Analyzing the Digital Inheritance of Nanyang Branding Painting from the Perspective of Cultural Anthropology

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Abstract. Nanyang branding painting has a development history of more than 2,000 years since it was introduced at the end of the Western Han Dynasty, during which many legends about branding painting have been passed down. The characteristics of branding painting are the use of plant carbonation mechanism, the use of temperature-controlled techniques, hot branding as the main, set of colours as a supplement, not using other colours of the art expression methods. By sketching and baking on bamboo, wood, rice paper, silk and other materials, branding painting aptly combines the various expression techniques of traditional painting art and modern branding techniques, resulting in a unique artistic style. In the modern living environment, Nanyang branding painting can play the function of enriching the life of beauty painting, spreading Chinese culture and cultivating aesthetic sentiment, therefore, this paper will analyse the dissemination and development of Nanyang branding painting art on the digital platform from the perspective of cultural anthropology.

Keywords: Cultural Anthropology, Nanyang Branding, Digitisation, Branding Culture.

1. Introduction

Branding is a traditional arts and crafts, which originated from Nanyang City, Henan Province, a famous historical and cultural city in China, with a long history.On 10 June 2021, the State Council of the Communist Party of China declared Nanyang Branding as the fifth batch of national intangible cultural heritage of China, and Nanyang Branding Enterprises has become a key protection enterprise of the traditional branding industry in Nanyang City, China.

In 2021, the Ministry of Culture and Tourism released a document on the "14th Five-Year Plan" for the Protection of Intangible Cultural Heritage, and the issue of intangible cultural heritage has always been a focus of attention for citizens and art workers. However, most of this discussion is strongly pragmatic, and there is a lack of deeper understanding and interpretation of the nature of intangible cultural heritage. Cultural anthropology provides a better way of interpreting intangible cultural heritage by exploring the cultural characteristics of intangible cultural heritage through deep excavation from the connection between the cultural expression of intangible cultural heritage and cultural change.

2. Cultural Anthropology

In cultural anthropology, art is often viewed as a system of symbols, as a cultural style of human beings, and therefore an understanding of human culture necessarily involves an appreciation of art. Cultural anthropology (also known as social and socio-cultural anthropology) is the study of people's patterns of action, thinking and feeling. It is primarily concerned with human beings who have become products of social civilisation and creatures of cultural reproduction. In order to understand cultural anthropology, it is important to begin with the concept of culture: the ideas, values, emotions, and perceptions that are shared by and transmitted through a society, which are used to give meaning to experience, to produce behaviour, and to be reflected in that behaviour. These norms are socially acquired rather than biologically inherited. Forms of culture may vary greatly from place to place, but no one is "more cultured" than another in the anthropological sense.

2.1. Cultural Anthropology Composition

Cultural anthropology consists of two main components: ethnography and ethnography, which is a detailed account of a particular culture that is based on fieldwork. Ethnographic fieldwork combines social activities and personal observations within the community under investigation, thus making conversation and interaction with individual members of the organization necessary. This methodology, often referred to as participant observation, provides information that can be used to make systematic comparisons of all cultures in the world. Ethnography, too, is a comprehensive examination of the overall nature of the human system, the study of the process of human origins, development and death, and thus the study of the relations of production and superstructure, the socio-economy and the superstructure of the nation as a whole.

2.1.1. Ethnography

The process of ethnographic research often draws on participant observation, experiencing first-hand the customs and practices of the subject. This approach allows ethnographers to identify the ways in which, for example, "war" is embedded in their overall cultural framework.

Ethnographers must be careful not to concentrate so much on one aspect of culture that they lose sight of the other. It is only by identifying the ways in which the various components: social, political, economic, and religious practices and institutions are interconnected that the ethnographer can begin to understand the cultural system.

The prevailing image of ethnographic fieldwork is that it takes place among hunters, pastoralists, fishermen, or farmers in remote and isolated places. It is true that a great deal of ethnographic work still takes place in remote villages in Asia, Africa, and Latin America, on islands in the Pacific, and in the deserts of Australia. However, with the demise of colonialism in the mid-twentieth century, anthropologists now pay equal attention to industrialised societies and urban neighbourhoods.

