

Revitalization of Zhangzhou Woodblock New Year Paintings: A Fusion of Cultural Heritage and Interactive Narrative in the Era of Internet+

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Abstract: The paper concentrates on the historical and practical importance of the well-known Zhangzhou woodblock new year paintings by applying the literary analysis method. Zhangzhou woodblock new year paintings are an essential component of the region's cultural legacy, despite their decrease due to many factors. They are nevertheless highly valuable cultural artifacts. This article aims to promote public awareness and knowledge of traditional culture by offering creative ideas and strategies for the design and promotion of Zhangzhou woodblock prints as culturally creative products. Zhangzhou woodblock prints are a dynamic, customizable art form that can be tailored to the tastes of the user, and they are made easier to exhibit and distribute with the use of Internet technology. Zhangzhou woodblock new year paintings can combine tradition and modernity to promote and expand, explore the combination of traditional culture and modern technology, and enhance the influence of Zhangzhou woodblock new year paintings in contemporary society. The key to the sustainable development of the cultural industry lies in further exploring and integrating interactive narratives in cultural products. The combination of internet technology and interactive narrative can inject new vigour and creativity into Zhangzhou woodblock prints, while also paving new paths for the sustainable development of the cultural industry.

Keywords: Zhangzhou Woodblock Prints; The Era of Internet+; Interactive Narrative; Intangible Cultural Heritage; Cultural Industry

1. Overview of Zhangzhou Woodblock Culture

1.1 Introduction of the Origin and development History of Zhangzhou Woodblock Culture

Zhangzhou has a long history and humanities. Since 686 A.D., when General Chen Yuanguang appealed to the emperor to establish a new administrative region Jianzhou (now the northern part of Fujian Province), the economy and culture of Zhangzhou have developed rapidly, while the culture of the Central Plains has merged with the local culture. Zhangzhou woodblock prints began in the Song Dynasty and flourished during the Yongle period of the Ming Dynasty, and were most prosperous during the Qing Dynasty and the early years of the Republic of China. After that, Zhangzhou woodblock prints began to decline due to war and the introduction of advanced Western technology. After the liberation of the “Cultural Revolution” movement again caused great losses to it. Zhangzhou woodblock prints are one of the traditional crafts and art forms of Zhangzhou City, Fujian Province. Due to its special geographical location, historical environment and cultural background, Zhangzhou region has formed a very characteristic woodblock print culture in the long course of historical development. At the same time, its geographic isolation also makes Zhangzhou folk woodblock prints have the characteristics of the northern roughness and southern delicacy, but also the ancient and mysterious style of the southern region of Fujian. Zhangzhou folk woodblock prints have the following two main features: first, the pursuit of smooth and round lines; second, in red, black as the base colour, overprinted pink and other patterns on it [1].

1.2 The Status and Influence of Zhangzhou Woodblock Culture in Contemporary Society

On 2 June 2006, the State Council announced the first batch of national intangible cultural heritage list, in which Zhangzhou folk woodblock prints became a national intangible cultural heritage of folk art along with 11 other local prints in the country (51 items in total). Woodblock New Year paintings are based on wooden board carvings and then matched with paintings, with vivid images and rich colours, conveying rich cultural connotations and folklore characteristics, with regional, folk, collective and dynamic [2]. What's more, it not only has historical and cultural value, ornamental value, but also collection value and art popularization value [1].

1.3 Under the Background of the Internet+ Era, the Possibility of Combining Traditional Culture with Modern Technology

The Internet is an important invention in the information age [3]. In the era of Internet+, the development trend of cultural creative industry is digital, intelligent and personalized. Through the application of Internet platform and technology, Zhangzhou woodblock New Year paintings can achieve more convenient display and dissemination. Based on traditional woodblock New Year paintings, combined with Internet technology, adding interactive elements to the content, such as audio, video, animation, etc., can make the woodblock New Year paintings more dynamic and expressive. At the same time, the cultural industry under the background of Internet+ also focuses on user experience and personalized customization, Zhangzhou woodblock New Year paintings can be created and customized according to the needs of users to meet the preferences and needs of different people. However, under the background of Internet+, with the progress of society and the development of science and technology, the cultural industry is also facing more opportunities and challenges. Therefore, when studying the cultural and creative industry of Zhangzhou woodblock prints, it can be better integrated with modern life and realize the organic fusion of tradition and modernity by means of an interactive narrative-based approach. Through the popularization of the

Internet and improved technology, Zhangzhou woodblock prints can be more widely publicized and disseminated. With the help of social media platforms, more people can understand, share and participate in the traditional art of Zhangzhou woodblock prints. This can not only expand the audience of Zhangzhou woodblock prints, but also increase its influence and popularity. This not only creates more attractive products and experiences, but also helps to promote the inheritance and development of Zhangzhou woodblock prints. More importantly, through technological means, Zhangzhou woodblock prints can be digitally displayed, purchased online, and socially shared, expanding market boundaries and attracting the attention of more young people. In addition, the application of Internet+ and interactive narrative also brings new development opportunities for the industrial chain of Zhangzhou woodblock prints. By breaking the traditional sales model and adopting an e-commerce platform for sales, Zhangzhou woodblock prints can better reach the national and even global markets. And, through the integration of resources to create diversified cultural tourism products, Zhangzhou woodblock prints are combined with other tourism resources to provide tourists with a richer tourism experience.

