

Analysis on the Innovative Integration Path of Intangible Cultural Heritage Picture Books

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Abstract: Melt media era, intangible picture books form of expression, content, reading and carrying platform have changed, its creation paradigm should respect "child standard", in the form of intangible cultural translation, on the content to do diverse themes, visual forms, multiple carrier transmission, to intangible picture books into new blood, new soul, new growth to children's learning to bring new interest, new results.

Keywords: Original children's picture books; Intangible cultural heritage culture; Innovation and integration

Fund Project: Shaanxi Provincial Art Science Planning Project "Research on Creative Reconstruction and Brand Communication of Cangjie Character Creation under the Perspective of Productive Protection" (No. SY2021014)

The Internet era, children's picture books appear new cross-media reading and other novel ways of reading, which does not change the nature of picture book reading on the mode of transformation. Due to the children's term stage, the main focus on concrete image thinking, coupled with physical vision development and other factors, paper picture books are now and will be the best medium and way for children to read.

1. Asking the question: how to integrate non-heritage culture into children's picture books

As a special cultural carrier, picture books can improve children's oral communication skills and help them establish a correct world view and values while transmitting their emotions, and they should also have the responsibility of spreading traditional culture. Intangible cultural heritage is a concept closely related to the nation-state, and its creative transformation with children's picture books is conducive to the preservation of its heritage. The following are the results of existing research on traditional culture picture books in recent years.

In the development of picture books, the earliest "picture books" were found in China during the feudal era, including the Western Han Dynasty story paintings unearthed at Mawangdui in Changsha, the lithographic and woodblock drawings of the classical masterpieces "Water Margin" and "The Twenty-Four Filial Piety", "Learning is the key to success", and "The Golden Rank". "Before the May Fourth Movement, China's children's picture books were mostly purely textual and rule-based teaching materials. After the 21st century, many new illustrators in the 80's and 90's were very enthusiastic about the creation of picture books on traditional Chinese culture, and their creativity exploded: in 2007, designer Xiong Liang led a team to draw traditional Chinese paintings, refining traditional Chinese cultural symbols and creating a series of excellent original cultural picture books. A series of excellent original cultural picture books. In addition, major publishing houses have also realized the importance of traditional cultural picture books and have invested a lot of human, material and financial resources into them. However, there is still a certain distance between the development of China's traditional cultural picture books compared to foreign countries, and the problems arising from their creation are not negligible in recent years.

In terms of picture book themes, most of the original Chinese picture books are based on folk tales, classical literature, heroes and great men, and drama, such as Zhu Ziqing's work "The Moonlight in the Lotus Pond" and Bing Xin's work "The Little Orange Lantern", in which the theme of Chinese New Year is found to be repeatedly created in picture books, such as Lao She's work "The Spring Festival in Beijing" and the works of the Comic Book Press "The Story of the Spring Festival" and "The Story of the Little Year", etc. Thus, it is clear that China This shows that the production of picture books in China focuses on the educational significance, knowledge level, or ideological character of the works, resulting in the vast majority of works emphasizing "intellectual

and educational significance” and neglecting “meaninglessness”, which in the long run will only bring heavy meaning and lack of imagination. In terms of picture book promotion, the domestic picture book market is not competitive and lacks brand effect, resulting in too big a gap with the introduced version of picture books, mainly due to the utilitarian nature of domestic publishers, poor printing technology and too sloppy marketing model. The introduction of various award-winning books as well as master picture books by publishers has directly led to a decrease in the promotion of traditional cultural picture books in China. So how can non-heritage children’s picture books become a good medicine to educate children and enhance the vitality of traditional culture?

2. Analysis of the development path of non-heritage picture books

In the era of fusion media, the expression form, content reading and carrying platform of non-heritage picture books have changed, and their creation paradigm should respect the “child-oriented view” and effectively translate non-heritage culture in the expression form, so as to realize the export of non-heritage culture. In terms of content, we should strive to achieve a variety of themes, diversified visual forms, and multiple channels of carrier dissemination, so as to inject new blood and new souls into non-heritage picture books and bring new interests and new results to children’s learning and growth.

2.1 The basic premise: non-heritage picture books are created with a child-oriented view in mind

Zhou Zuoren has repeatedly mentioned the concept of “children’s eyes” and “poet’s pen” when talking about Hans Christian Andersen’s fairy tales, which focuses on understanding and respecting children’s thinking and creative subjects. In recent years, many cultural picture books in order to express the rich connotation of traditional culture, picture book language is powerful, rhythmic, timeless and tasty, the picture novelty, exquisite, with a strong visual impact, but for the lack of literary training of children, is quite confusing, the picture layout also refutes the needs of children, non-heritage culture and the integration of picture books should be presented in advance to understand the cognitive stage of children, will not change the essence of On the premise of simplifying, innovating, expanding and perfecting, focusing on portraying characters and moods, deepening children’s emotional experience, and innovating an aesthetic style, narrative content and visual form that children can understand, accept, and become familiar with vicariously.

2.2 Optimization ways: diverse content topics, diversified visual forms, and multiple ways of carrier dissemination

2.2.1 Diversified content topics

Traditional Chinese culture provides a constant source of inspirational material for children’s picture books, and the use of classical elements brings children a rich visual experience and cultural enrichment. However, most creators use traditional culture only to adapt classical stories, and empty lectures and indoctrination have distanced them from children. In the U.S., children’s picture books are diverse in subject matter, both in terms of history and philosophy and other cultural content, and also in terms of adventure and mystery and other practical stories, which not only bring children textual knowledge, but also convey mainstream practical values. In Japan, folk crafts, tea ceremony, and the beauty of the city are mostly found in children’s picture books, and the diverse traditional culture of the country is effectively and interestingly conveyed to children, so that they can establish national cultural confidence from an early age.

