

New Year Woodblock Print: Folk Wisdom and Inheritance of Zhuxian Town, China

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Abstract

This article aimed to study the folk wisdom and inheritance of Zhuxian Town's New Year woodblock print using qualitative research methods to collect data by using survey, interview, observation, and focus group discussion on the inheritors and successors of the three century-old Zhuxian Town's New Year woodblock print shops. The aesthetic and semiotics theories were applied in analyzing the folk wisdom in Zhuxian Town's New Year woodblock print, consisting of traditional production methods, artistic features, and cultural connotations. The structural-functionalism theory was used to analyze the history, origin, belief, and production methods of Zhuxian Town's New Year woodblock print. The 5W communication theory was used to study the inheritors, successors, inheritance contents, inheritance methods, and inheritance effects of the woodblock prints to provide a reference for a better inheritance for Zhuxian Town's New Year woodblock prints.

Keywords : New Year woodblock print, Folk wisdom, Inheritance, Zhuxian Town

Introduction

The history of New Year woodblock prints can be traced back to the Han Dynasty, and the rudiments of New Year paintings appeared in tomb murals from the Han to Song dynasties. Prior to the Song Dynasty, the New Year paintings were hand-painted. Due to

the invention and rise of printing technology in the Song Dynasty, New Year woodblock prints started to appear, mainly from Zhuxian town in Kaifeng, the capital city of the Song Dynasty. Traditional New Year woodblock prints naturally evolved into woodblock prints. In

other words, Zhuxian Town was the place of origin for the New Year woodblock prints (Wang, H., 2014). Influencing the production techniques and artistic characteristics of woodblock prints in other regions of China (Chen, H., 2002). The New Year woodblock print reached its peak in the Ming and Qing Dynasties, having the fastest development, best quality technology, and rich content. During this time, New Year woodblock prints possessed high cultural and artistic values and can be called "the encyclopedia of Chinese civil society life." By the end of the Qing Dynasty, due to years of war and natural disasters, Zhuxian Town's New Year woodblock print suffered a serious blow, almost to the point of being lost. However, many valuable New Year woodblock prints had already disappeared. It was only on May 20, 2006, that Zhuxian Town's New Year woodblock prints were included in the first batch of the national intangible Cultural heritage list approved by the State Council (Feng, J., 2015).

Zhuxian Town is located in Kaifeng City, Henan Province, and has a long history, dating back to the early Neolithic Age (Feng, J., 2015). During the Ming and Qing Dynasties, Zhu Xian Town reached its peak due to the opening of the Jialu River and became a national cargo distribution center. The city had a permanent resident population of more than 300,000. Local and foreign business people from all

over the country also gathered here. This early civilization and commercial prosperity provided a good foundation for creating and developing New Year woodblock prints in Zhu County (Pu, S., 2005).

Zhuxian Town's New Year woodblock prints can be divided into six types based on the content and meanings: Door God, Pray for Wealth, Teaching Children, Pray for More Children, Myth, and Drama. Different types of Zhuxian Town's New Year woodblock prints have different functions and roles in people's daily life and differences in implied meanings and expressions. People used the different types of Zhuxian Town's New Year woodblock prints at specific times and places to send good wishes to their families and friends. There is always a story behind every woodblock print, the foundation and inspiration behind creating New Year woodblock prints. Therefore, Zhuxian Town's New Year woodblock prints express the moral and cultural connotations through these stories.

Most of the themes in Zhuxian Town's New Year woodblock prints express people's expectations for a better life (Wang, H., 2014). Embodying ancient Chinese people's spiritual needs and beliefs, and can roughly be divided into three aspects: the belief in nature, the belief in deities, and the belief in secularism.

Zhuxian Town's New Year woodblock prints carry nearly a thousand years of Chinese folk wisdom. The production process is divided into four steps: drawing a draft, carving the wooden template, hand printing, and drying and mounting. Zhuxian Town's New Year woodblock prints do not fade after long decades or extended exposure to water mainly because of the high-quality traditional natural pigment materials and unique production process (Chen, H., 2002). In terms of artistic features, Zhuxian Town's New Year woodblock prints use dramatic colors, giving a feeling of contentment and sensational, and reflecting the unique simplicity of the Central Plains (Wu, T., 2014).

