

The era mirror image and spatial expression of the Grand Canal Culture Communication

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Abstract: the Grand Canal, flowing for thousands of years and shining brightly, is not only a transportation channel that bears important functions, but also an important medium that carries the Millennium civilization and conspires with national culture. Based on the time-space relationship and perspective of diachronic continuity and spatial evolution, this paper deeply understands the logic and basic path of the Grand Canal cultural communication, and puts forward a profound understanding of the logic and basic path of the Grand Canal cultural communication from the time-space relationship and perspective of diachronic continuity and spatial evolution.

Key words: Grand Canal culture; Mirror image of the times; Spatial representation

China's Grand Canal culture has a history of more than 2500 years, and its political status and decisive role in economic development are beyond doubt. However, what we can feel today is the complete canal culture that spans the length of time and space, flows through a wide range of regions, and has a rich heritage. Taking the canal as the central axis, as the body and as the existence, the river course of more than 4000 kilometers has left countless admirable and yearning ancient towns, ancient pagodas, ancient bridges, ancient gates and other buildings for future generations. In addition, there are also rich and colorful legends, customs, arts and folk customs.

The research on the Grand Canal started late compared with the research on foreign canals. From a long time point of view, it is mainly divided into three stages. First, from the beginning of the 20th century to the end of the 1970s, it was marked by Zhang Jingxian's article "a survey of the North Canal" published in the *Journal of Geoscience* (issues 9 and 10) in 1919; Second, from 1980 to 2013, the number of academic papers in this stage showed a rapid increase trend, especially from 2000 to 2013 before the application for the world heritage, the number of papers began to increase abruptly; Third, the concept of "applying for World Heritage" of the Grand Canal in 2014 and the construction of "Grand Canal cultural belt" in 2017 has been put forward so far. Since the Grand Canal culture takes the Grand Canal as the carrier, and the canal has two dimensions of time and space, this paper attempts to deeply understand the logic and basic path of the Grand Canal Culture Communication from the perspective of time-space relationship and spatial evolution.

1. The cultural transmission of the Grand Canal is the mutual construction of national memory and the context of the times

The term "media" generally refers to all media or tools that can make people and things connect or have relationships. Media in the sense of communication includes two elements: one is the technical equipment, organizational form or social mechanism of information dissemination; The second is to spread information or content itself. Judging from the definition, the glittering Grand Canal, flowing for thousands of years, is not only a transportation channel that bears important functions, but also an important medium that carries the Millennium civilization and conspires with national culture.

The first is the necessity of the communication of canal culture in the context of the times. China's Grand Canal, which is listed in the world's cultural heritage list, was built in the spring and Autumn period, reflecting the unique cultural tradition of water transport under the highly institutionalized centralized state based on agriculture. Time and space crisscross, and the numbers, images, and technologies listed against ancient civilizations are more intuitive ways for contemporary people to speak and appreciate beauty. After 2017, the expressions and plans of "the Grand Canal cultural belt", "the Grand Canal National Cultural Park" and "the Grand Canal National memory system" began to appear more in the national policy discourse and become the cultural symbols and golden business cards that the country strives to build. Explore the new way of the Grand Canal Culture Communication and expression, so that the canal culture can be better spread in the context of the new media era, become the national consensus, and construct the strategic commanding point of the national image.

The second is the inevitability of the reconstruction of the spatial pattern of the Grand Canal culture. Michel Foucault regards cultural space as a multi-level and diachronic accumulation, and memory is the construction of historical events in time. Cultural memory not only forms a diachronic time axis by referring to history. The grand canal runs through ancient and modern times and connects the north and south. It is an activated historical and cultural heritage and a magnificent poem written on the land of China. From the perspective of geographical distribution, the Grand Canal cultural belt connects the "Bohai Rim Economic Belt" to the north, the "Yangtze River economic development belt" to the south, and runs through the three economic belts of the "belt and road" to coordinate the East, middle and West, and connect the South and North; From the perspective of influence mode, different from the interactive influence of regional economic structure, industrial structure and technological structure in the economic belt, the cultural identity and cohesion ability cover a wider range of cooperation and exchanges between different regions, have deeper mutual influence, and have greater potential for exploration.

Third, the importance of the Grand Canal cultural belt strategy. In 2014, the Grand Canal of China was successfully included in the world intangible cultural heritage list. Since then, "the Grand Canal" has become a high-frequency word and appeared in the major mainstream propaganda positions and related research literature. We should protect, inherit and make good use of the Grand Canal. The

Grand Canal is a precious heritage left by our ancestors and a flowing culture. We should protect, inherit and make good use of it as a whole. Both economically and culturally, the construction of the Grand Canal cultural belt has the same strategic layout as the construction of the Yangtze River economic belt and the “belt and road initiative”.

2. The Grand Canal and its culture from the perspective of space

From the perspective of space theory, as a strip-shaped spatial layout, with the excavation and navigation of the Grand Canal, there are gradually connections between North and south, trade in goods, exchanges between scholars and people, and changes in cities and towns. The canal culture cannot be simply equated with the culture of the areas along the Grand Canal, but is a culture that is born, changed and spread according to the canal. At this time, the canal, as a space, is a richer and more complex space form that crosses the binary opposition space of the canal itself and the memory of the canal. It is a system, a knowledge system and a way of life, and continues to reshape the spatial pattern and optimize the spatial structure in the historical evolution. As Heidegger said, “any ontology must first fully clarify the meaning of its existence and understand it as its basic task”.

