sharing motives, and it is a casual topic of conversation with their friends. To avoid the trouble caused by information diffusion, such information tends to appear only in the intimate circle. In the face of the complexity of daily conversations in daily life, screenshots achieve the capture of specific contexts, retaining the "daily" and "special" whispers, and individuals will inject attachment to the product of the screenshot, thus deepening the sense of identification with the community and strengthening the interaction experience. experience.

3. Norms for the Dissemination of Screenshots in Social Interactions

It is undeniable that the creation and development of screen-shot technology has enriched and changed the process of human understanding and creativity, as well as people's habits of social interaction, but while it has brought convenience to mankind, it has also brought about a number of crises. Since the development of screenshot technology, banning its use is against the law of technological development and progress, and is certainly not desirable. Some scholars have started from the basic connotation of social control of technology and pioneered the use of game theory to study the general law of social control of technology.



3.1 Adding Screenshot-related Tips

The function of restricting screenshots refers to the restriction of screenshots when the intercepted content involves privacy, a large number of screenshots in a short period of time, or the network environment is at risk. For example, Zhihu provides users with the option of "All rights reserved, reproduction prohibited", when users answer questions by ticking the box of "No reproduction without permission", the content cannot be copied; when users answer questions by ticking the box of "Author's rights reserved", others need to contact the author in advance for reproduction or other uses. Retain the rights of the author" when the user answered the question ticked ", others reproduced or other uses need to communicate with the author in advance, or constitute copyright infringement. Similarly, Baidu Wikipedia, a content production platform, has also put forward the initiative to prohibit copying. Knowledge payment is a general trend, which is conducive to safeguarding the basic rights of content producers. Referring to the initiative of "banning copying", it can be inferred that the function of "banning screenshots" can be used in different scenarios. Such an initiative can be extended to social media platforms, of course, in the actual operation of the process will meet certain difficulties, such as difficult to define the privacy of content, the use of a short period of time to take a screenshot and so on, this operation can be to a certain extent to reduce the risk of privacy leakage of the user, but it will also be for the users who have a real need to bring some trouble.

Screenshot risk tips can be used in a variety of ways, either by popping up a risk tip pop-up window when people take a screenshot, prompting people to think about it, or by setting up screenshot risk tip advertisement interfaces all year round in social media such as WeChat and Weibo. Between May and August 2017, Zhu Moumou of Ant Gold Services illegally acquired the personal and job information of Ali and Ant's employees (including outsourced ones) from Nail by means of screenshots More than 80,000 items, a serious violation of the Code of Business Conduct, and was investigated by the public security authorities for the crime of leaking public information. In order to deal with the problem of enterprise privacy content leakage, China Enterprise Shield DSC developed a desktop intelligent management system to provide fine and intelligent screenshot risk tips. This can be extrapolated to social media platforms, the risk of irregular tips may make "careful screenshot" become the potential logic of people in the cloud social life process.

3.2 Re-establishing the Online Social Contract

The spirit of contract is the mainstream spirit of modern civilised society, including the spirit of contractual equality, contractual freedom, contractual compliance and contractual relief. By examining the contractual instruments that have survived through the ages, we find that the factors that guarantee the fulfilment of the contract are reflected in the spirit of contract and the tradition of contract in China. From the text of the contract, the participation of guarantors, intermediaries, witnesses and other roles is precisely based on the mutual trust of personalities in the social



network of ancient Chinese acquaintances and the ethical relationship of kinship, which has a strong humanistic colour. When the trusting relationship of private social networks entered into profit-driven business transactions, the kinship relationship was involved in the process of contract making through signatures and pledges, and such ethical constraints became one of the factors guaranteeing the fulfilment of the contract. In a nutshell, the spirit of contract has existed in people's social relationship networks since ancient times. Before the emergence of the Internet, dialogue between people remained more in the state of "heaven knows, earth knows, you know and I know", and keeping private conversations confidential and reducing leakage became a self-evident contract between people.

