

Persistence, Optimization and Development: The Dilemma and Path of the Innovation and Development of China Traditional Culture from the Perspective of Media Integration

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Abstract: *As the foundation of Chinese civilization, China's traditional culture contains advanced thoughts, emotions, spirits and values. Only by inheriting and developing excellent traditional culture with high quality can it show the national image, carry forward the national spirit, enhance cultural self-confidence, and enhance the public's cultural identity and sense of belonging. In the era of media integration, with the empowerment of science and technology and the blessing of platforms, the efficiency and depth of cultural communication have been continuously improved, but at the same time, many problems have emerged. Therefore, it is urgent to use technological innovation to alleviate the lack of cultural confidence and realize the mission of inheriting and innovating China's traditional culture. From the perspective of media integration, based on philosophical theory and technical support, this paper explores the feasibility of the contemporary development of traditional culture, points out the dilemma of polarization, superficiality and profit-seeking caused by the improper development of Chinese excellent traditional culture, and provides a feasible path for the inheritance and innovation of traditional culture from two aspects of content optimization and form innovation.*

Keywords: *The age of media fusion, Traditional culture, Innovation, Cultural innovation, Aesthetic candle*

1. Introduction

With the development of smart media and platform technology, the era of media integration has arrived. In the new era of media integration, the way of information dissemination is also due to the innovation and transformation of media technology, and the continuous blending of new media platforms with audio-visual, social, sharing and many other attributes. It creates a more convenient way for communication between audiences, and also brings vitality to the diversity and innovation of communication culture. At the same time, the rich and diverse platforms also broaden the transmission channels of cultural information, not only expand the propaganda area, but also broaden the communication space of traditional culture. However, in the network age where new media are increasingly integrated, the phenomenon of "gatekeeper" being weakened and absent due to the high sharing and openness of the platform leads to a large number of vulgar entertainment content on the network. Traditional literary classics are ridiculed and blasphemed, and western values are constantly injected, which leads to the deterioration of China's literary ecology and the crisis of cognitive imbalance of traditional literature.^[1]

Is it possible for China's traditional culture, which has been baptized for more than 5,000 years, to achieve innovative development in the era of media integration? What difficulties have we encountered in the exploration of inheriting China's traditional culture? Faced with the dilemma, how can people start from a new perspective and seek the "broken road" of Chinese traditional culture? The above questions deserve people's consideration. This is of great significance not only for building Chinese cultural self-confidence and promoting China's cultural soft power, but also for improving China's traditional cultural identity and building a strong Chinese cultural country.

2. The feasibility of inheritance and innovation of traditional culture in China.

From witchcraft in ancient times to a hundred schools of thought contending in the Spring and

Autumn Period and the Warring States Period, from the ancient prose movement in Tang and Song Dynasties to the retro trend in Ming Dynasty, from the restrained rationality of Cheng Zhu Neo-Confucianism to the individuality liberation of Lu Wang's mind, the Chinese traditional culture has been developing in the long river of history, learning from others' strengths, and has formed an ideological system that guides the production and life of ancient people, such as "benevolence, courtesy, wisdom, faith" and "self-denial, courtesy". With the rapid development of the economic network and the prevalence of consumerism and nihilism, can China's traditional culture still "forge ahead"? There is no doubt that the answer is yes.

2.1. Theory first: the continuity of history provides the "ontological" basis.

Zhang Shiyong, a great philosopher, believes that there are continuity and discontinuity in human history. Discontinuity is the distinction and definition between the new and the old, while continuity is the transcendence of discontinuity, and the difference between the old and the new is the same.^[2] Coincidentally, Gadamer, a western historical philosopher, put forward the theory of "the integration of ancient and modern". He pointed out: "The real object of historical understanding is not the event, but the 'meaning' of the event." That is to say, the highest interest in historical research lies in understanding the "significance" of historical events. Gadamer argues that it is impossible to restore the original history, that the highest interest in historical research is not only "restoration", and that history can gain its own value and significance beyond time in the "only big horizon". If history is the bones and muscles of a country, and the present is its face, then what connects history with today is its spiritual temperament—culture. Therefore, the Chinese traditional culture does not stagnate in a "constant way", but can change with the "days" of time to adapt to the development of the times and rejuvenate.

2.2. Technical blessing: media integration to achieve communication assistance.

In the era of young, interesting and entertaining public aesthetics, if we continue the Confucian monologue of "all horses and all horses", it will undoubtedly make the traditional culture far away from the public life, and thus rest on its laurels. To make the traditional culture "grow new branches from old trees", it is inseparable from the blessing of technology and the help of the media.

In the age of media integration, traditional culture is no longer simply a cultural heritage on paper, but a modern civilization that is "alive" and "moving" with the intervention of new media. It is also through the promotion of digital media technology that the traditional culture can be transformed and developed to the contemporary era, which can stimulate the stronger vitality of the traditional culture and make it the key driving force leading the healthy development of modern economy and society in China. For example, the iterative updating of the "Five Forces of Scenes" can make the traditional culture "alive" and make people cross the boundaries of time and space and experience the "personal sense" of dialogue with traditional culture; Cross-platform and omnimedia communication can broaden the channels of blending traditional culture with the times, and at the same time, perform cultural performances in line with the public's aesthetic preferences, so as to achieve innovation while inheriting Chinese excellent traditional culture.