With the progress of society, significant changes took place in people's lifestyles and beliefs, and the inheritance of Zhuxian Town's New Year woodblock prints faced many difficulties. From the perspective of the inheritors, one problem was the low number of inheritors, low level of education, and the single inheritance mode. Faced with the ever-changing market economy, the inheritors and people involved with producing the New Year woodblock print found themselves lacking market awareness and having difficulties keeping up with modern business methods, leading to a slim profit and the risk of the art form being lost. As for the inheritance of the New Year woodblock prints under the impact

of modern culture and high technology, the development of Zhuxian Town's New Year woodblock prints is facing a roadblock, as well as the critical point for the survival of these century-old shops. Overall, there are many unfavorable factors in the inheritance of Zhuxian Town's New Year woodblock prints and the development of the whole industry, which directly led to the closure of many New Year woodblock print shops.

Regarding the related studies on Zhuxian Town's New Year woodblock prints can be classified, based on the research content, into historical changes and cultural connotations, design innovation, production technology, inheritance, and development. Most studies were about cultural connotations, emphasizing the research and analysis of Zhuxian Town's New Year woodblock prints of the "Door God" type than the other types. The existing research on the production process only covers the production steps, not the production materials and tools. In terms of inheritance, there are few studies on the status quo of inheritance. Furthermore, these articles are from many years ago and cannot accurately reference the current Zhuxian Town's New Year woodblock prints inheritance.

According to the theme of UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage in 2003, were

about recognizing that intangible cultural heritage is an important factor in the protection of cultural identity and diversity, the protection and inheritance of intangible cultural heritage is a top priority. Therefore, this article focused on the folk wisdom and inheritance of New Year woodblock prints, as well as the history, origin, connotations and artistic features.

This article used a qualitative research method consisting of interviews and a literature survey to study the history of Zhuxian Town's New Year woodblock prints. The structural-functionalism theory was used to analyze the origin, beliefs, and application of woodblock prints in methods in everyday

life. Aesthetic and Semiotic theories were used to analyze the data from the interviews and observation with the intangible cultural inheritors to identify the folk wisdom in Zhuxian Town's New Year woodblock prints, including production methods, artistic features, and cultural connotations. The 5W Communication Theory was used to study the inheritance status of Zhuxian Town's New Year woodblock prints and suggest improvement methods for the inheritance process related to the inheritors, successors, inheritance contents, inheritance methods, and inheritance effects for the Zhuxian Town's New Year woodblock prints.

Research Objectives

1. To study the history of Zhuxian Town woodblock prints New Year pictures.
2. To study folk wisdom of Zhuxian Town woodblock prints New Year pictures.
3. To study inheritance of Zhuxian Town woodblock prints New Year pictures.

Research Methodology

This study adopted qualitative research method by using relevant documents and field study. The research tools include survey, interview, observation, and focus group discussion. The research steps are as follows:

1. Collecting related documents on New Year woodblock prints, folk wisdom, inheritance of woodblock prints in Zhuxian Town, and field study in three 100-year-old

shops in Zhuxian Town to provide sufficient evidence support for the research.

2. The target groups consisted of the following people, Key Informants (KI): six cultural heritage inheritors and operators of New Year woodblock prints in Zhuxian Town; Casual Informants (CI): ten sales staff, learners, regular employees, and trainee employees;

and General Informants (GI): twenty five residents, tourists, and buyers.

3. The research tools included observation and interview. Relevant literature was used as a reference to sort out the historical and cultural connotation of Zhuxian Town's New Year woodblock and to provide more explicit research ideas and theoretical support. The history, folk wisdom, and inheritance data were obtained by observing and interviewing KI, CI, and GI.

4. Data collection is divided into two stages:

4.1 Study and collect secondary data from relevant literature, articles, studies, and other sources to establish a framework.

