

The Value and Significance of the Research on the Inheritance and Innovation of Contemporary "Nian Culture"

Based on the Aesthetic Perspective of the Micro Era

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ABSTRACT

In the "micro era", the miniaturization and rapidity of information communication media represented by Weibo and WeChat, as well as people's favor and widespread acceptance of such communication method, are rapidly defining modern life and new aesthetic standards and paradigms. By understanding the contemporary situation of Nian ("年" in Chinese, referring to every year) culture, this study explores and organizes its visual form and places it in the contemporary "micro era" media environment to rescue and protect intangible cultural heritage, in order to achieve the goal of spreading Nian culture through different means of communication and making it more deeply rooted in people's hearts, which has important theoretical and practical significance.

Keywords: *Micro era, Aesthetics, Nian culture, Inheritance.*

1. INTRODUCTION

The Spring Festival is the most participated and grand festival for Chinese people, reflecting the essence of Chinese national ideology and culture, serving as the biggest intangible cultural heritage of the Chinese nation (Feng Jicai, 2007). After long-term cultural accumulation, various regions in China have formed unique Spring Festival customs that reflect the cultural, artistic, and visual aesthetic characteristics of different regions. On May 20, 2006, the folk customs of the Spring Festival were approved by the State Council to be included in the first batch of national intangible cultural heritage list. "The more national, the more international; the more regional, the more global". Along with rapid industrialization, it is also changing people's lives and the way they have been living for thousands of years. The Spring Festival, which originated from traditional agricultural civilization, is naturally impacted by the modernization process. The current Internet and digital technology are changing everyone's life and new forms of communication and aesthetic characteristics have emerged in the micro era. Through in-depth insights into the micro

era, this study aims to interpret the characteristics and aesthetic features of media communication against the background of new technologies, construct an aesthetic theory that conforms to the characteristics of communication and consumption in the new era, and explore practical solutions for Nian cultural inheritance and revitalization innovation under this guidance, so as to enable the inheritance and promotion of excellent culture.

2. THE PROPOSAL OF ISSUES IN THE AESTHETIC ENVIRONMENT OF THE MICRO ERA

Nian culture is one of the greatest cultural heritages of the Chinese nation and its traditional value is a precious spiritual wealth of human civilization. Nian reflects the Chinese people's worship and pursuit of life. (Li Keyong, 2006) Driven by digital technology, micro contents such as Weibo, WeChat, micro movies, micro novels, micro comments, micro advertisements, micro games, micro plastic surgery, micro payments, micro marketing, and so on are widely spread. The arrival of the micro era has directly triggered "the

aesthetics of the micro era". "Micro' is no longer a way of survival for small groups, nor is it an occasional behavioral choice, nor is it just an artistic and cultural phenomenon induced by Internet platforms. 'Micro' has become an 'era', a new era of human conditions, involving comprehensive issues such as politics, economy, society, culture, and art". (Hu Zhifeng, 2014) How to make design activities guided by aesthetics better serve people's cultural life and enable the inheritance and promotion of Spring Festival culture? Can it be possible to explore methods and paths for research and solutions from an aesthetic perspective?

3. THE NECESSITY OF PROBLEM RESEARCH IN THE AESTHETIC ENVIRONMENT OF THE MICRO ERA

The inheritance and innovation of Nian culture in the "micro era" has become an undeniable phenomenon and academic issue in the protection and inheritance of contemporary intangible cultural heritage in China. Due to the promotion of cultural consumption upgrading, the cultural and creative industry, as an important component of the economic industry, has gradually played a crucial role in the process of China's economic and social development.

3.1 The Necessity of Development in the Current Era

In real life and virtual scenes, the public relies on diverse new media such as Weibo, WeChat, and apps to enter an aesthetic space characterized by instantaneity, equality, interaction, sharing, and freedom. Technology is the primary productive force, while aesthetics is the primary internal driving force. Human aesthetic activities are more capable of generating, producing, disseminating, and creating, which enter the practice of popular culture in a natural way.

3.2 The Necessity of Inheriting Excellent Culture

In 2004, China joined the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. In 2011, the Standing Committee of the National People's Congress passed the Law of the Intangible Cultural Heritage Protection of the People's Republic of China. As a representative of Chinese intangible cultural heritage, Nian culture

emerged during the Spring Festival in Chinese agricultural society based on media development and aesthetic transformation, and gradually became incompatible with modern social life. People's cultural awareness of the Spring Festival is becoming increasingly indifferent, and the cultural atmosphere and function of the Spring Festival are also weakening, even being lost, distorted, and alienated. Therefore, the inheritance of Spring Festival culture is an urgent task.

3.3 The Necessity of Meeting Consumer Needs

The main contradiction in current Chinese society has transformed into a contradiction between the growing needs of the people for a better life and the unbalanced and insufficient development. (Xi Jinping, 2017) Culture is the platform and resource for creativity and it is precisely with culture that the creative industry has strong competitiveness. (Charles Landry, 2009) It is necessary to explore the path of Nian cultural inheritance and revitalization from a practical perspective, in order to adapt to the development of popular aesthetic culture and consumer needs, while also examining the current reality from multiple dimensions and reflecting and criticizing it.