2.1.2. Ethnology

Ethnography is primarily descriptive in nature and provides the primary source material needed for ethnography. Ethnography is the branch of cultural anthropology that includes cross-cultural comparative studies and theories used to explain differences and similarities between groups. Comparative cross-cultural studies can lead to insights into one's own beliefs and practices. For example, consider the total amount of time spent on household chores by industrialised peoples versus traditional foragers (groups that depend on wildlife resources for survival).

Anthropological studies have also shown that even with access to 'labour-saving' household appliances, including dishwashers, washing machines, clothes dryers, hoovers, food processors and microwaves, urban women in the United States, who do not need to work outside the home to earn a paycheck, still have to put in an average of about fifty-five man-hours a day in domestic care work. In contrast, Aboriginal women in Australia spend only twenty hours a week on household chores. However, because American families generally believed that household appliances eased housework and increased leisure time, consumption of household appliances began to become a major criterion for improving daily life.

Systematic comparisons allow ethnographers to draw scientific conclusions that illuminate cultural characteristics and social practices across time and place.

2.1.3. Applied Cultural Anthropology (ACA)

Today, cultural anthropologists apply anthropology to a variety of fields, from business to education, from health care to government intervention to humanitarian aid. Also, in research cultural anthropology plays an important role in the study of intangible cultural heritage as well as in the process of intangible cultural heritage preservation.

3. Nanyang Regional Characteristics

3.1. Geographic features of Nanyang

Nanyang City is located in the western part of Henan Province, China, at the junction of Henan, Hubei and Shaanxi Provinces. It borders Zhumadian City and Xinyang City in Henan Province to the east, Xiangfan City and Yunyang City in Hubei Province to the south, Shangluo City in Shaanxi Province to the west, and Sanmenxia, Luoyang and Pingdingshan City in Henan Province to the north. The district is the centre of a triangle composed of the provincial capitals of Zhengzhou, Wuhan and Xi'an, with the Jiaodi Railway running north-south and the Ningxi Railway running east-west, which makes it geographically well-located and conveniently accessible.

Nanyang City is in the transition stage from secondary to tertiary geomorphology, the surface formation has the characteristics of east-west geomorphological transition, and there are various types of mountains, hills, plains and basins. Central and southern terrain is gentle and wide, according to the terrain ladder to the central and southern end of the gradual decline, the ratio of land down 1/2000 to 4000/1, and the horseshoe-shaped basin connected to the Jianghan Plain, and the river as the backbone of the opening to the southwest, called the "Nanyang Basin". The Nancheng Gorge in the northeast corner of the basin is connected to the North China Plain, constituting the historically famous "Nan (Yang) Xiang (Yang) Pass". To the north and north-west are the Founiu Mountains, with a more developed granite landscape; to the east and south-east are the Tongbai Mountains, with a large area of hilly mountainous terrain.

3.2. Climatic characteristics of Nanyang

Nanyang is located in the natural interface between subtropical and temperate zones, and in the monsoon continental humid zero-point five humid climate, so the four seasons are distinct. The temperature is 55-70 days in spring and autumn, 110-120 days in summer and 110-135 days in winter. The average temperature for many years is 14.4-15.7℃, and the average rainfall is 703.6-1173.4mm, and decreases gradually from southeast to northwest. The average number of sunshine hours is 1897.9-2120.9 hours, and the perennial frost-free period is 220-245 days.

3.3. Nanyang Resource Characteristics

The soil in Nanyang is mainly yellow-brown loam, followed by sandy soil, ginger soil and black soil, which is suitable for the development of agriculture, forestry and animal husbandry. Nanyang is known as the "Grain Warehouse of Central China", and its main cash crops include wheat, corn, soya beans, rice, and groundnuts, with corn ranking first in the country in terms of output and commercialisation rate. Cash crops include cotton, sesame, tobacco, peanuts and so on. Fruit and forest advantages are pine, cedar, paulownia and other more than 30 kinds of timber forest, kiwi, boat fruit caper, daliangzhao, lacquer and other more than 20 kinds of economic forest, in addition to dogwood, hot pepper grass, bellflower, rat whip chrysanthemum, azalea, half-summer, scorpion, blood, such as Ampere and other eight famous products. "Nanyang cattle" tall, muscular, excellent leather, is one of China's five fine cattle species; Nanyang oak silk production in the province's first, oak silk famous at home and abroad.