4.2 Observations and interviews were used to collect data from during field visits.

5. Content analysis method was used to analyze the data and presents the results as descriptive analysis.

Results

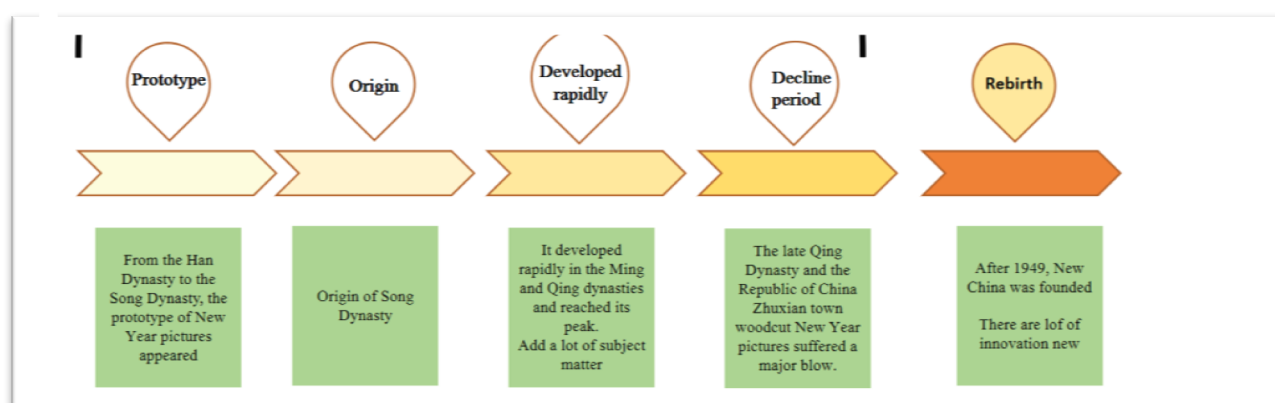


Figure 1 Historical timeline of Zhuxian Town New Year woodblock prints

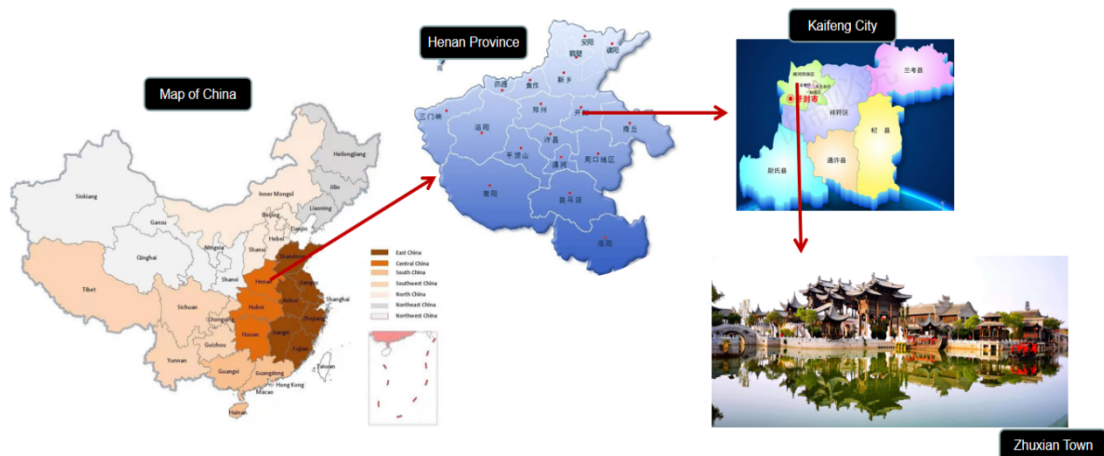


Figure 2 Zhuxian Town

1. Historical origin

Zhuxian Town belongs to Xiangfu District, Kaifeng City, Henan Province. It is located in the southwest of Kaifeng City, 22.5 kilometers away from Kaifeng City, and the total area of the town is 70.26 square kilometers. The ancient Chinese New Year painting originated from people's worship of nature and the belief in gods in agrarian societies. Similar paintings were found on many officials and soldiers in the tomb murals from the Han Dynasty to the Song Dynasty, mainly located on both sides of the tomb gate. The functions and styles are similar to those of the New Year painting. Paintings of figures and other patterns have several things in common with the deity of life, Fuwa, and other themes in New Year paintings; the latter was believed to be the imitation of the former; The scroll form used in traditional paintings is

also used in New Year paintings (Zheng, Y., 2017).

