

# A Psychological Research of Chinese Traditional Calligraphy on the Cultural Identity of Contemporary College Students

Zhensheng Wang

Department of Fine Arts, College of Humanities and Arts, Xinjiang University of Political Science and Law, Tumushuke 832003, China.

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**Abstract:** Based on the psychological research of traditional calligraphy on contemporary college students' Cultural identity, traditional calligraphy is the calligraphy custom of the ancients and an important part of the social life of ancient calligraphy. The ancients' psychological activities in calligraphy creation are completely the same, and what they worship is heaven, earth and people, which is completely different from the secular psychology of contemporary college students. Vigorously promoting the excellent traditional calligraphy of the Chinese nation will enhance and consolidate the sense of community for the Chinese nation, and will greatly boost the realization of the Chinese dream of national rejuvenation. In the new era, it is of great significance to vigorously promote traditional calligraphy for the psychology of contemporary college students' Cultural identity, so that the majority of college students can establish the ideology of Chinese civilization, so that the psychology of college students can accept the baptism of traditional Chinese calligraphy, so that Chinese civilization plays a major role in the psychological construction of contemporary universities. This paper attempts to carry out several researches based on the psychological research of traditional calligraphy on contemporary college students' Cultural identity, like visiting case analysis, data legend and other forms, and finally studies the psychological role and meaning of traditional calligraphy on contemporary college students' Cultural identity.

**Keywords:** Traditional Calligraphy; New Era; College Students; Cultural Identity; Psychological Research

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## 1. Historical Origin of Traditional Chinese Calligraphy

This paper will mainly focus on the psychological research on the Cultural identity of contemporary college students based on traditional calligraphy. In the long history of Chinese art, calligraphy carries the historical rise and fall track of each development stage of history. In the developing process of art, the inheritance and development of calligraphy make us an important path to inherit Chinese traditional calligraphy. It is an important part of contemporary college students' return to traditional Chinese culture education to make a psychological research based on traditional calligraphy on contemporary college students' Cultural identity. The ancient people's psychology is gentle, natural and harmonious, which can reflect the psychological activities of the ancient calligraphers. At present, negative social thoughts have a certain impact on the psychological health and personality orientation of contemporary college students, which further demonstrates the elegance of ancient minds, their indifference to fame and fortune, and their patriotism, which have become indispensable spiritual nourishment and psychological inheritance for modern college students.

Calligraphy is a powerful tool for the exchange and integration of various ethnic groups in history. Roland fragments, Loulan fragments, bamboo slips fragments, Stele Forest Museum, etc. are all sufficient to highlight the charm of traditional calligraphy. Traditional calligraphy is a treasure of China, the accumulation of five thousand years of calligraphy development, and the bright star of the long river of Chinese civilization. Traditional calligraphy is the quintessence of China, a major manifestation of the inheritance and promotion of the Chinese nation in the new era, and a powerful attempt to educate traditional Chinese culture and traditional psychology in modern society.

## 2. The Historical Context of Calligraphy and the Psychology of Calligraphers

Traditional Chinese calligraphy is a unique form of writing in China and countries deeply influenced and influenced by traditional culture and historical inheritance. From the formation of six types of fonts, including oracle bone script, seal script, li script, regular script, xing script, and cao script, throughout the development of world calligraphy, traditional Chinese calligraphy is the only model of world calligraphy, as the formation of fonts and historical development are in a continuous line. Calligraphy in a broad sense refers to the artistic expression of the beauty of writing. It can also be said that calligraphy is a work of art that is written according to the characteristics and

meanings of the text, stroke, structure, and organization, making it a rich aesthetic. Calligraphy is often characterized by the unique artistic expression of the Han ethnic group, and is also known as "silent poetry, intangible dance, pictureless painting, and silent music".