The city's forest land area of more than 1451 million mu, forest coverage of more than 39.52 per cent of the gross forest product of about 18.27 billion yuan, a total of more than 1,500 kinds of vegetation resources, forest wildlife resources of about 50 kinds of species. Nanyang City is one of the birthplaces of Chinese medicine in the country, rich in medicinal plant resources, and at the same time has a large number of cultivation and processing of Chinese herbs of the natural environment and traditional habits of the resource advantage, produced a large number of Chinese herbs of more than 2,340 kinds of production of two and a half hundred million kilograms, of which more than 30 kinds of the most authentic fine medicinal herbs, the production of mountain juling accounted for about eighty per cent of the city, ranked the first in the country; the production of xinyi, accounted for seventy per cent of China's total domestic production at that time The output of Xinyi accounted

for more than seventy per cent of China's total domestic output at that time; as many as 20 million eucommia. Animals (plants) have obvious transitional and complex characteristics. The city is rich in biological resources, with more than 2,000 species of plants and 3,000 species of animals, of which more than 40 species of plants and 50 species of animals have been listed as national and provincial protection objects.

Nanyang City is the area with the largest variety of mineral deposits and relatively rich reserves in Henan Province, with a total of 84 kinds of various mineral deposits found, and the reserves of natural alkali, blue asbestos, high alumina, jade, silver, gold and copper ores are among the highest in the country, while petroleum, gold, marl, zinc, lead and other deposits are all quite rich.

3.4. Nanyang Humanities

There are more than fifty ancient cultural relics in Wolong District, the more famous ones being Yangshao Cultural Relic, Chaoyang Xinzhuang Historical and Cultural Relic, Dingfengdian Historical and Cultural Relic, Shang Dynasty Waking Dragon Town Relic, Jiangshang's Hometown, Han Dynasty Relic Reserve, Jiu Nugang, Acheng Temple, Sui Pagoda and so on.

There are various traditional arts that have been handed down to the present day, including colour paper, branding, stone carving, jade carving, horn carving and other traditional arts, among which Nanyang branding is famous for its unique style and strong local colours. In addition, there are acrobatics, Chinese opera, dragon and lion dance, suona and other traditional arts. Some of the more famous ones are Honghua Ancient Decoration, Tianhan Tea House, Shibashi Gong, Xiezhuang Na Na, etc.

4. History of Nanyang Branding

Nanyang, known as "Wan" in ancient times, is a famous historical and cultural city in China. Since then, it has become the hinterland of the Xia people, the southern land of the Shang, and the land of the sacred deer of the Zhou. During the Spring and Autumn Periods, the city was founded as a city of completion, and has now become a centre of iron smelting and one of the five largest metropolises in China. Nanyang Qinzhi County. Nanyang is historically known as the "capital of the south" and the "capital of the emperors" because Emperor Liu Xiu of the Han Guangwu Dynasty was born in Nanyang and became the capital of Luoyang. Historically, Nanyang has been the seat of the county (county) government, "Jingxiang in the south, Ruluo in the north", "business all over the world, rich in the sea". Thus, laying a deep material foundation for the emergence and development of brand art.

4.1. Origin of Nanyang Branding

It is said that iron branding painting comes from the Qin Dynasty, but there is no basis or information. According to folklore, it began to take shape at the end of the Western Han Dynasty and has a history of more than 2,000 years. According to the Records of the Grand Historian, Liu Xiu, the Emperor of the Eastern Han Dynasty, had issued an imperial edict to pay tribute to the court with fire-needle embroidery, which is the earliest recorded information related to iron branding painting in the world.

