

The Dissemination and Inheritance of Intangible Cultural Heritage in the Context of New Media——Taking the “Tujia Year” in Xiangxi as an Example

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Abstract: With the continuous application of new media technology in the protection of intangible cultural heritage, more and more intangible cultural heritage folk customs have shifted from static display to live transmission. How can intangible heritage inheritance and protection seize the opportunity, go upstream, deal with The contradictory relationship between well-guarded tradition and creative innovation is the focus of current research. Taking the Xiangxi region as an example, this paper analyzes and forecasts the inheritance and dissemination of intangible cultural heritage folk customs in the context of new media, so as to promote the healthy development of the overall folk culture.

Keywords: New Media; Folk Intangible Cultural Heritage; Xiangxi

1. Research Status of Inheritance of Tujia Year

“Folk custom” is a relatively stable cultural matter that a nation or a social group has gradually formed and passed down from generation to generation in the long-term production practice and social life. It is an important way for the people to acquire, inherit and accumulate the cultural achievements of their own nation, and has strong cohesion and appeal. Tao Siyan mentioned in On the Elements of Folk Art Inheritance that “the new media has the characteristics of transcending time and space, and the storage of new media provides a guarantee for the inheritance of folk art”.^[1] This summarizes the importance of folklore inheritance methods from the perspective of audience effect, lays a solid foundation for the study of inheritance methods, and verifies the feasibility of the integration of folklore culture and new media.

Taking the folk custom “Tujia Year” in Xiangxi as an example, the main activities of “Tujia Year in Xiangxi” include sacrificing ancestors, dancing “Mao Gusi dance”, and singing “Tima song”. It is one of the third batch of national intangible cultural heritages, which can reflect the production and living conditions and simple spiritual beliefs of early human civilization life, and demonstrate the positive and optimistic national character of the people in Xiangxi .

Since the beginning of the new century, China has strengthened the protection of intangible cultural heritage such as the “Tujia Year” in Xiangxi , established the “Intangible Cultural Heritage Protection Center of Xiangxi Autonomous Prefecture”, and successively issued the Intangible Cultural Heritage Protection Law and Regulations on the Protection of Ethnic and Folk Cultural Heritage of Xiangxi Autonomous Prefecture. Domestic scholars have also achieved very fruitful results in theoretical and practical research on intangible cultural heritage. Ma Zhiyao and Liu Zhiying explored intangible cultural heritage from the perspective of cultural inheritance mode in On the Dilemma and Breakthrough of Intangible Cultural Heritage Inheritance under the Three Metaphors Cultural Model; Shi Yazhou proposed the establishment of an overall linkage and coordination mechanism and a multi-level protection mechanism in the Tujia region in Thinking of the Protection of Intangible Cultural Heritage of the Tujia Nationality; At the same time, Tan Guoxin and Sun Chuanming's also provides us with a new reference in terms of digital protection. However, although the current “new media society” has given birth to new communication practices, Tujia Year in Xiangxi shows a sense of daze in the face of this change in

communication.

This paper takes the “Tujia Year in Xiangxi” as an example in the National Intangible Cultural Catalogue, and explores the possibility of the integration of folk culture and new media with specific examples and combined with the media forms emerging under the new technical support system.^[2]

2. The crises and manifestations faced by the inheritance of the Tujia year

2.1 No successor threatens the living chain of the Tujia Year

In traditional society, intangible cultural heritage is inherited in the form of blood ties or mentoring, so it can be in a stable area. The arrival of the industrial age has had a great impact on the inheritance of this traditional society.^[3] The main body of inheritance of intangible cultural heritage is often a specific group or individual in a certain area, and it is a “living” chain that people express and continue through their own mouth, ears, and body. This chain is the key to inheritance. The main activities of the Tujia Year in Xiangxi include “sacrificing ancestors”, dancing “Mao Gusi dance”, singing “Tima song” and other parts. There are 5 national non-hereditary inheritors, but the overall number is small, and most of them have been in his twilight years. For example, Zhang Mingguang, the inheritor of “Wait Dance”, is 83 years old, and Tian Renxin, the inheritor of “Waving Hand Dance”, have passed away. In addition, because engaging in the folklore industry often requires a long accumulation of knowledge and skills, for example, the singing of “Tima Song” needs to be performed in the local language, and the number of young people who can use the local dialect is decreasing year by year. Non-genetic inheritance adopts the teaching mode of “word of mouth”, and learning is a relatively long process. However, the income is relatively low, which is not proportional to the difficulty of inheriting the intangible cultural heritage itself and the cost of time invested. Therefore, there is a crisis of inheritors of intangible cultural heritage.

2.2 Lack of cultural connotation of Tujia year

Cultural context is the living environment in which intangible cultural heritage is produced and developed.^[4] The Tujia Year in Xiangxi was conceived in the local specific natural environment and folk culture, and has continued to this day in the local unique and relatively independent cultural context. However, the current fragmented and superficial publicity of Tujia year makes it “a cultural fragment lacking deep significance and internal logical connection”^[5], which deconstructs the cultural connotation of Tujia year.