In summary, from the perspective of aesthetics, observing the laws of contemporary Nian cultural innovation, reflecting on the problems that have arisen under rapid development, and timely summarizing experiences have become very important research topics in the fields of "micro era" aesthetics and Nian culture.

4. OUTLOOK ON THE STUDY OF "NIAN CULTURE" IN THE AESTHETIC CONTEXT OF THE MICRO ERA

Entering modern society, people enjoy the convenience brought by social progress, but can't at the cost of abandoning tradition. Because tradition and modernity are not natural enemies, thousands of years' Nian culture still demonstrates its vitality and unique cultural values and connotations. Therefore, it is necessary to place the Nian cultural content in the context of the "micro era", discover its laws, values, and meanings, fully utilize its aesthetic characteristics to cater to current consumption, and vigorously promote and disseminate it.

With the rapid development of technology, the virtualization of communication through mobile Internet as the main medium is bringing new directions and vitality to the communication of Nian culture, while also increasingly squeezing the living space of traditional methods of Nian cultural communication. People should simultaneously see both sides of things, fully utilize their positive effects, and also appropriately and effectively avoid their negative impacts. Under the aesthetic concept of "micro era", the inheritance, protection, and innovation of Nian cultural heritage should be approached from a problem perspective to examine the reality of media and aesthetics. With the help of traditional and cutting-edge aesthetic theories, classic theories should be used to observe the production, communication, and acceptance of contemporary aesthetic culture, and new perspectives and rational thinking should be conducted in terms of cognition, path, framework, and trend.

5. THE THEORETICAL SIGNIFICANCE OF STUDYING "NIAN CULTURE" IN THE AESTHETIC CONTEXT OF THE MICRO ERA

Firstly, efforts should be made to explore the impact of current era characteristics on the inheritance of Nian culture. This is a higher and more comprehensive perspective that can play a good role in promoting people's understanding of the development of Nian culture, thereby helping people further explore the ways, development processes, and even laws of Nian culture.

Secondly, in the context of modernization and globalization, in recent years, various sectors of society have shown a strong interest in Nian culture, with calls from the public, officials, and academia to protect traditional festival culture. In 2006, the four traditional festivals of Spring Festival, Qingming Festival, Dragon Boat Festival, and Mid-Autumn Festival were included in the national intangible cultural heritage protection list. However, the theoretical research on Nian culture is still very weak. Therefore, strengthening theoretical research can promote people's understanding, provide guidance for current Spring Festival cultural activities, and then provide theoretical basis and intellectual support for the protection of Nian culture and the formulation of related policies.

Thirdly, the "micro era" has influenced the changes in Nian cultural forms. Studying the impact of cultural communication on the development of culture itself in the "micro era" can provide clues and strong theoretical support for the research of key links such as derivative product development and consumption and can also prepare for future theoretical and practical applications.

Finally, the Spring Festival is a microcosm of traditional culture and the theoretical research on it can be seen as a concrete and nuanced example of the entire study of traditional culture in the context of modernization. Traditional festivals in modern society have gradually severed their inherent connection with people's actual life experiences and traditional culture also faces this similar problem. Therefore, exploring the underlying reasons for traditional festivals and their survival and extinction in modern society can provide some reference for the transformation and inheritance of traditional culture. The above viewpoints proposed in this paper are not only beneficial for promoting the theoretical research of Nian culture, but also make beneficial contributions to exploring the philosophical foundation and aesthetic implications of Nian culture.

6. THE APPLICATION VALUE OF RESEARCH ON "NIAN CULTURE" IN THE AESTHETIC CONTEXT OF THE MICRO ERA

To begin with, the "micro era" has had a huge impact on aesthetic criticism and the consumer market. The real-time communication of information, the quick receipt of feedback, and the convenience of interactive communication in the micro era have all opened a new door for the inheritance, protection, and innovation of Nian culture. Therefore, the study of Nian cultural communication in the "micro era" facilitates people to better understand and grasp some of the development laws and trends of the art market and provides ideas for opening up a better and larger platform for art criticism.

Finally, visually sorting and refining the Nian culture, and excavating the deep cultural connotations behind each symbol can to some extent enrich China's research on traditional festival culture, history, and other aspects, and enrich the connotations of traditional folklore. Nian culture not only has a certain functional role, but also has important research value for social development, historical changes, and primitive religions. With the

development of society, the customs and visual symbols of the Spring Festival also have many aspects that are not well-known to people. People should explore these aspects to effectively spread and inherit them.

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7. CONCLUSION

Looking back at the overall landscape of cultural research since the 21st century, what impressed people the most is not only the gain from theoretical exploration, but also the emergence of a large number of groundbreaking research results in the past decade that focused on Nian cultural research. New research fields such as case studies are expanding and the entire situation is promising. In the perspective of protecting intangible cultural heritage, scholars have gradually shifted their research perspectives, introduced new research methods, and rediscovered and restudied the communication and promotion of Nian culture, especially under the promotion of new technologies and the iteration of new lifestyles, with remarkable results. These are significant breakthroughs in academia, forming new research trends, and Nian cultural studies will inevitably flourish under this driving force.

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