Before the Northern Song Dynasty, New Year paintings were hand-painted. Since hand-painted New Year paintings could not be mass-produced or keep up with market demand, New Year woodblock prints replaced traditional paintings. According to historical records, Chinese New Year woodblock prints originated from Zhuxian Town, Kaifeng, the capital city of the Song Dynasty (Ying, A., 1954). As a social, economic, and cultural center, Zhuxian Town's New Year woodblock prints enjoyed rapid development and popularity with the invention and rise of printing. Therefore, Zhuxian Town's New Year woodblock prints are known as the originator of Chinese New Year woodblock prints (Luo, F. & Wang, R., 1963).

In the Northern Song Dynasty of China, the country was prosperous, the economy was

strong, and the people lived and worked happily. At the same time, various folk arts, such as opera and shadow puppetry, have been significantly developed. These colorful local livelihoods were recorded in the New Year paintings, making the content of Zhuxian Town's New Year woodblock prints richer. Meng Yuan's "Tokyo Menghua Record" stated that near festivals, markets printed and sold Door God, Zhong Kui, peach plate, peach Fu, and paper paintings, and vendors emerged endlessly (Meng, Y., 2021). Meng's record clearly describes the scene welcoming the New Year in the capital at the time and shows that New Year woodblock prints were formed and prospered during the Northern Song Dynasty.

Zhu Xian Town was located in the Central Plains, with well-developed land and water transportation, giving it a crucial role due to its superior geographical position. The town was an important commercial area in the Central Plains in the Ming and Qing Dynasties. The New Year woodblock print industry developed rapidly and peaked in this era. Mr. Zhang Xuting stated, "In the Ming and Qing dynasties, there were a lot of novels and operas. Zhuxian Town's New Year woodblock prints had richer subjects, so there were some woodblock prints with illustrations of those operas. Later, Taoism was introduced into the Ming Dynasty, and Buddhism into the Qing

Dynasty. During this period, New Year woodblock prints' related to Taoism, Buddhism, and Confucianism also began to appear. This change shows that with the development of history, cultures and arts were also becoming more and more mature. These developments provided a wide range of subject matter for the creation of Zhuxian Town's New Year woodblock prints. This change in the form contributed to the characterization of the New Year woodblock prints by their primitive, bold, and unique style.

The development of Zhuxian Town's New Year woodblock prints was dismal in the late Qing Dynasty and the Republic of China. After the War of Resistance against Japanese aggression, the town of Zhuxian was impoverished, economically depressed, and devastated. New Year woodblock print shops also closed down during the war. Many old New Year woodblock prints were severely damaged, and many valuable and excellent pieces were destroyed. Zhuxian Town's New Year woodblock prints were all but lost. It was not until the founding of New China in 1949 that older artists began to engage in producing New Year woodblock prints and started the arrangement and restoration process. Zhuxian Town's New Year woodblock prints were restored and reborn. Some artists began innovating New Year woodblock prints'

patterns, forms, and themes. For example, with the development of society, scenes of working people's everyday life and the lively atmosphere of festivals are displayed. The seasonal New Year painting God of Tian is a special New Year print explicitly created for wheat harvesting. In the 1960s, with the support of the state, the Zhuxian Town's New Year woodblock prints artists created several excellent works integrating the characteristics of society at the time. The New Year prints of this period can be divided into three categories: protecting the home and the country, new customs, and encouraging production. Most of these New Year prints feature ordinary people and depict scenes related to people's everyday lives.

Belief

Zhuxian Town's New Year woodblock prints reflect the folk belief, which is the appeal of the woodblock prints. Beliefs are complex and varied and can be roughly divided into the following categories: belief in nature, people's worship of nature, offering sacrifices to the gods of nature, and praying for good weather and harvest; and belief in deities, which can be seen through the appearance of gods, such as Door God, Kitchen God, God of Wealth, and ancestors gods, with the hope that they would ward off evil spirits or to bring good luck. These hopes also include secular ideas and beliefs, such as

achieving a wealthy life, having children, getting promoted, or having other successes. These folk ideas and beliefs had existed since ancient times and are deeply rooted in people's production and life and became mature in the Song Dynasty when they were finally expressed in the form of New Year woodblock prints. Therefore, people would put up prints with various themes during New Year, hoping their good wishes would come true.