The online social contract needs to be rebuilt. In new media communication, as people are both the disseminators and receivers of information, participants become part of the communication relationship and are bound by a certain contract. [6]On the one hand, the subject should try to avoid spreading screenshots of chats with others privately, and if necessary, should obtain the consent of the other party before spreading; on the other hand, the subject should have a certain spirit of questioning and awareness of discernment, and should not absorb screenshots circulating on social platforms without discernment.

The development of things has its exceptions - "unintended consequences". Levinson points out that media evolution is a rationalised choice of human beings, but behind this rationalisation there is often a part that is detached from reason, reflecting the dehumanised side of media evolution. The medium of screenshots is no exception to the rule. Contrary to the original intention of the inventor, screenshot technology is designed to solidify the intercepted screen information for preservation and dissemination. Unexpectedly, the screenshot image corresponds not only to the information on the screen interface, but in some cases further to the state of being of the subject of the screenshot. In other words, the screenshot is of the screen, but the information it represents extends beyond the screen. Despite some "unintended consequences", the medium of screenshot still brings us a lot of convenience in the acquisition and use of information, as long as we recognise and face up to its negative effects, and eliminate them in a targeted manner, we can avoid and reduce their negative effects. Levinson fully valued and recognised the power of human rationality, and emphasised that the optimistic attitude of people controlling the evolution of the media gave us such confidence. It is believed that the subsequent evolutionary media can overcome and make up for the "unintended consequences" of the screenshot media, and develop in a direction conducive to the human needs of mankind.

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Exploring the Research and Teaching of Chinese Contemporary Literature under "A broad conception of literature"^①

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Abstract

The proposal of "A broad conception of literature" has brought vitality to the research and teaching of Chinese modern and contemporary literature, which represents a new paradigm change in the study of literature in the socio-cultural context since the 1990s, and puts the text into the social, historical, geographic, and cultural perspective. It puts the text into the perspective of society, history, geography, culture and so on, highlighting the interdisciplinary quality of literary research. Teaching reforms under "A broad conception of literature" include: continuing to adhere to the basic concept of "literature is humanistic" in a consumerised environment, advocating the integration of disciplines, and teaching according to students' artistic qualities. Innovation, in the era of pictorialisation, the study of film and television, dramatisation of literature, and internet literature is appropriately tilted. "A broad conception of literature" is an innovative approach to the study and teaching of contemporary Chinese literature.

Keywords

A broad conception of literature, Study of modern and contemporary Chinese literature, Teaching reforms

Literature in the broad sense " first appeared in Xie Wuliang's "History of Chinese Literature" in 1918, talking about the concept of "miscellaneous literature" in ancient China. In the field of

^① [Funded by] This paper is one of the stage results of Shandong University of Science and Technology's 2024 Famous Schools Further Training Assistant Course and 2021 Graduate Education Teaching Reform Research Project.



modern and contemporary Chinese literature, Yang Yi is the one who explicitly put forward "A broad conception of literature", which puts literature into the perspective of society, history, geography and nationality. Under the vision of A broad conception of literature, literary works are not the only research centre, but the period, social and regional nature of literature have become the important contents of literary research, and A broad conception of literature also focuses on the cross-fertilisation of literature with other arts (film, music, painting, etc.). A broad conception of literature has brought about profound changes and impacts on the research and teaching of Chinese modern and contemporary literature.

1.Changes in the Research Methods of Contemporary Chinese Literature

Since the founding of the People's Republic of China, literature and art have been subjected to strong political constraints, resulting in the integration of literature and politics, which is manifested both in the field of production, dissemination, and acceptance of literature, as well as in the content and form of literary works, all of which are subject to the depth of ideological intervention, and the study of literature is often approached from the point of view of its political attributes and class attributes, which was later called by some scholars as the study of vulgate sociology.