In December 2018, the Ministry of Education of the China announced the list of Chinese excellent traditional calligraphy inheritance bases. Shaoxing University in Zhejiang is famous for its calligraphy alone. The psychology of ancient people in creating calligraphy art is completely different from today's social economy. The psychological characteristics of calligraphy aesthetic are determined by the psychological characteristics of calligraphy art creation. People with universal consciousness, consciousness of life image, and practical experience in calligraphy with a sense of life can appreciate the inherent beauty of Chinese calligraphy well. The beauty generated in the writing of other letters and characters is completely different from the aesthetic psychological feelings of Chinese calligraphy. The ideological realm of the unity of heaven, earth, and man is an eternal psychological activity situation of ancient people. Traditional calligraphy art is a multi-dimensional, multi-angle, and three-dimensional network system structure. It is precisely these hierarchical and lateral characteristics that constitute the uniqueness of traditional Chinese calligraphy. Therefore, it has a positive impact on calligraphy creation, appreciation psychology, and the characteristics of appreciation activities. On April 29, 2021, the Ministry of Education established the Calligraphy Education and Teaching Guidance Committee. Calligraphy education in higher education institutions has since become one of the categories of disciplinary and professional construction of the Ministry of Education. The creation of calligraphy as a separate discipline is a vivid interpretation of cultural confidence. Below is a summary of the formation and historical context of traditional calligraphy. If there are any objections or explanations should be done, please understand.

The development of Chinese traditional calligraphy and the formation of Chinese history come down in one continuous line. It can be roughly divided into the prehistoric period, that is, the earliest rudiments of characters such as oracle bone inscriptions. In the Qin Shi Huang period, the words of each country were unified to form a unified social pattern, and so were the words, which laid the foundation for the formation and development of calligraphy art. In the Han Dynasty, calligraphy achieved tremendous development. In the early Han Dynasty, small seal script was mainly used, but with the development of Han calligraphy, a new form of script, Lishu, was formed. In the Wei and Jin dynasties, the development of calligraphy entered a golden period, and calligraphy schools represented by the two kings gradually formed. At this time, the world-renowned top running script "Preface to the Orchid Pavilion" appeared. The development of calligraphy in the Jin Dynasty was a peak in the development of ancient Chinese calligraphy, and calligraphy in the Eastern Jin Dynasty was the pinnacle of this peak. Chinese traditional calligraphy has thus reached a peak, promoting its development and standing among the world's ethnic groups. During the Sui and Tang dynasties, politics, economy, and culture achieved rapid development, forming a period of great development and prosperity for traditional Chinese calligraphy. Calligraphy also reached its peak in the Sui and Tang dynasties. A group of epoch-making calligraphers such as Ouyang Xun, Liu Gongquan and Yan Zhenqing emerged, ushering in a new world for the development of traditional Chinese calligraphy in subsequent dynasties. During the Song Dynasty, calligraphy focused on artistic conception, pursuing the beauty of artistic expression, and organically integrating brushwork with ink artistic conception, achieving a perfect unity of form and artistic conception in works. The calligraphy of the Song Dynasty also emphasized the brushwork. At this time, Kai script, Xing script, Cao script, and Li script all had unique stroke characteristics and overall structural characteristics. The calligraphy of the Song Dynasty was also a pioneering era, adding fuel to the flames on the basis of the previous dynasty. The calligraphy of the Song Dynasty was also a great integrator and pioneer. Zhao Mengfu was also a great calligrapher in the late Song and early Yuan dynasties, creating a new trend in Xingkai calligraphy. The calligraphy of the Ming Dynasty was also innovative, and the literati painting style was also greatly reflected in calligraphy. Dong Qichang was the great integrator at this time, and Wen Zhengming and other art sages also blazed a new trail for the development of calligraphy at this time. The Qing Dynasty was the period of accumulation of calligraphy, during which people confirmed the existence of seal script. The study of calligraphy covered various categories of seal script and was the last dynasty in ancient history, but its contribution to calligraphy was still enormous. Other styles of calligraphy have also been created on the basis of their predecessors, forming a new trend and becoming a new era of calligraphy accumulation. In the modern and contemporary era, calligraphy art is flourishing and helping to realize the Chinese Dream of the great national rejuvenation as soon as possible. The psychology of modern and contemporary calligraphers, together with the ancients, is to form a calligraphy psychology of "Unity of nature and human, relaxation of yang and misery of yin, and the heart of heaven and earth".