Application

In ancient China, different types of Zhuxian Town's New Year woodblock prints were used differently. New Year Door God prints were generally used for traditional Chinese New Year, where people usually put them on the first door to their homes to drive away evil spirits. Pray for Wealth prints would be placed on people's rooms' doors. For business people, this type of print would be put up on the door of their stores in the hope of making more money during New Year. Teaching Children woodblock prints could be used at any time, as a gift or hanging on the wall of the children's room. Pray for More Children prints could also be used at any time, as a gift or for hanging on the wall of the newlyweds' room. The same goes for the Pray for Baby woodblock prints. Drama woodblock prints were typically used as gifts or hung in the living room, kitchen, or elder's room. The

last type of woodblock print, Myth, could be used anytime or hung in living rooms and gardens. After 1949, Zhuxian Town's New Year

woodblock prints were used more as home decorations.

2. Folk Wisdom

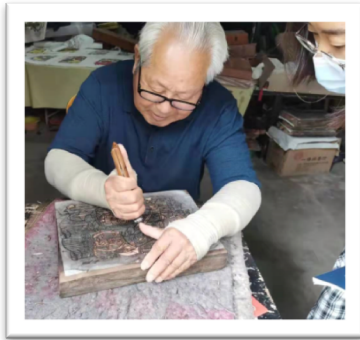


Figure 3 Carving stencils



Figure 4 Hand-watermarking

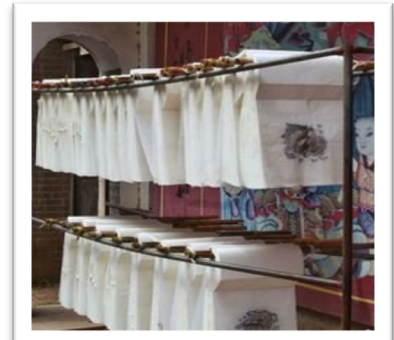


Figure 5 Drying



Figure 6 Printing tool

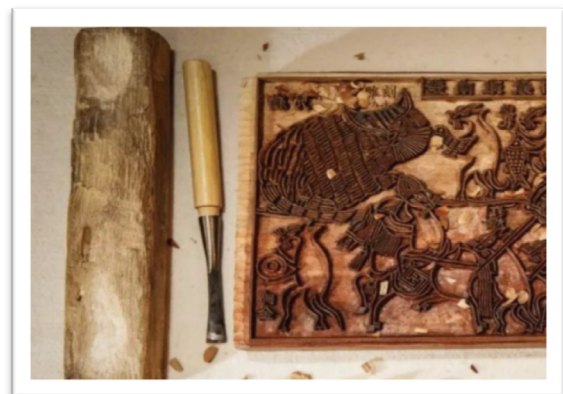


Figure 7 Engraving tool

The production method of Zhuxian Town's New Year woodblock prints is divided into four steps: hand drawing, carving, applying colors, and drying, and mounting. Zhuxian Town's New Year woodblock prints are printed on rice paper and then fitted onto pear wood that has been treated in advance. The pear wood used in Zhuxian Town's New Year woodblock prints has to be more than 30

years. The wood would be cut into 5cm thick boards and soaked in water for a while before being dried. The drying process takes at least two months. After drying, the sheet is coated with vegetable oil. The plates are soaked in vegetable oil for two weeks and then washed with 100-degree water. The traditional pigments used in Zhuxian Town's New Year woodblock prints have long been a feature of

Zhuxian Town, preventing the prints from fading when exposed to water. The main components of traditional pigments were extracted from natural plants and minerals. Technicians use a carving knife to carve out the patterns on pear wood, apply the ink, and then print them by hand. After printing one color, the prints must be dried before applying another. Making one Zhuxian Town's New Year woodblock print takes around one week.

Making Zhuxian Town's New Year woodblock prints requires many tools, including carving knives, such as a "Wen chisel" for engraving, a file for smoothening, a pigmented basin and brush for inking, and an auxiliary wooden hammer. The fact that these classic tools have stood the test of more than 1,000 years and some are still in use today suggests that folk wisdom exists in them.