2. The Application of Interactive Narrative in Cultural Products

2.1 The Concept and Characteristics of Interactive Narrative

Interactivity is the process of how an object or being interacts with another object or being. In a general way, interaction refers to how human civilization and natural objects interact, while in a more specific sense, interaction refers to human-related interactions. The results of narrative technology study have been integrated into design research through narrative design, which emphasizes the narrative representation of design importance and form [4]. However, the definition of narrative is not uniformly agreed upon in the academic community.

Interactive narrative is a series of events about at least one emotionally intelligent being where an active agent can choose or change the specific events displayed, and a new media project with the goal of creating content and

technology for a different sort of narrative experience—one where the audience may affect how a tale develops [5], which is also called next generation narrative.

Interactive narrative originally referred to a type of narrative that combines storytelling with reader interaction. In this perspective, the story no longer unfolds in a linear fashion, but allows the reader to determine the direction and ending of the story based on their own interests and choices as they read. This type of narrative enhances reader engagement and immersion, allowing the reader to become part of the story. Interactive narrative perspectives are widely used in a variety of literature, films and games. Through the interactive narrative perspective, creators can better meet the needs of different readers and improve the attractiveness and reputation of their works. In this paper, interactive narrative perspective refers to the combination of narrative nature and product user participation.

2.2 Advantages and Innovative Points of Interactive Narrative in Cultural Products

In contemporary times, the encouragement of cross-disciplinary co-construction and cooperation, as well as the willingness to step outside of academic boundaries and intervene in design activities, have led to a further practice and improvement of narrative technology in the design of intangible cultural heritage innovation and inheritance. This has also improved user satisfaction with the narrative experience and provided an endless source of potential for the creation and perpetuation of intangible cultural heritage innovation [6].

Compared with the linear narrative product design which is not rich in users' emotions and conveys poor information [7], interactive narrative can attract more users to participate and share, which enhances the dissemination effect and influence of the story [8].

In addition, interactive narrative in cultural products also brings a more diverse experience to users. Unlike traditional narrative forms that present a fixed story line, interactive narrative allows users to participate in the storytelling process, making the story more engaging and memorable. Users can make choices, influence the plot, and even create their own stories, which greatly increases the replay value and enjoyment of the cultural product.

Moreover, interactive narrative can effectively promote cultural communication and exchange. By integrating local cultural elements into the narrative, cultural products can better express the unique cultural identity and promote cultural diversity. At the same time, through the interaction between users, cultural knowledge and values can be passed on more vividly and effectively, contributing to the inheritance and promotion of traditional culture.

Furthermore, the application of interactive narrative in cultural products also brings new opportunities for industrial development. It promotes the integration of cultural industries with technology, such as virtual reality (VR), augmented reality (AR), and game industries, leading to the emergence of new cultural products and business models. This, in turn, drives the innovation and development of related industries and promotes economic growth.

To conclude, the advantages and innovative points of interactive narrative in cultural products are significant. It not only enhances users' emotional involvement and information conveyance, but also brings a diverse and interactive experience, promotes cultural communication and exchange, and drives industrial development. Therefore, it is of great importance to further explore and develop interactive narrative in cultural products.

2.3 The Way of Interactive Narrative to Enhance User Participation and Experience Degree

As a new communication method, interactive narrative can make Zhangzhou woodblock prints more dynamic and interactive, attracting the participation and inheritance of the younger generation. The product design of Zhangzhou woodblock prints based on interactive narrative should focus on user experience and incorporate contemporary aesthetic and fun elements to give new life to traditional culture. This combination will inject new vitality and glamour into Zhangzhou woodblock print cultural and creative industry. As an innovative way of expression, interactive narrative has an important position and application potential in the cultural creative industry. Firstly, interactive narrative can attract the attention of the audience through interaction and participation, thus

enhancing their sense of participation and immersion. Compared with traditional static displays, interactive narratives allow the audience to participate more actively, interact with the work, integrate into the storyline, and even enable them to influence the development of the story. This interactivity not only improves audience participation, but also brings a deeper experience and emotional resonance.

Secondly, interactive narrative has the potential for innovation in the cultural and creative industries. By combining modern technology and media means, interactive narrative can organically integrate traditional cultural elements with modern technology, presenting a new art form and experience for the audience. In Zhangzhou woodblock prints cultural and creative industry, interactive narrative can make use of virtual reality (VR), augmented reality (AR) and other technologies to create an immersive experience, so that the audience can feel the historical origins of woodblock prints, artistic skills and cultural connotations. In addition, through the use of interactive narratives, Zhangzhou Woodblock New Year Paintings can be fused with other art forms, such as music and dance, to create more creative and personalized artworks.