Legend has it that there was a Nanyang artist called Li Mingwen carving, was then famous branding masters, whether it is a large number of sky ruler, porcelain bowls, or walking cane, fan-shaped Pei hanging products, etc., all through his big hand branding hot, a variety of characters, flowers, plants, landscapes, animals, etc., are lifelike, like the jumping degree of the paper, but also exquisite, do the work of artisans, so people called "branding"! King". The legend of the year "Wang Mang chased Liu Xiu" (Nanyang folklore), Li Mingwen had saved Liu Xiu and presented a branded gourd to him as a pannier, Liu Xiu was grateful, and since then, after a thousand hardships, have not sold that branded gourd. Liu Xiu after the emperor, still do not forget the "branding king" of the life-saving grace, after the visit that is declared into the capital, give silver thousands of taels, the additional "branding king", and will be Nanyang's branding king as a tribute to the court of imperial

use. Since then, the development of Nanyang branding painting is also like a day, famous all over the world, "branding painting king" story has been inherited to this day.

4.2. Nanyang Branding Revisited

In the course of its development and evolution, the craft of branding has been facing a loss of tradition, gradually disappearing and even generating a tendency to be lost. It was not until the Qing Dynasty, after a period of decline in China, that branding reappeared. During the Qing Dynasty, people used various tools such as burnt incense and metal rods to burn the aforementioned materials directly onto wood, bamboo and other materials, thus producing images, paintings, texts and various craft paintings. According to the records, at that time, Yunnan artists were already able to burn all kinds of figures, landscapes, birds and animals on bamboo chopsticks, and during the Guangxu period (1875-1908) of the Qing Dynasty, branding was also very popular.

According to history, the Qing dynasty Guangxu three years (A.D. 1877), good at painting the Nanyang people Zhao Xing three with red smoke skewers in the smoke column on behalf of the pen for painting, got a building sketch, overjoyed, and later applied this technique to other wooden games, are successful. After in-depth study, with the passage of time, a complete set of branding process. His branding paintings also gradually turned into a good gift for officials and gentry to give to each other, and also turned into Nanyang Tribute into the Qing Palace, and all these branding paintings were favoured by the imperial court. Later on, Zhao Xing San successively took in four disciples, the eldest disciple Li Fan can write and paint, especially good at Chinese traditional stories; the second disciple Qiu Yiting is good at Bogu; the third disciple Yang Diankui is good at flowers and figures; the fourth disciple Zhang Xifan is good at landscapes and sceneries.

4.3. Modern Nanyang Branding

In the 1920s, branding was born and formed a unique traditional handicraft, and branding soon became the most well-known folk artwork in Nanyang area and famous in the whole country. On 10th June 2002, the State Council of the People's Republic of China declared the Nanyang Branding Project as the fifth batch of national intangible cultural heritage, and the Nanyang Branding Factory as the protection enterprise of the Nanyang Branding Project.

At the beginning of the liberation period, Nanyang branding was mainly developed by branding bowls and plates. The wooden chopsticks are made of holly medicinal wood, which is a fine material with exquisite processing and skills, white in colour and ivory-yellow after being soaked in sesame oil, which smells fresh and fragrant, and contributes to health care. Because of its square-ended chopsticks, the pictures branded by the craftsmen's hands are so elegant and detailed that they deserve to be praised, and so they have quickly become a favourite among art collectors. The contemporary art of branding incorporates both silk and rice paper, and produces new creations that resemble Chinese paintings. The main reason why the subject matter has become so popular with modern people is because the introduction of such paraphernalia as the firebrush has created a simple and elegant creative environment for the artist, and as a result, Nanyang branding art is another art that is appreciated by both the common and the common people.

5. Nanyang Branding Cultural Characteristics

Branding technique is also a folk art, it is rooted in the rural people, also cohesion of the general people's ingenuity, because the branding people here are mostly villagers who can write and draw with technology, so the branding itself is not only welcomed by the general rural people, but also loved by the Chinese upper class.In the 1920's, branding has been used as a unique traditional handicraft, and after that, branding products have also been as After that, the branding products became famous as the traditional folk crafts in Nanyang area, which are famous in China. Today, branding products have become an elegant art appreciation item and an important gift from international friends, and are popular among people at home and abroad.