Taking the “third space” outlined and described by Lefebvre and Suja as the research horizon of the Grand Canal cultural communication, but also trying to break through the fixed thinking of “communication in the canal” and “communication in the canal” that is either one or the other and binary opposition. Through the three-dimensional construction of the third space, this paper believes that the Grand Canal not only provides memory places and spiritual sustenance in the form of spatial entities, It is more connected with modern time and space, forming the spread and expression of culture across time and space. To build a third space for the cultural communication of the Grand Canal, we should hedge the factors such as emerging media technologies and the continuous changes of new media structures from the dimensions of producibility, communicability, participation, aesthetics and mobility, and from the perspective of reflecting reality, constructing reality, driving reality and directly participating in the operation of reality, Form the research paradigm and practice path of the re media expression of the Grand Canal culture.

3. Spatial expression and functional extension of Grand Canal Culture

Space is an ancient philosophical problem, which has been explored and studied since the ancient Greek period. In the later period, it gradually entered all fields of Humanities and social sciences from the philosophical proposition. The famous American contemporary postmodern geographer Edward Suja successively launched his famous “Space Trilogy” on the basis of Lefebvre’s spatial turn. The theory of the third space is a flexible strategy, which inspires people to “think about the meaning and meaning of space in different ways, and think about the related concepts of location, orientation, orientation, landscape, environment, home, city, region, territory and geography.

Based on the continuous replacement of new and old media, the continuous development and integration of digital media technology, the continuous reconstruction of teaching relationship, and the continuous fission of daily aesthetics, this paper explores the twin interaction between the Grand Canal and communication, from the surface code information to the deep art, culture, aesthetics, and even the integration and interaction of economy, industry and other dimensions, In order to achieve the translation of the traditional functions of the Grand Canal in space, the construction of the contemporary discourse system, the expression of self-image and the extension of the canal function.

First, clarify the historical culture and the mirror image of the times, and build a memory space. With the change of history, the formation of cultural memory depends on the synchronic possession of physical space. But in the direction of diachronic evolution, memory serves the inheritance and continuation of culture. Historical culture is also the history of culture and the mirror image of the times. Therefore, the construction of the memory space of the Grand Canal is not only the cultural memory and inheritance of people living along the canal in different time periods and different river sections, but also the inner belonging and identity of people living by water. Strengthen the activation and utilization of cultural heritage and activate individual and collective “canal memory”. For example, some intangible heritages that will soon be forgotten can be linked to people’s daily life through creative transformation and innovative development.

The second is to integrate material resources and regional reconstruction to build production space. From the perspective of new space, the traditional three-dimensional space has been broken, and the new space with public resources as the core continues to gather diverse people. To make the canal culture live, we should also promote the activation and utilization of intangible cultural heritage. With the deepening of the protection and utilization of the Grand Canal, traditional dwellings, temples, ancestral halls, shops, workshops, etc. have been protected, and intangible cultural heritages such as dough figurines, filigree inlaying techniques, canal boatman’s numbers, canal dragon lanterns, windmills, bone carvings, traditional food and traditional folk customs have been gradually activated. Literary and artistic creation also seeks inspiration in the Grand Canal. For example, the National Symphony poem “Grand Canal” created by Beijing National Orchestra tells the story of the canal in musical language.

Third, use digital technology to intelligently create extended scenes and build landscape space. Innovating the digital protection and intelligent construction of the canal cultural heritage, fully combining the communication characteristics of the digital new media era, from the new rise of mass production subject consciousness to the new process of contemporary daily life scene and aesthetics. In the process of Grand Canal Heritage Protection, fully implement the digital memory project, emphasize the historical development and memory retention, and also realize the new scene of people’s life, work and entertainment in the canal space. For example, during the 2022 World canal city forum, the construction achievements of the digital cloud platform of the Grand Canal National Cultural Park were officially released in. Relying on this platform, you can stay at home and online “know the canal”, “explore the canal” and “tour the canal”.

Fourth, promote information exchange and communication activities, and build an interactive space. The Grand Canal culture was formed in the long history through the communication of officials, businessmen and people from south to north. Interpersonal communication and interaction are the basis of the Grand Canal Culture Communication. From history to the present, from the functional canal to the digital canal, in the emotional interaction linked by the Grand Canal, cyberspace has become a new space for the cultural communication and exchange of the Grand Canal, and literary and artistic creation has become a new form for people to feel and tell about the canal culture. The excellent micro film “Zhenjiang past” uses network communication to carry out one to many communication, such as short video websites such as shuaiyin and Kuaishou, which are popular with young groups, so as to expand the communication and interactive effect.

4. Conclusion

From the perspective of time node, the academic research and production practice of the Grand Canal Culture Communication is entering a new period of development, which is the cumulative achievement of the canal research for a long time, which means that in the context of China’s increasing cultural confidence, the Grand Canal, as a traditional culture, must be protected, inherited and promoted through strong measures and various practical activities, Through modern technology and media, the traditional canal cultural resources are integrated and transformed to promote the construction of the Grand Canal cultural belt. This paper proposes memory space, production space, landscape space and interactive space to provide knowledge increment for the cognitive path and communication path of the Grand Canal culture.

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