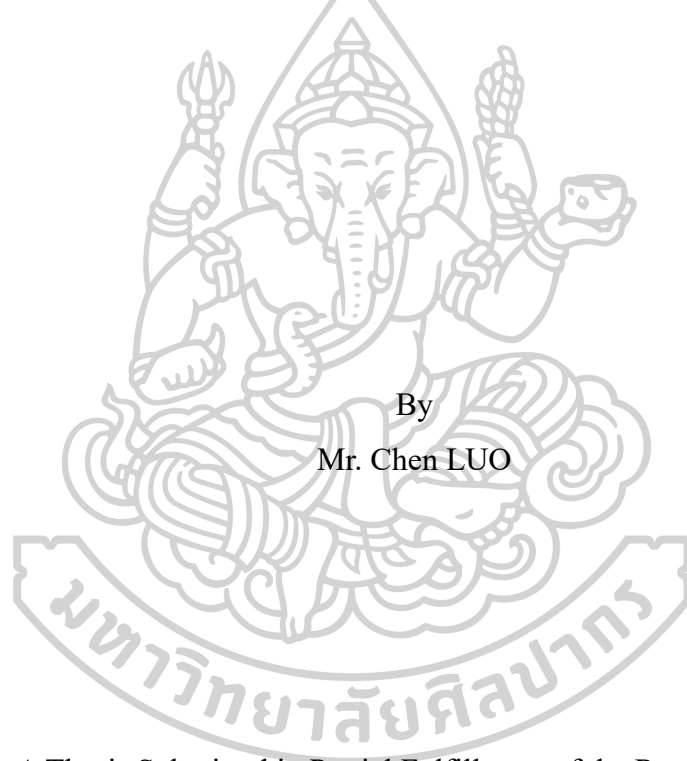


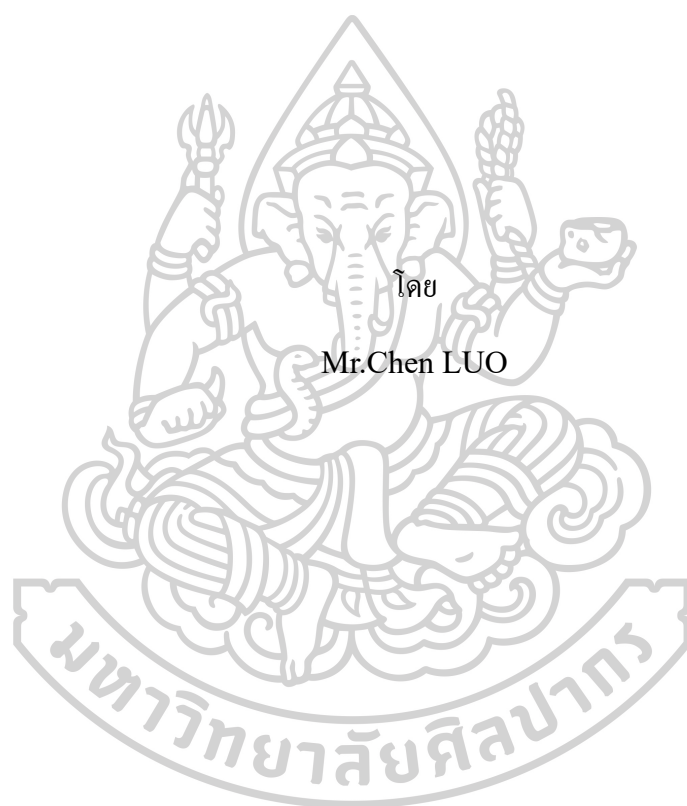


THE VISUAL INTERPRETATION OF FRONTIER POEMS IN THE
FLOURISHING TANG DYNASTY



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN
Silpakorn University
Academic Year 2023

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ลิขสิทธิ์ของมหาวิทยาลัยศิลปากร