### **3. The Inheritance of Calligraphy Art and the Psychology of Calligraphers**

The inheritance of calligraphy art is to imitate the psychological path of ancient calligraphy learning. First of all, copying is the first step, which is to imitate the artistic conception and psychology of ancient calligraphers. It can be believed that only by studying ancient

methods, there is no other way, and psychological interaction is just that. Today, we are in the world-famous Stele Forest Museum, which is the largest treasure house of ancient calligraphy tablet inscriptions. Walking in the museum, we can gain insight into the psychological context of the ancients, and explore the wisdom and talent of the ancients who have Unity of nature and human. Most of the famous tablet inscriptions we have seen around the world have been printed since then. Due to the need for the protection of tablet inscriptions, many ancient tablet inscriptions also need to be protected, Process images through digital means. It can be seen that Stele Forest Museum is an important place and position for us to look into history and understand the minds of the ancients.

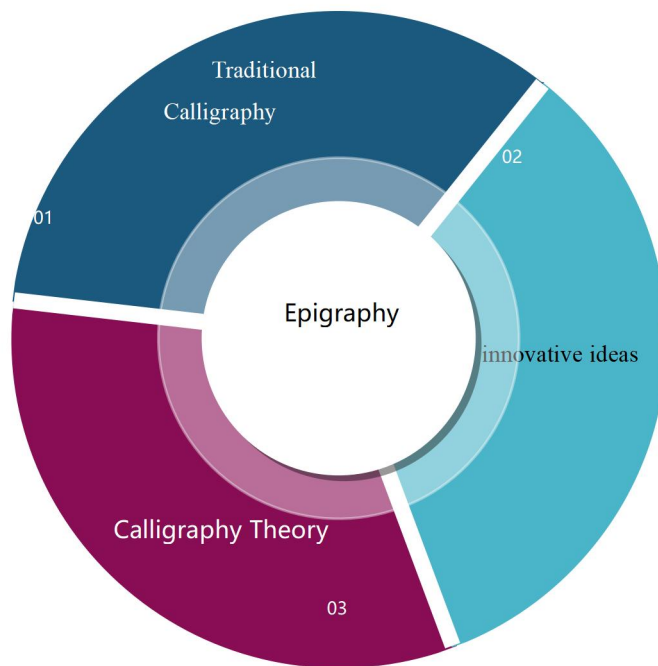


Figure 1: Three larger branches

There are three major branches of the psychology of scholars(Figure 1). Firstly, there are traditional calligraphers, who constitute the three important forces of calligraphy, along with their theoretical and innovative concepts. Most people who study calligraphy according to traditional calligraphy have a basic grasp of the strokes and application abilities of calligraphy; Most of the calligraphers who followed the ancient calligraphy theory have moved towards theoretical research and become experts in calligraphy criticism; According to the innovative concept of modern art, 9% of people who study calligraphy only focus on innovation, forget about the inheritance of calligraphy, and ultimately form the so-called “Jianghu style”. This is the tragedy of calligraphy and a desecration of calligraphy art. And the calligraphy psychology of these three is completely different, indicating that modern people must follow the right path, follow the right people, choose the right stickers, and build a calligraphy psychology that is connected with the ancients. The construction of the psychology of calligraphy has a positive impact on the construction of the psychology of writers in modern society, and is also one of the important influences of calligraphy in modern society.

In general, the psychology of learners of calligraphy must follow the footsteps of the ancients to explore the ancient and present, and not follow the path of the martial arts world. In modern society, some so-called calligraphers write characters that do not fit into the traditional calligraphy style, which is the martial arts style. These martial arts styles undermine the traditional calligraphy norms. It can be seen that in the field of calligraphy, it is necessary to follow the learning path of imitating, pasting, and entering the mind and heart. The path taken by calligraphers determines the future achievements of calligraphy. Today, the most representative calligraphy figure is Sun Xiaoyun, the chairman of the Chinese Traditional Calligraphers Association, who is a calligrapher who has followed the footsteps of ancient people. His calligraphy journey showcases the charm of ancient calligraphy, which is a major trend in the development of calligraphy today. Contemporary calligraphers and calligraphy enthusiasts have also studied ancient calligraphy, advocating for ancient style to study calligraphy and the psychology of the ancients. Some calligraphy learners use ancient ink stones, antique Xuan paper, antique calligraphy tables and chairs to practice, etc., in order to seek to be close to the psychological activities of the ancients to learn calligraphy, and to study the context and historical imprints of ancient calligraphy. Based on my years of mathematical experience and

lessons learned, do a brief analysis.