Moreover, interactive narrative plays a positive role in promoting the protection and inheritance of traditional culture. Through the application of interactive narrative, the knowledge and skills of Zhangzhou wood New Year paintings can be more widely spread and shared. The audience can obtain historical materials, technical courses, art information and other information resources related to Zhangzhou wooden New Year pictures through the Internet platform. The transmission and sharing of these information can not only strengthen the audience's understanding and cognition of Zhangzhou wood New Year paintings, but also enhance their interest and participation in traditional culture, and thus promote the inheritance and development of Zhangzhou wood New Year paintings.

3. Conclusions

The combination of Internet+ and interactive narrative will bring infinite possibilities for the cultural and creative industry of Zhangzhou woodblock prints. It will not only promote the

inheritance and innovation of traditional culture, but also stimulate young people's interest in intangible cultural heritage, and promote Zhangzhou woodblock prints to a broader stage, showing its unique charm and value. As a traditional form of culture and art, Zhangzhou woodblock New Year painting has ushered in new opportunities for its development with the wide application of Internet+ technology. The cultural and creative industry under the background of Internet+ is rapidly emerging with its diversification and cross-border integration, which provides rich possibilities for the innovation and inheritance of Zhangzhou woodblock prints.

In the era of Internet+, interactive narrative has become an important means and innovative direction in the cultural industry. With its interactive and participatory characteristics, interactive narrative can better attract the audience and integrate them into the story of Zhangzhou woodblock prints.

Interactive narrative design can provide the dual value of innovation and experience [9]. Interactive narrative can not only promote the inheritance of traditional culture of Zhangzhou woodblock prints, but also bring innovation and change. Through the combination of Internet+ and interactive narrative, Zhangzhou woodblock print culture can jump out of the traditional display form, break through the time and space limitations, and push the works to a broader stage.

In general, the research based on interactive narrative under the background of Internet+ can bring new ideas and methods for the development of Zhangzhou woodblock year-painting cultural and creative industry. Through the power of Internet+ technology and interactive narrative, Zhangzhou woodblock prints can achieve the organic combination of tradition and modernity, and glow with more vivid and diversified charm, injecting new vitality into the inheritance and innovation of traditional culture. At the same time, we also need to pay attention to the protection and inheritance of the basic skills of Zhangzhou woodblock prints, hold on to the traditional cultural heritage, to ensure its sustainable development in the era of Internet+. In the context of Internet+, Zhangzhou woodblock print culture is facing new opportunities and challenges. By combining traditional culture with modern technology,

new vigour and creativity can be injected into Zhangzhou woodblock prints and its influence in contemporary society can be enhanced [10]. In the era of Internet+, Zhangzhou woodblock prints cultural and creative industry has great potential for development. With the continuous innovation and popularization of Internet+ technology, it can be foreseen that Zhangzhou woodblock New Year Paintings, as one of the representatives of traditional non-heritage culture, will usher in new development opportunities. Through the deep integration of Internet+ and interactive narrative, the inheritance and innovation of Zhangzhou woodblock print culture will be more comprehensive and three-dimensional display. In the future, with the support of Internet+, Zhangzhou woodblock print cultural and creative industries are expected to achieve digital display, online sales, virtual experience and other diversified development, expanding market space and attracting more young people to participate. At the same time, the combination of Internet+ and interactive narrative will also inject more vitality and new ideas into Zhangzhou woodblock prints, promote its development towards the world stage, and achieve the protection, inheritance and innovation of intangible cultural heritage. Certainly, we have to admit that the combination of interactive narrative and Internet technology is not a panacea. The combination of traditional culture and modern industry is relatively difficult, and some of the core values of intangible cultural heritage have to be lost in mass production, making people face the problem of how to balance between traditional cultural heritage and innovative design.

4. Suggestions

The suggestions are as follows. First, with the support of Internet+ technology, Zhangzhou woodblock prints should be displayed in virtual space in a multimedia and cross-platform way, so that the audience can understand and experience the cultural connotation more deeply. Furthermore the product design of Zhangzhou woodblock New Year paintings based on interactive narrative can be centred on the needs of the audience, and through the interaction with the audience, it allows them to participate in the creation and production process of the woodblock New

Year paintings, which increases the fun and sense of participation in viewing. For example, a simulation painting software can be designed to allow users to apply paint and complete a virtual woodblock New Year painting by themselves; or VR technology can be used to allow users to enjoy the charm of woodblock New Year paintings in an immersive environment, and even interact with the characters to experience the storyline of the New Year paintings in a virtual scene. Third, through the combination of online and offline, the use of social media platforms for publicity and promotion, to attract more people to participate in the inheritance of Zhangzhou woodblock prints; or through the fusion of other cultural elements, to create a new style of artistic creation, to enhance the artistic expression and market competitiveness of woodblock prints.

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