3. Seeking changes in the convention: The dilemma of inheritance and innovation of China traditional culture.

The philosophical theory and technological blessing have confirmed the feasibility of inheriting and innovating China's traditional culture. However, if it is concluded that the road of inheriting and innovating is unimpeded, it will inevitably fall into the rut of "absolutism". On the road of exploring the inheritance and innovation of traditional culture, there are many difficulties in the inheritance and innovation of China's traditional culture due to the inability to clearly recognize the cultural connotation, superficial imitation and the prevalence of profit-seeking ideas.

3.1. Polarization: the relativism trap under radical thought.

With the widening of communication channels and the improvement of users' subjectivity, people's attitudes towards China's traditional culture are polarized in the new media platform. In the era of media integration, media technology gives users the ability to view the whole world. However, due to the lack of cultural self-confidence, they still regard classical stage plays such as western ballet as

"spring snow" and Chinese intangible cultural heritage such as Beijing Opera and Huangmei Opera as "popular literature or art". In the era when people re-attach importance to traditional culture, there is also the generality of the overall inheritance of traditional culture. For example, Wenzhou Traditional Culture Promotion Association in Zhejiang Province publicize the cultural dress such as "men are superior to women, three obediences and four virtues" using social platforms. Once the video is published, it triggers the trigger effect, and it spreads through Weibo, Tik Tok and other platforms, aggravating the audience's prejudice against traditional culture, thus scoffing at traditional culture and rejecting it. Behind the phenomena of "condemning and cursing ancestors" and "swallowing ancient learning without digesting it", it shows that people lack understanding of the connotation of traditional culture and fall into the trap of relativism.

3.2. Superficialization: accelerating the absence of aesthetics in society.

In the period of social transformation with an increasingly fast pace of life, the social acceleration brought by "the acceleration of social change" and "the acceleration of life pace" tends to make the innovation of traditional culture fall into inertia, resulting in a "superficial" transformation pattern. For example, "Lecture Room" and other didactic cultural programs, which only stay in the one-way transmission mode where experts and scholars explain the classics to the TV audience, are easy to make the audience feel tired, which leads to the rigid transmission channels of traditional culture, and the cultural transmission effect is often unsatisfactory. In addition, after a series of palace fighting dramas and time-crossing dramas burst into flames, the writers often focus on the intrigues and magical love in the harem, but turn a deaf ear to the traditional costumes, calligraphy and paintings which should really be displayed to the public. The colorful and cheap gauze skirt has replaced the graceful and elegant horse-face skirt and neat clothes, and the modern fonts all over the screen have replaced the "Yan Jin Liu Gu" which is penetrating through the paper back. The distorted values of doing whatever it takes to achieve the goal obscure the "truth, goodness and beauty" of human nature in traditional culture. It is this prevailing historical nihilism that floats on the surface without touching the core of culture, which constantly dispels the aesthetic superiority of excellent traditional culture, and makes the most essence and aesthetic content in the core of culture ignored and forgotten.

3.3. Profit-seeking: the loss of charm under the cultural industry.

Under the tide of economic globalization, the "electronic utopia" predicted by McLuhan is essentially the concentration and monopoly of the profit-seeking media industry. For the purpose of maximizing profits and based on the logic of safety standards, large-scale mechanical copying destroys the charm of culture, dissipates the uniqueness of works of art, and makes culture vulgar. The network traffic-oriented video platform is full of recomposed ancient lyrics without connotation, ancient makeup imitation only for the perfect face, and literary classic adaptations of banter and spoof. Although homogenized entertainment works can continuously attract users' attention, gain traffic, and enable the media to package user data and sell it to advertisers for profit, a large number of homogenized programs also make the broad audience fall into the "information cocoon room", and the cultural charm becomes stiff and boring because it loses its vivid color. All audiences are "entertained to death".

4. Innovation in life and life: the way to get rid of China's traditional culture inheritance and innovation.

Feng Jicai, a master of Chinese studies, said, "The extensive and profound Chinese traditional culture is being transformed into vulgarity, and the vulgarity of this culture will corrupt our national spirit, that is, the spirit tends to be superficial and willing to lag behind." He expressed concern about the development trend of China's traditional culture. Therefore, it is the meaning of the times to put forward solutions to the problems faced by traditional culture in the process of inheritance and development.

4.1. Persistence: dig deep and insist that cultural content is king.

The era of media integration is still the era when content is king. In propagating Chinese excellent traditional culture, the effectiveness of its publicity depends on the quality of cultural connotation to a certain extent. Only based on the core of culture, through innovative forms to show behind the culture

and dig deep into the ideological essence and cultural connotation carried by the deep culture, can people better understand and feel the culture. Only in this way can we advocate people love Chinese traditional culture and spontaneously publicize Chinese culture.