A certain shape of point painting must be achieved through the specific movement of tools (brushes, especially the brushstrokes). Calligraphers must work hard and persevere. There are no shortcuts to learning calligraphy, and strokes are the most basic components. Learning calligraphy must steadily advance without shortcuts. This step can promote the construction of a simple and simple mind for calligraphy learners, allowing a normal mindset to emerge in calligraphy learning, laying a guiding foundation for future calligraphy learners to build the psychology and character of traditional calligraphers.

The movement mode of the control tool is operated by the writer, and a certain movement mode of the brush may be approximately completed by several different operations. Learning calligraphy requires thinking, and one can seek guidance from a teacher or self-study. To become a disciple of calligraphy learning, it is best to have someone to guide. If you can find a calligraphy master as your own teacher, you will achieve twice the result of learning calligraphy with half the effort and reduce your exploration time. When looking at a work, think about its structure, form, strokes, force, layout, and other aspects, and how to make it artistic, that is, both beautiful and charming. To achieve this, it requires accumulated observation and experience, and I think this is also the realm I want to reach. On the basis of the infiltration and communication of the psychological activities of calligraphy learners in the previous step, this cloth calligraphy learner deeply touches the psychological activities of the ancients and resonates with their pure calligraphy learning. The inspiration for the later calligraphy style and calligraphy creation is gathered in traditional calligraphy.

The key to operation is the coordination of movements, which is the key to using the pen. Calligraphy should have its own characteristics. Each book learner has their own understanding and insight into the Buddhist scriptures. When calligraphy reaches a relatively high level, we should consider adding our own characteristics, understanding and comprehension of calligraphy, and reflect this idea in calligraphy. To truly achieve not only tangible and beautiful appearance, but also to have a spirit and a perfect form, this is good calligraphy. To complete these steps, one must follow the path of the ancients, follow their simple psychological activities in one go, and let their psychological activities guide the mind of the scholars, breathing and integrating with their psychology on the broad road of calligraphy, ultimately forming their own unique calligraphy psychology.

In summary, calligraphy, as an art under the category of fine arts, requires a lot of energy and effort to learn calligraphy practice and calligraphy theory. The construction of co“Unity of nature and human, relaxation of yang and misery of yin, and the heart of heaven and earth” and the establishment of a calligraphy psychology of heaven, earth, and humanity.

The key to learning calligraphy lies in the imitation of the ancient people’s understanding of the form and rules of writing. It is a basic imitation of the structure of the characters in ancient writing, synchronized with the ancient people, psychological collision and communication with the ancient people in the hall of calligraphy, and in the vast forests and bamboo fields of the ancient people. In the words of Sun Xiaoyun, Chairman of the Chinese Calligraphy Association, if you do not understand the ancient method, you will not be able to get started. It can be seen that posting during the study period is the only way to learn calligraphy. Learning calligraphy requires uncovering the mysteries of the Wei and Jin brushwork from the classic calligraphy of ancient people. The psychology of calligraphy is that we should follow the ancient method and seize the opportunity to move forward. Sun Xiaoyun is the son of a family of calligraphers, and there are digital scholars studying calligraphy at home. His calligraphy works are not publicized, lack individuality, and are full of the vein and rationality of traditional calligraphy. He is a model calligraphy with a solid foundation in modern calligraphy. In fact, in learning modern calligraphy, we must also follow this path and learn the skills of calligraphy along the footsteps of the ancients. Only in this way can we more deeply follow the path of ancient calligraphy sages and spread the crystallization of our national calligraphy in all directions.