Figure 8 Ma Shangbian (马上鞭)



Figure 9 Liu Hai Xijinchan (刘海戏金蟾)

Zhuxian Town's New Year woodblock prints are thick and gorgeous, with strong color contrast. Four primary colors, red, yellow, blue, and purple, are most commonly used. The color contrast between red and green is strong. Red not only symbolizes happiness and wealth but also has strong rendering power. The composition of the New Year woodblock prints is exaggerated and full, especially the Door Gods in the New Year woodblock prints. For instance, the head and

body have a ratio of 1:4, a large head and a small body. Zhuxian Town's New Year woodblock prints continue the style of the Han and Tang murals, with uniform lines, simple and rough, straight and smooth, full of strength, reflecting the unique honest and primitive temperament of the Central Plains people.

Each Zhuxian Town woodcut New Year picture has a story behind it. Stories behind the New Year woodblock prints are also the

inspiration and basis for the creation, and the story's moras are also expressed in the prints.

These New Year prints carry the spiritual

beliefs of ordinary people and their yearning for a better life.

3. Inheritance

Table 1 *Inheritors of Zhuxian Town's New Year woodblock prints*

Shop	Name	Age	Title
Yun Kee old shop	Mr. Ren Helin	74	National intangible culture inheritor
Wan Tong old Shop	Mr. Zhang Jizhong	53	Provincial-level intangible cultural inheritors
Cao family's old shop	Mr. Cao Xinnian	56	Municipal intangible cultural inheritor

From Table 1, only three inheritors are recognized by the state at present: Ren Helin, 74, a national-level intangible culture inheritor;

Zhang Jizhong, 57, a provincial-level intangible culture inheritor; and Cao Xinnian, 56, a city-level intangible culture inheritor.

Table 2 *Zhuxian Town's New Year woodblock prints Heir to the Yun Kee old shop*

Shop	Name	Gender	Learning time	Age	Educational background
Yun Kee old shop	Zhu Hongxin	Man	2 years	35	Senior high school
	Ma Qinglian	Woman	1 year	41	associate degree

Table 3 *Zhuxian Town's New Year woodblock prints Heirs of the Wantong old shop*

Shop	Name	Gender	Learning time	Age	Educational background
Wan Tong old Shop	Zhang Yi	Man	Start from a young age	35	undergraduate degree

Table 4 Zhuxian Town's New Year woodblock prints Heirs of the Wantong Cao family's old shop

Shop	Name	Gender	Learning time	Age	Educational background
Cao family's old shop	Mr.Cao Jidan	Miss	0-1year	20	undergraduate degree
	Mr. Cao Yihang	Man	0-1year	17	senior high school

In terms of successors, it can be seen from Table 4 that all three century-old shops need successors. However, the age of the successors is very different, and the number is still small. For example, the old shop of Wantong has only one successor. In addition,

making New Year woodblock prints is not the successor's primary career. The successors have their careers while only keeping Zhuxian Town's New Year woodblock prints as a hobby. Each of them also has no foundation in the art before the study.

Table 5 Zhuxian Town's New Year woodblock prints inheritance mode of Wantong old store

Shop	Generation	Name	Inheritance method
Yun Kee old shop	First generation	Mr. Li Jingyun, Mr. Song Jinming, Mr. Zhang Wenli	Inheritance from master to apprentice
	Second generation	Mr. Guo Taiyun Mr. Ren Helin	Inheritance from master to apprentice
	Third generation	Mr. Zhu Hongxin Mr. Ma Qinglian	Inheritance from master to apprentice

Table 6 Zhuxian Town's New Year woodblock prints inheritance mode of Wantong old store

Shop	Generation	Name	Inheritance method
Wan Tong old shop	First generation	Mr. Zhang Junfu	Family inheritance
	Second generation	Mr. Zhang Wenxing	Family inheritance
	Third generation	Mr. Zhang Lianyuan	Family inheritance
	Fourth generation	Mr. Zhang Liansheng	Family inheritance
	Fifth generation	Mr. Zhang Jizhong	Family inheritance
	Sixth generation	Mr. Zhang Yi	Family inheritance

Table 7 Zhuxian Town's New Year woodblock prints Inheritance mode of Cao's old shop