Since the new period, in the context of reform and opening up, literature has become a weapon of intellectual enlightenment, reflection and criticism of extreme leftist politics, and advocacy of ideological emancipation, and writers have become the spokespersons of the society; in the mid-eighties, literature quickly stepped out of the status of spokespersons, unloaded the burden of social responsibility, and returned to the essence of literature. Literature since the 1980s has been a powerful counterpoise to the literature of the 1950s and 1970s, and it advocates a purely literary path of study, which is a necessary path to get rid of the entanglement between literature and politics, and return to the theme of human nature, or the "world of the heart".

Since the 1990s, under the background of market economy, literature has "lost its sensational effect" and gradually moved from the centre to the periphery, and the division of literature has become more and more obvious, with the emergence of the main theme literature, popular literature and pure literature. Pure literature was washed away by the tide of marketisation, which led to Jia Pingwa's "Waste City", Ge Hongbing's eulogy for new literature, and the suicides of poets such as Hai Zi and Chang Yao. The general public increasingly indulged in recreational literature, and then came the powerful phenomenon of Internet literature. Against this background, literary studies were bound to adjust to changes in society, and traditional textual studies faced great challenges, with the emergence of new research methods and paths in literary studies, such as "A broad conception of literature" by Yang Yi, Liu Yong, and Li Yi, and hermeneutics by Zhang Jiang, Shen Weiwei, and Huang Fayou. The historical research of Shen Weiwei and Huang Fayou, and the spatial narrative research of Long Diyong and Fu Yuanfeng, etc. Although these researches have different points of view, they are not the only ones. Although these studies have different perspectives, they are all interdisciplinary and cross-cultural in nature.

2.A Broad Conception of Literature" in the Study of Chinese Modern and Contemporary Literature



"A broad conception of literature" has, to a certain extent, broken the boundaries of literature and broadened the scope of its study. Yang Yi bridged modern and ancient Chinese literature and wrote *History of Modern Chinese Novels* and *History of Classical Chinese Novels*. In addition, he advocated the study of ethnic minority literature and put forward the idea of "vitality at the edge". In A broad conception of literature, he proposed that A broad conception of literature is "to return to the diversity of literature, to the intermixing of modernity, and to the integrity of China", which has not been included in the history of literature. A broad conception of literature is "to return to the diversity of literature, to the intermixing of modernity, and to the completeness of China", and that popular novels, literary poems, operas, and ethnic minority literatures, which have not been included in the mainstream of the history of literature, should become the scope of the study of modern Chinese literature.^[1]

"A broad conception of literature" focuses on historical research. Li Yi proposes, "'A broad conception of literature' requires 'a broad conception of historical materials', which requires restoring the historical scene of modern literature and accommodating various modern and non-modern literary phenomena in the objective space of the Republic of China, which is called 'discovering historical materials in the Republic of China'. To accommodate various modern and non-modern literary phenomena is called 'discovering historical materials in the Republic of China'. This is both an endeavour to break through the fog of history and a consideration for the preservation of historical documents." ^[2]Li Yi believes that Lu Xun's miscellaneous essays, the continuation of Wu Mi's diary, and Bajin's late-life essays in the "Recollections" are representative of "great literature" writing, and that only by paying attention to historical materials can we truly achieve a broad conception of literature research.

From the "textual view" towards "A broad conception of literature". The "textual view" is a research method proposed in the 1980s, which goes deep into the text and focuses on close reading. However, being confined to the study of texts will lead to a narrow vision. Literature has always been a reflection of the times and society, and is linked to history, society and culture. In the West, the new forms of criticism of the 1920s were also quickly replaced by the cultural studies of the 1950s and 1960s. The rise of cultural studies in China in the 1990s also indicates that the internal study of literature is moving towards external study. Liu Yong proposed the "Great Beijing School" of literature, which is "rooted in the thousand-year historical lineage of Beijing-Tianjin-Hebei, focusing on the historical transmission of Yan-Zhao culture, focusing on the long history of the canal civilisation, and looking at the cultural synergy of the three places of Beijing-Tianjin-Hebei, which are interdependent." ^[3] It is a strategy of "A Beijing-Tianjin-Hebei synergistic development," and is "a new form of cultural research. , reflecting the strategy of Beijing-Tianjin-Hebei synergistic development, is a regional research path under "A broad conception of literature".