5.1. Selection of material for creation

The production of Nanyang branding painting is very rich in connotations and can usually be divided into eight families, more than 20 families and hundreds of colours. The figures in branding paintings may be both copies and expressions of external things, as well as the author's inner thoughts and fantasies, which are at the core of China's aesthetic concepts of traditional art. The paintings also contain characters, landscapes, flowers, calligraphy and so on, and most of the creation content reflects the specific episodes of the lives of the characters in the four great masterpieces of Chinese literature. For example, the branding painting on wood, "Dream of the Red Chamber, the Grand View Garden", is a delicate and elegant picture, and although the characters have very different looks, the image is vivid, and the pavilions, bridges and rivers, etc., in the picture, the manufacturing technology is also rich with the charm of Chinese paintings, and at the same time, the realism of Western paintings is also absorbed. The realism of Western painting is also absorbed, which is a good example of the integration of Chinese and Western painting arts. Branding art as a traditional folk art form, it is rooted in the local people, but also reflects the people's spirit of survival, it is the main component of China's local traditional folklore, but also in China around the local traditional folklore of the main material carriers and forms of carriers; it is also gradually produced and circulated in the local people's social life in the environment, in the country on the basis of traditional folklore inheritance of the art, not only formed the main products of China's traditional folklore, and also the main products of China's traditional folklore, and also the main products of China's traditional folklore. On the basis of the traditional folklore inherited art, it not only forms the main products of our local traditional folklore, but also forms the main content and main components of our traditional folklore. In recent years, people have used the art of branding to develop many new traditional skills products, such as overlay branding, resin dosage craft cloth branding and so on. Using a variety of craftsmanship mood, in the art of the uneven texture effect, and then after rendering the colour, painting the image of the characters will come alive, and the resulting regional characteristics of the art style has been known at home and abroad.

5.2. Art form

In recent years, Nanyang branding art has made new development and breakthroughs, creating the effect of heavy colour painting. Although the main material is still silk or rice paper, and the content of the picture is still based on the traditional brushwork flowers and trees, the way of art expression has been completely different from the past, and the processing of the flowers is still using the traditional Chinese painting paint, combining the flat paint with the halo dye, and the traditional hot branding technique is still used on the flowers of the branches. In terms of painting characteristics, some new and unique colours have also been formed. Nanyang branding painting's new techniques, new methods for branding art added great vitality, so that Nanyang branding painting has reached a new artistic realm, more artistic infectious, stunning, refreshing. Nowadays, the art of branding painting has developed into a unique art style and has become an important representative of local folklore, and is increasingly gaining popularity among tourists from home and abroad. As one of China's traditional crafts, the art of branding not only has exquisite traditional handcraft techniques, but also has a profound historical and humanistic meaning. As a kind of Chinese local traditional art, the branding art is different from the western calendar painting, never limited to the real life objects, the authenticity of the natural modelling, but with exaggerated artistic deformation techniques, to express the unique artistic effect, which will be a combination of modern fashion and heritage of the history and humanities, from the purely traditional art of the modernisation of the arts and crafts, while inheriting the historical and humanistic essence of China's ancient art.

6. Nanyang Branding Digital Heritage

Nanyang branding painting, which realises information transmission through digital network platforms, has both personal creative characteristics and a certain degree of fun. And with the help of

many digital platforms of high reproducibility, low threshold, grassroots original video content of the new dissemination way to expand the content of information dissemination, has become China's domestic one of the hottest information dissemination and social networking platforms at the moment. Currently, there are some music tweets and audios about Nanyang branding painting on many digital platforms, including Shake, Beili Beili, Weibo, etc., and there are also personal accounts of Nanyang branding painting craftsmen on digital platforms. The traditional culture of Nanyang branding painting is spread in digital form, and the fun of music, tweets, etc. is also increased through folk stories, while the most vivid images show the process of branding painting creation, and the most distinctive things are shown.