In the era of new media, the fragmentation of communication has existed as a distinctive feature of new media since its inception. WeChat articles of hundreds of words and short videos of several minutes or even tens of seconds have lowered the entry threshold for information producers. It also limits the capacity and direction of dissemination content. It splits the Tujia Year into relatively independent cultural fragments such as Maogusi dance, Tima song, and hand-waving dance, or selects only a certain part of one of them. Show, this piecemeal tearing and dismantling often only leaves the most lively scene in the Tujia New Year - a grand gathering is fully compressed, bringing only visual impact and temporary novelty to the audience, while ignoring The rich cultural connotation of Tujia Year.

2.3 The scope of new media dissemination has limitations.

At present, the understanding and actions of new media in the protection of intangible cultural heritage are still at a superficial level. New media communication exists more as a social tool, and there is still a gap between publicity forms such as interactive websites and digital museums.

As of September 2021, searching for “Xiangxi Intangible Cultural Heritage” on Weibo, Tiktok and WeChat official accounts shows that the results are still mostly scattered. Reports about the intangible cultural heritage of Xiangxi on Weibo have very few followers. In addition, the series of short videos with the theme of Mysterious Xiangxi, Colorful Intangible Cultural Heritage also have the problem of not wide spread and insufficient popularity.

However, we should note that compared with traditional media, new media has the characteristics of dynamic and event-based propaganda information resources, which also indicates that it can be used as a propaganda tool to effectively

combine with other propaganda methods.

3. New media countermeasures for inheritance of folk customs in Xiangxi

3.1 Enrich cultural and exhibition display methods

Traditional age-old folk customs can be said to be cultural products created collectively by the people, and also the legacy of the materialized form of ancient beliefs. Structuralists employ semiotic analysis methods to analyze the underlying meaning of cultural products.^[6] Taking the “Tujia Year” as an example, due to its closeness to the Han year and the influence of foreign festivals, the traditional customs have been simplified and diluted, which requires the reconstruction of cultural space. Therefore, it is necessary to excavate the deep cultural connotation and refine the symbols and elements of folk culture. Enrich the offline and offline exhibition means, let more people appreciate the charm of intangible cultural heritage culture, enhance their sense of immersion and participation, shorten the distance between each other, and let the "Tujia Year" regain vitality and vitality.

Reception theory holds that media entertainment for large audiences is not so much strictly targeted.^[7] At present, there is no complete and systematic website about the folk culture of Xiangxi. The existing Tujia cultural resources website also needs to be enriched and improved. The development of relevant mobile APPs can enable the intangible cultural heritage of Xiangxi to complete the process of systematic classification, screening and summarization. It has the functions of inheritance education, exchange protection and so on.^[8] The use of new media visual and interactive design can better rationalize the context and ideas of information transmission, and then play a positive role in the protection of intangible cultural heritage in Xiangxi .

3.2 Build and operate a new media marketing platform

In order to build a bridge between intangible cultural heritage folklore symbols and new media technology, the inheritance and protection of intangible cultural heritage folklore should take the rural revitalization strategy as an opportunity, make the best use of the situation, build a new media marketing platform, and create a new cultural scene. Do a good job in the promotion of related products and services, and then promote the development of local economy, let the intangible heritage industry really come alive, and help the modernization and transformation of traditional intangible cultural heritage and folk customs. Compared with the traditional marketing model, the new media integrated marketing method has the obvious advantages of convenient interaction and communication with the audience, diverse communication methods, and abundant information resources. It is the transformation process of traditional marketing from one-way selection to two-way selection.^[9]

Under the new media environment, the majority of young people are bound to gradually become the integrators of non-genetic inheritance of production and sales. Therefore, when publicizing on e-commerce platforms, we should grasp their consumer psychology, highlight their functional or cultural connotations, emphasize simplicity but not simplicity, and cannot live up to the name. Customers and potential customers should be left with a memorable marketing method, and let them be the recipients, communicators and even creators of non-genetic inheritance. According to the scale of marketing, establish online and offline platforms.

3.3 Cultivate new folk custom inheritors

In the era of new media, in order to bring intangible cultural heritage into the eyes of young people, it is necessary to derive and develop through new media creativity, in the form of stories and emotions.^[10] In view of the problems of small transmission groups and insufficient motivation for transmission, The dissemination of new media can play an important role in the derivation of inheritance.

Fresh elements should be appropriately added in the inheritance process, which will make it easier to narrow the distance between the older generation of inheritors and the younger generation, and then build a benign inheritance system through equality and dialogue. At the same time, attention should be paid to the active guidance of talents in higher education,

and through the means of new media communication, we should connect non-genetic inheritance and exchange groups in different regions and learn from each other's advanced experience. Make more local cultural elites pay more attention to the opportunities of intangible cultural heritage protection policies and intangible heritage inheritance, seize the business opportunities under the market platform, form a virtuous circle, truly establish cultural confidence, and promote the continuous work of intangible cultural heritage living inheritance.

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