3.Reform of the Teaching of Modern and Contemporary Chinese Literature Under "A Broad Conception of Literature".

The reform of the teaching of Chinese modern and contemporary literature under "A broad conception of literature" can be carried out in the following aspects:

Firstly, in the era of consumerisation, we should continue to insist on the concept of "literature as anthropology". In the era of consumerisation and marketisation, literature in the eyes of the



general public is a useless study and a pastime, and this misinterpretation is a great dissolution of the values of society as a whole. Literature is never a closed study, not a pastime, it leads to the society, to human nature, to emotion, to ethics, to culture, A broad conception of literature under the teaching of Chinese modern and contemporary literature is based on the cultivation of love, social commitment, and human nature integration teaching. A broad conception of literature, the teaching of contemporary Chinese literature is based on the cultivation of love, social commitment and the integration of human nature. The teaching of contemporary literature should fully carry forward the humanistic character of literature to feel for people, to culture people and to educate people with literature. Such as Bajin said, "I would like to have bread in every mouth, every family has a home, every child is educated, and every person's wisdom has the opportunity to develop." This is the ambition that Bakin set up when he was a teenager, and it is also the ideal that he insisted on all his life. Looking at his life and his works in this light, one will understand why he fled from the landlord's house that allowed him to be clothed and fed, and what he hated was never the individual or the family, but the irrational and unsound social system. A broad conception of literature, which is based on the historical material and has the concept of literature with humanistic concern, links humanistic concern with social morality and righteousness. It links the pursuit of truth, goodness and beauty with the direction of historical development, and is the basis for shaping and forming human character, character and even personality.

Secondly, the teachers are integrated in their knowledge and practice A broad conception of literature teaching. Traditionally, the teaching of history of literature is divided into sections, with ancient literature and modern and contemporary literature being taught by different teachers of specialised subjects. Ancient literature and contemporary literature are taught by different teachers in different specialised courses. Although such a division is conducive to teachers' in-depth study of a certain period of time, it is not conducive to the formation of a macroscopic vision of the history of literature. Teachers engaged in modern and contemporary literature may not know much about ancient poetics and narratology, and they may not be able to go deeper into the Western literary theories. True literature is not divided into time periods. In A broad conception of literature, we see that Yang Yi has connected ancient literature with modern and contemporary literature. He has entered the field of classical novels and ancient poetics from the study of modern and contemporary literature, and then dabbled in the study of Confucius and Mencius, Laozhuang, Mo and Han, Sun Tzu's Art of War, Lü's Spring and Autumn Annals, as well as the Qunjing, Qin and Han literature, and the unearthed simplicity of silk, and has made a restoration of his life and interpretations of them. He also researched minority literature such as The Legend of King Gesar, and was the pioneer of literary geography. Other scholars who have also integrated modern and ancient literature with contemporary literature include Chen Pingyuan and Xia Xiaohong, and Zhang Qinghua, who has integrated contemporary Chinese literature with Western modernism and postmodernism. This has inspired teachers of modern and contemporary literature to break through the barriers of their disciplines and to integrate ancient and modern Chinese and foreign literature as much as possible, such as the integration of modern literature with modern literature, modern literature with contemporary literature, and Chinese literature with world literature.

Thirdly, teaching is tailored to students' literary and artistic qualities. Focusing on the text, but not limited to the text, the teaching will fully mobilise students' interest in literature and painting, literature and music, literature and drama, literature and film and so on. Nowadays, students have high artistic qualities, such as painting, music, theatre and other talents, in a broad conception of