6.1. Nanyang branding in the digital platform of the development of the existing problems and thinking

6.1.1. Homogeneity problem

A large number of non-heritage promotional activities have been released on digital online platforms, and the government has strongly supported the development of non-heritage, while traditional cultural content in online platforms has also grown rapidly, and content related to non-heritage projects has gained huge traffic in online platforms. However, at the same time, the problem of homogenization has emerged, and the platforms have experienced the phenomenon of content homogenization. At present, the music video of Nanyang branding exists the problem of homogenization even on the Jitterbug platform. Take the Jittery Voice platform as an example, in the search keywords on the Jittery Voice platform, "branding" has the largest number of users, more than 100,000, and the search for "Nanyang branding" can be found, although the content of the same video is not very different, but the quality is very good, the alternative is very strong, but the lack of uniqueness. Lack of uniqueness.

6.1.2. Difficulty in realising the problem

On digital platforms dominated by teenagers, since the content of short videos about non-heritage is still relatively niche compared to the content of other types of videos, it has become imperative to address the liquidity of non-heritage works on the platforms. And on various social platforms about short videos, such as Shutterhands and Shake Tone, it is not difficult to find that the number of users likes far exceeds the number of comments and retweets in almost all areas of video interaction. This shows that these audiences have only a very preliminary understanding of what they are seeing, and there is still a long way to go before the emotional resonance of the audience can be truly aroused, and it also shows that the real dissemination effect of this kind of short video on non-heritage has only reached the surface level of dissemination. The most fundamental purpose of Nanyang Branding to provide high-quality information through digital products will be the realisation of commercial value, so as to achieve a win-win effect of social and economic benefits. The transmission of information alone cannot guarantee the efficient inheritance and development of the intangible cultural heritage, and only through a more complete and sound industrial chain for the realisation of cultural resources can the efficient protection, development and use of Nanyang Branding Painting be further promoted.

6.1.3. Word-of-mouth maintenance issues

When intangible cultural heritage meets the emerging media, how to keep the original heart and maintain the credibility of the traditional low-profile art behind bringing new life and vitality has also become a topic that must be thought about. Nanyang branding is close to the vision of the masses and goes to the vast market, so artists must stick to their artistic beginnings and actively carry out the protection and dissemination of branding. Create for intangible cultural heritage. Demand is the best protection and dissemination, so through the jitterbug way Nanyang branding products are more need to restore to the original colour of branding. Digital website users are rich, and the network platform about Nanyang branding painting on the many small videos, brand easy to damage, the difficulty of maintaining rights, so you need to establish a good relationship of trust with the audience to win

popularity, while attracting more users through the brand.

6.2. Advantages of Digital Inheritance of Nanyang Branding Painting

Inheritors or artisans of the traditional skills of Nanyang branding want to become account operators on digital platforms, often hoping to gain attention through social interaction, which on the one hand can increase the number of fans of the platform, and on the other hand, also achieve the purpose of letting more people know about the traditional skills of Nanyang branding, so that the virtuous circle continues, which can bring a positive effect for both content producers and content users. Producers will be more enthusiastic about information production and interactive sharing, while information users will be able to comment and communicate freely in the exchange community, not only to meet their own needs, but also to become an information promoter, using the means of interpersonal chain to spread the information they receive.

Short audio networks such as Jitterbug and Beili Beili have obvious characteristics, greatly promoting the popularity and spread of Nanyang branding painting. But the inheritors of Nanyang brand painting also need to grasp the development opportunities brought by these network characteristics. On 16 April 2019, at the Hangzhou Cultural Museum, Jitterbug Culture officially announced the specific plan information of "non-legacy partners". The project intends to fully support the development of non-heritage inheritance by means of developing transport, improving cultural realisation, building an open platform for non-heritage resources, and carrying out urban interactions, etc. Bilibili's branding section tweets, through a low-threshold system, allow more young users to understand the art of branding painting in greater detail.

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