While inheriting and carrying forward China's excellent traditional culture, it is also necessary to further enhance the overall quality of Chinese cultural connotation and carry out value guidance. We should not only deeply explore the human history, emotional value and ideological essence behind the traditional culture, but also pay attention to the development of humanity itself. Starting from the emotional connection between culture and people, we should strive to establish the emotional resonance between culture and human beings, so as to further enhance people's understanding and perception of our traditional culture. Take National Treasures, a TV series show produced by CCTV for the purpose of promoting Chinese culture and popular science cultural relics, as an example. Every national treasure presented in the show has its unique historical and cultural value. The program changes the narrative mode that was confusing in the past. By digging the stories and spirits behind cultural relics and cultures, it makes secondary creation and standardized changes on the basis of historical materials, outlines a complete history of national treasures for the audience, and enables them to immerse themselves in cultural relics better.

4.2. Optimization: dialectical inheritance to enhance the cultural aesthetic value.

Liu Xie once put forward in "Hidden Show": "Feelings beyond the words said hidden, but it is now beautiful when it overflows." Compared with the lowest aesthetic practice that stops at the superficial imitation, the advanced aesthetic concept of "meaning beyond words" that pursues eternal absence and combines presence and absence through imagination is more worthy of promotion. China's long-standing traditional culture has provided the contemporary "inexhaustible" cultural materials. Only by dialectically inheriting the essence of traditional culture through aesthetic candle can we better respond to the demands of the times and highlight the value of traditional culture in the creation and innovation.

Different from boring preaching cultural programs and grand narratives, variety programs such as "National Treasures" and "Huacai Teenagers" are based on the persistence of ordinary cultural relics guardians behind traditional culture for many years, skillfully cutting in from the perspective of popularization and affinity, and eliminating the gap between excellent traditional culture and the broad audience; The Chinese cartoon Nezha, based on The classic of mountains and seas, not only brings a strong visual conflict to the audience through the strong architecture with China characteristics and the great rivers and mountains with ink and wash, but also highlights the Confucianism, Buddhism and Taoism meanings such as "I am told by my destiny" in detail. It is this original intention of dialectical inheritance and the spirit of constantly optimizing, developing and upgrading Chinese traditional culture that makes the audience regain such beautiful qualities as "self-reliance" and "hard work" in the contemporary era when hedonism prevails.

4.3. Development: science and technology empowerment, innovative content dissemination methods.

Roland Barthes once created the rhetoric theory of visual communication, and advocated that the different visual elements used in propaganda should be carefully selected and distributed by using certain methods and skills, so as to achieve the optimization of propaganda benefits. In the age of media integration, it has become the consensus of the media circles to effectively grasp and fully use the rules of media integration and take advantage of the situation to promote the word-of-mouth promotion of programs. Media communication should be closely integrated with the Internet and short videos, and digital communication technology should be used to open up secondary communication and multiple communication, from the past one-way communication to one-to-many, many-to-many, and everyone-to-everyone communication mode.^[3]

With the blessing of AR, VR and other technologies, "Wonderful YuanXiao Night" has realized the interaction and integration between reality and virtual time and space through special effects. Through national cultural relics such as pavilions, lotus cranes and square pots, the modern narrative of "crossing" has been skillfully woven into the ancient court background, creating perceptual illusion through media, mobilizing the audience's senses and being accepted and recognized. In addition, Henan TV station made the series of "Banquet in Tang Palace" which spread widely in Weibo, Tik Tok and other platforms through the communication matrix of "cross-platform, new media and omnimedia", and quickly got a large number of topic discussions. The media integration not only broadens the channel

for the excellent traditional culture to join with the times, but also spreads through the network connectivity and the node living characteristics of users, forming a group emotional contagion in the network community, which provides a new opportunity to rebuild oneself in the collective environment under the social background of indifferent interpersonal relationships and lack of cultural self-confidence.

5. Conclusions.

Mr. Qian Mu pointed out: "Culture can correspond to three worlds, namely, the material world, the human world and the mental world." Facing the world of things, China's culture should make use of modern science and technology to explore diverse material social cognition with contemporary China characteristics. Facing the world of hearts, China culture needs to face people's common feelings and actively explore the China world in the dimension of daily life. Facing the world of the mind, traditional culture urgently needs to take its essence and discard its dross, and dig deep into the aesthetic implication behind the culture.^[4]

In the era of media integration, facing the problems of polarization, superficialization and profit-seeking of cultural inheritance that need to be solved urgently, the inheritance and development of traditional culture in China cannot be separated from the excavation of cultural core, the optimization of cultural connotation, and the technical assistance and platform empowerment under the environment of deep integration of media. Only by strengthening the faith of traditional innovation, daring to face difficulties and constantly absorbing experience from setbacks can we break through the ancient barriers and rejuvenate our excellent Chinese culture in the new era.

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