literature, modern and contemporary literature teaching can fully mobilise students' artistic talents, so that they can fully participate in the creative reading and writing of the text. For example, Shen Congwen's novels are full of the rhythm of poetry, a stroll of emotions, or gentle and slow, or passionate and inner, or a storm wrinkled and slowly smoothed out, if students who like music are mobilised and allowed to recite to music according to the text. Or, if the teacher mobilises students to make drawings according to the text *Border Town*, so that they can draw what Xiangxi looks like in their dreams, the landscape, the small towns, the personnel, the customs and so on, I think it will also be a happy thing to do. If some students are interested in theatre, the classics of modern and contemporary literature will also provide them with creative resources. They can practice, for example, rehearsing a drama based on *Thunderstorm*, fully feeling the psychological activities of the characters in the play, expressing their deep emotions about their tragic fate, and giving full play to their acting talents as well as their linguistic talents. They can also continue or rewrite according to contemporary classic texts, giving full play to students' writing talents, such as writing *Zijun's Diary* according to Lu Xun's *The Hurtful Death*, and continuing the ending of *Border Town*, which are all creative activities under the broad conception of literature.

Fourthly, in the age of pictorialisation, teachers change their conception and pay attention to the changes in the medium of literature, forming a broad conception of literature under the innovation of teaching. As Baudrillard said, the development of "mimesis" has changed the way people know the world, i.e., it is no longer centred on the traditional reading of texts, but on the visualisation of images and films. Teaching reforms adapted to the age of pictorialisation include the appropriate introduction of film and television literary studies, theatre studies, Internet literary studies, etc., into teaching, and attempts can be made to allow students to personally adapt scripts and create works.

Throughout contemporary Chinese literature, we can see that the phenomenon of film and television adaptation of writers' works is extremely common. Mo Yan's *Red Sorghum*, Yu Hua's *Alive*, Chen Zhongshi's *White Deer Plains*, Lu Yao's *Ordinary World and Life*, Liang Xiaosheng's *The World of People*, Zhao Defa's *The Sea of the Scripture Mountains*, Jin Yucheng's *Flourishing Flowers*, and Li Juan's *My Altay* have been adapted into film and television, and these adaptations not only show the artistic value of literature, but also reflect the cultural characteristics of contemporary society and the aesthetic interests of the audience. These adaptations not only show the artistic value of literature, but also reflect the cultural characteristics of contemporary society and the aesthetic interests of the audience.

In teaching, we can try to guide students to stand in the perspective of critics and make comparisons between classic works and their film and television adaptations. For example, the famous writer Zhao Defa's novel *Jing Shan Hai* was later adapted into a TV series *Jing Shan Ji Hai*, I asked students to compare the novel with the TV series, and to see the differences between the two in terms of theme, characters, style, etc. Students found that compared with the novel, the TV series had these changes: strengthening the background of rural revitalisation, highlighting the "characters". The students found that compared with the novel, the TV series had these changes: strengthening the background of rural revitalisation, highlighting the main line of character "growth"; changing some of the characters' personalities and images, making them closer to the main theme, focusing on group portrait, and portraying a rich and three-dimensional image of peasants; and shifting from imaginative literary language to plain and authentic visual language.



This kind of case study teaching is a vivid and unforgettable experience for students. In short, "A broad conception of literature" is a research paradigm that expands from the inside out. It puts literature in the macro context of society, history and culture, establishes a holistic knowledge of the times, society and history, focuses on multidisciplinary integration in teaching practice, and uses a variety of teaching methods to stimulate students' interests and develop their talents, which is an innovative research and teaching method.

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A journal archived in Dječija biblioteka Istočno Sarajevo, BiH

A journal indexed in BiH (The National Bibliography)

A leading journal in social science research

Intercultural Communication

Social Science Edition

Founded in 2020, Quarterly

Division in Charge: East Europe-China Audiovisual Translation and Cultural Communication Association (ECATCCA)

Editing and Publishing: Journal of Intercultural Communication (Social science edition) Editorial Department

Address: Dječija biblioteka Istočno Sarajevo, Spasovdanska 19

Zip: 71123

Telephone: 066039179 (BiH) 15264386539 (China)

E-mail: journal2020@163.com

Website: <http://yingshixiehui.sdut1.com/>

Scope of Issuance: Public issuance at home and abroad

ISSN: 2744-2551

ISO: 3297