Shop	Generation	Name	Inheritance method
Cao family's old shop	First generation	Mr. Cao Dewen	Inheritance from master to apprentice
	Second generation	Mr. Cao Zu	Family inheritance
	Third generation	Mr.Cao Yi	Family inheritance
	Fourth generation	Mr.Cao Uncle	Family inheritance
	Fifth generation	Mr.Cao Bingzu	Family inheritance
	Sixth generation	Mr.Cao Zhanao	Family inheritance
	Seventh generation	Mr.Cao Hongtian	Family inheritance
	Eighth generation	Mr.Cao Xinnian	Family inheritance
	Ninth generation	Mr.Cao Jidan Mr.Cao Yihang	Family inheritance

It can be seen from the summary of inheritance methods of the three old shops that family inheritance and master-apprentice inheritance are still the most critical inheritance methods of Zhuxian Town's New Year woodblock prints. Regarding inheritance content, the three old shops mainly use the

traditional Zhuxian Town's New Year woodblock prints production techniques and the artistic characteristics of the Ming and Qing Dynasties. Meanwhile, they will also inherit the stories and implied meanings behind the New Year woodblock print.

Conclusion and Discussion

1. Conclusion

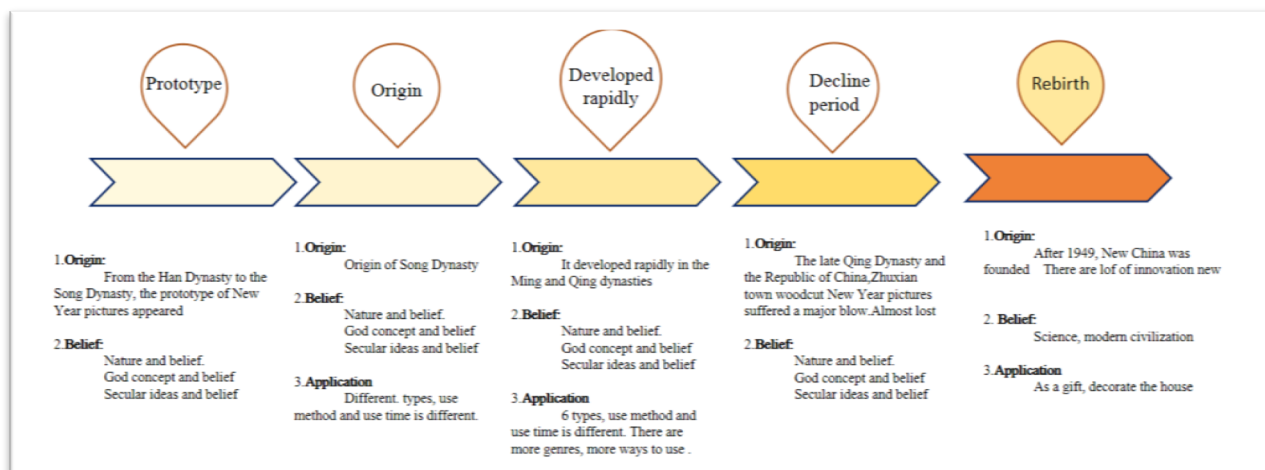


Figure 10 Historical timeline of Zhu Xian Town New Year woodblock prints

1.1 History

Regarding the origins of Zhuxian Town's New Year woodblock prints, the earliest paintings appear in tombs from the Han to Song dynasties. In the Tang Dynasty, portraits of "Door Gods" were pasted on doors. Today, the Zhuxian New Year woodblock prints still appear in the form of "Door Gods." Zhuxian Town's New Year woodblock prints were started during the Song Dynasty with the added subject matter of dramas. During the Ming and Qing Dynasties, Zhuxian Town's New Year woodblock prints developed to their

peak. At this time, Zhuxian Town's New Year woodblock prints not only included the "Door Gods" type but also added the Praying for Blessings, Teaching Children, Praying for Blessings for Many Children, Mythology, and drama types. The subject matter and pattern are richer, with more functions. After the People's Republic of China was founded in 1949, under the influence of the New Era culture, many contemporary themes were expanded, greatly enriching the content of Zhuxian Town's New Year woodblock prints.