#### **4. Carry forward calligraphy art to provide basic guarantee for building the the sense of community for the Chinese nation and establishing traditional Chinese aesthetic psychology**

Calligraphy is the great historical accumulation of the Chinese nation. We should stand on the height of building the the sense of community for the Chinese nation, learn and spread the essence of calligraphy art, let more and more people in the world understand calligraphy, study calligraphy, let calligraphy drive the Chinese traditional calligraphy culture to the world, and promote Chinese calligraphy to become the mainstay of world calligraphy, and urge all calligraphy schools in the world to accept the unique charm of Chinese calligraphy, It provides a foundation for the establishment of traditional Chinese aesthetic psychology. Because the study and creation of calligraphy are all based on the study of ancient methods, the tranquility and comfort of ancient calligraphers are vividly reflected on the paper, and are integrated with the psychology of modern calligraphers. In this way, the psychology of ancient

calligraphers is integrated into the creation and learning of calligraphy. Most of the psychology of calligraphers is close to the ancient people, and they have preferences for ancient literature, ancient moon, and ancient artifacts, which are all reflections of the calligraphers' psychology. In today's society, 87% of the calligrapher community is a fan of ancient Chinese literature, and they are all advocates of ancient Chinese literary style. Learning and creating calligraphy requires us to emulate the psychological activities of the ancients. Only in this way can we achieve mutual integration with the psychology of the ancients in learning and creating calligraphy art. The psychological activities of the ancient calligraphers play an important role in promoting the construction of a healthy mind for today's college students. As China gradually moves towards the center of the world stage, traditional Chinese calligraphy will also demonstrate the effect of nourishing things with culture, accompanied by the strong soft power of national calligraphy. Co construction, co governance, and sharing are also psychological characteristics of ancient social governance. In today's calligraphy, 47% of scholars have established the mentality and concept of co construction, sharing, and co governance that ancient people have inherited to this day. Of course, this concept originated from the primitive tribal atmosphere of human society.

To consolidate the the sense of identity of the Chinese nation, it is essential to infiltrate region with traditional Chinese calligraphy. Improving region with calligraphy is an important strategy of the Party's region policy in new era. Promoting and inheriting the traditional Chinese calligraphy is the basis for building the the sense of identity of the Chinese nation, and the inheritance of traditional calligraphy art is one of the important contents.

This paper carried out several researches based on the psychological research of traditional calligraphy on contemporary college students' Cultural identity, among which seven cases were interviewed and investigated, and four case studies and data legends were carried out in various forms. Finally, the psychological role and significance of traditional calligraphy on contemporary college students' Cultural identity were studied. A scholar of books, whose personality tendencies and cultural values should be closely related to the psychology of ancient scholars and sympathize with their souls. Through the analysis of 11 cases, it can be concluded that: The calligraphy psychology of the ancients is an important bridge for learning calligraphy today. Studying calligraphy is integrated with the psychology of the ancients, and through this integration, one can enter the ancient calligraphy context. The origin of the calligraphy context is the large seal script, such as oracle bone script and gold script, formed during the social civilization of the tribal period. From historical research, seal script, especially the large seal script, was only discovered during the Qing Dynasty, However, from the origin of Da Zhuan script to the evolution and rise and fall of characters in various historical dynasties, it is an important content for us to learn the psychology of ancient calligraphers.

The psychological problems of calligraphers are an important aspect of learning calligraphy. To promote the calligraphy art and build a strong sense of identity of the Chinese nation is the need of the strategy of strengthening the country through culture, the need of calligraphy to run the country, and the need to build a strong sense of identity of the Chinese nation. Combining the Party's region policies and the overall objective of work in relation to region, as well as measures to vigorously promote calligraphy to nourish region, the promotion and inheritance of traditional calligraphy art will contribute to the realization of the Chinese Dream of the great rejuvenation of the Chinese nation. Psychological Research on Contemporary College Students' Cultural identity Based on Traditional Calligraphy, should set a foundation for constantly strengthening Cultural identity, and constantly enhancing cultural self-confidence, constantly promote the psychological value orientation driven by traditional calligraphy, let traditional culture play an important role in the psychological construction of college students in the new era, and inject new vitality into the great development and prosperity of socialist culture.

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