2.2.2 Diversity of visual forms

First. Enriching non-heritage picture book game interaction

The “game interaction” cleverly conveys the complex meaning of traditional culture to children and makes them love it. At present, there are various themes of 3D creative three-dimensional books in the market, using 3D printing technology, the “nature” into the book, a variety of plant and animal elements in the moment of opening the book all “stand”, vibrant “spring”, “summer”, “autumn”, “winter”, and Many lovely natural creatures create a mysterious sense of space and fantasy, each element can be moved, disassembled and reassembled, and you can listen to the audio. This type of picture book from the “play” point of view to attract the eyes of children, so that they actively receive the cultural information brought by the picture book.

Second. A good relationship between pictures and text

Children’s cognitive law - pictures are better than words, so it is important to handle the relationship between pictures and text well. Non-heritage picture books have strong national symbols, national imprints and cultural characteristics, and different cultures can have various forms of image expression. For example, the images of New Year dolls and door gods in Shaanxi’s non-heritage Fengxiang woodblock prints innovate IPs that are appropriate for children’s delight and have strong cultural symbolism. By examining traditional culture, understanding art, and respecting children’s orientation, cultural images, stories, and fun are integrated into the images to attract children’s attention, followed by precise and concise text to illustrate the “pictorial” and “storytelling” aspects. The combination of “pictorial” and “storytelling” determines the fun, artistic, and educational nature of picture books, where the theme,

atmosphere, characters, and story are all centered around the text.

Third. Making good use of traditional art forms

The use of traditional art forms such as “spatial virtualism,” “object formula,” “thematic imagery,” and “line” is the key to a good picture book. The use of “line” is a good way to do well in the form of picture books. “The use of white space is one of the main characteristics of traditional Chinese painting. For example, China’s classic traditional work “Four Gentlemen”, winter and spring plum, golden autumn chrysanthemum, summer bamboo set in one, the use of virtual white treatment, to replace the virtual with the real, the subject is prominent, blank space to stimulate children’s imagination. The “object program”, i.e., traditional painting language such as ink and wash, must master its basic rules, take its essence, and reflect it creatively in children’s picture books. Traditional Chinese painting mainly grasps the rhythm of emotion and advocates the mood, which is the “theme imagery”. We make reasonable use of traditional painting language to create Chinese picture book symbols in non-heritage picture books.

2.2.3 Multiple ways of carrier dissemination

First. Rebuilding parents’ awareness of the educational value of nonfiction picture books

The Internet is currently one of the main channels for children’s picture book purchases. Through statistical analysis of anonymous comments on Dangdang.com’s online customer service, it is clear that meeting children’s interests and the educational value embedded in picture books are the main reasons why picture books sell well. Parents are not aware of the worldview of low-collar children when choosing picture books and understand the content of picture books in a self-centered way, emphasizing the popularity of knowledge education rather than deep cultural transmission. The parents’ own bias in accepting the message delivered by the non-heritage picture books directly leads to the negative marketing of the non-heritage picture book market. Therefore, it is necessary to rebuild parents’ awareness of non-heritage, recognition of the educational value of picture books, establish a correct parental view of picture book selection, and help parents understand the non-heritage culture to bring children’s interest in reading and establish an aesthetic awareness of traditional culture. Only in this way can we fundamentally improve the current situation of reading original children’s picture books in China and promote the formation of purchasing power of non-heritage picture books in the market.

Second. Take digital carrier as a platform and integrate art forms

At present, the development of short video is spurting, and its unique humor, convenience and traffic output make major industries invest in it. At the end of 2017, Guangxi Normal University Press was stationed in Pear Video, releasing 3-5 minutes-long content of famous authors’ picking and hot interviews. In the same year, Jitterbug netizen Fei Qiming cooperated with Liu Tong on the youth inspirational series “I’ll Wait for You in the Future”, which was supported by Jitterbug fans and the author’s personal traffic, making the book high on the best-seller list. The following year, ShakeYin launched the topic “I’m waiting for you in the future”, which continued to raise the buzz and made the book a further bestseller. This led to major publishers competing to test the waters of short video marketing, and successfully seized the opportunity. It can be seen that short video marketing for children’s picture books will be a very good channel. Most of its audience is learning, parenting and other people, this kind of people are easy to accept new things, short video interaction makes parents directly contact non-heritage culture, thus promoting the spread of culture.

In the picture book promotion short video content settings should continue to improve video innovation and richness, video copy, story content and the integration of background music will be a lively display of non-foreign heritage culture in front of parents and children, to help eliminate the strangeness between non-foreign heritage and parents and children, a good viewing experience, is the key to influence the children’s picture book short video marketing.

3. Conclusion

We lack justifiable certainty and certainty of content in the transmission of values to children. Many authors and publishers are at a loss in creating traditional culture into picture books. The author believes that it is worth trying to explore the traditional values of lost non-heritage culture, to absorb the integration of the world’s generally accepted values, to choose the places that can fit with the children’s native view, to find creative breakthroughs, and to consciously emphasize culture in children’s picture book stories or forms to achieve an interesting and subtle function.

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