Table 8 Folk wisdom of Zhuxian Town's New Year woodblock prints

Folk wisdom	Yun Kee old shop	Wan Tong old shop	Cao family's old shop
Production method 1. Material 2. Tool 3. Production process	The Same	The Same	The Same
Artistic feature 1. Composition 2. Color 3. Line	The same	The same	The same
Cultural connotation 1. Story 2. Moral	The same	The same	The same

1.2 Folk wisdom

Through the interview and observation of the three century-old shops, the folk wisdom contained in Zhuxian Town's New Year woodblock prints is mainly reflected in three aspects: production method, artistic features, and cultural connotation. All three shops continue the production methods and artistic features of New Year woodblock prints from the Ming and Qing Dynasties. In terms of production methods, the materials mainly include rice paper, wood boards, and pigments. The main tools are engraving and printing tools. The four production steps are drawing, engraving, inking, drying, and mounting. Zhuxian Town's New Year

woodblock prints' artistic features consist of full composition and exaggerated shapes, especially patterns regarding women and children. The colors used were mostly red, yellow, and green, and colors matching the sensational theme. The lines are bold and powerful. Women's and children's patterns have undergone many changes to reflect gentleness and aura. In terms of cultural connotation, each New Year picture contains different cultural connotation and meaning, which carries the spiritual needs of ancient people and their yearning for a better life.

1.3 Inheritance

As for the inheritance of Zhuxian Town's New Year woodblock prints, this article applied the 5W Theory of Communication and

analyzed five aspects. There are currently three inheritors recognized by the state: Ren Henian, a national intangible cultural inheritor; Zhang Jizhong, a provincial intangible cultural heritage inheritor; and Cao Xinnian, a municipal intangible cultural heritage inheritor, who are all still working on the woodblock prints but are in their older years. In terms of successors, at present, all three-century-old shops are in need of successors. However, only the son of Wantong Old Shop is able to study Zhuxian New Year woodblock prints full-time, and the other two successors are only learning part-time, which does not provide a full learning experience. In terms of inheritance method, the three century-old stores applied a family inheritance and a master and apprentice inheritance method, which led to the serious lack of successors at present. In terms of inheritance content, all three century-old stores continue the production method and artistic features of New Year woodblock prints from the Qing Dynasty.

2. Discussion

Parsons' structural functionalism theory emphasizes that the system must have a certain relationship with the environment if it wants to survive. The change in the social environment created conditions for the emergence and development of Zhuxian

Town's New Year woodblock prints regarding the role of order, action, and shared value systems in the fabric of society. These also gave birth to the origin of Zhuxian Town's New Year woodblock prints. The common value system is related to people's beliefs, order, and behavior and is related to the standard of application of New Year prints in life.

The structural-functionalist theory holds that the system is a whole, balanced, self-regulating, and mutually supportive system in which each part of the structure plays a role in the whole. Therefore, high-quality Zhuxian Town's New Year woodblock prints cannot be separated from professional tools and good materials; every step is carefully completed. This combination is the only way to get a high-quality New Year picture.

According to aesthetic theory, composition, lines, and colors are the basic elements of painting. In Zhuxian Town's New Year woodblock prints, these three elements are perfectly combined, and the whole picture gives a feeling of atmospheric simplicity, which is very eye-catching.

Saussure believed that symbols are used to carry the perception of meaning. Meaning can only be expressed in symbols; therefore, symbols aim to express meaning. Behind each New Year woodblock print in Zhuxian Town is a classic story, and craftsmen make vivid New Year pictures based on the

plot and characters of the story. Zhuxian Town's New Year woodblock prints are symbolic art that transforms people's emotional interest into visuals.

Lasswell's 5W model clearly describes communication activities as a process composed of five elements, which provides a specific starting point for people to understand the structure and characteristics of the communication process. Based on the

inheritance status of Zhuxian Town's New Year woodblock prints, this article studies the inheritance status of Zhuxian Town's New Year woodblock prints from five aspects: inheritors, successors, inheritance methods, inheritance contents, and inheritance effects, to have a more in-depth and comprehensive understanding of the inheritance status of Zhuxian Town's New Year woodblock prints.

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