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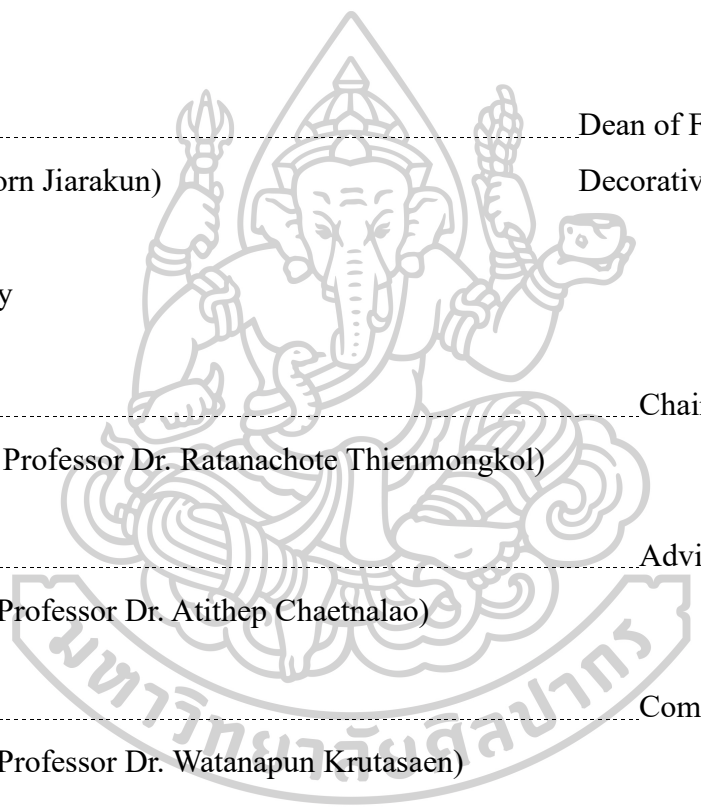
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THE FLOURISHING TANG DYNASTY
By Mr. Chen LUO
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Faculty of Decorative Arts, Silpakorn University in Partial Fulfillment of the
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The frontier poems in the flourishing Tang Dynasty represent an exceptional aspect of traditional Chinese culture. However, in modern times, they struggle to captivate the interest of young people due to their somewhat dull presentation. The significance of this study lies in its ability to engage young people with the frontier poems in the flourishing Tang Dynasty through innovative approaches. This study aims to interpret the frontier poems in the flourishing Tang Dynasty in the form of comics that can resonate with young audiences, igniting their curiosity in this poetry. This approach will help preserve this remarkable traditional culture as a valuable heritage. The researchers will screen and identify representative frontier poems in the flourishing Tang Dynasty, visually bring them to life, design them as long scrolls comics, and ultimately promote them through exhibitions.

This study uses a mixed method approach: 1) Quantitative research: Obtaining useful data through questionnaire surveys; 2) Qualitative research: Deriving design methods through literature review, field research, expert interviews, and workshop research; 3) Practical research: Conducting design practices, organizing exhibitions, and conducting audience satisfaction surveys and expert seminars. In addition, this research method of image and text transformation can be applied to promoting border frontier poems in the flourishing Tang Dynasty and extended to the visual design and promotion of a wider range of literary fields.

The research results indicate that realizing the frontier poems in the flourishing Tang Dynasty into comics and promoting them in the form of exhibitions can effectively promote the target audience's understanding and love of the frontier poems in the flourishing Tang Dynasty. In addition, comics that combine traditional Chinese forms have a more localized style. Finally, the comparative analysis of the audience satisfaction survey before and after the exhibition among 486 people in the target audience revealed that the audience's understanding of frontier poems in the flourishing Tang Dynasty increased by 21% after viewing the exhibition, and 82% of the audience said that they improved their understanding of the poems through the comics. They believe that in this way, they can improve their comprehensive understanding of the history, culture, and aesthetic aspects of the Tang Dynasty, in which Tang poetry is set. In the final expert seminar, the seven experts recognized the form of dissemination of frontier poems in the flourishing Tang Dynasty through cartoons and gave positive comments.

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Chen LUO

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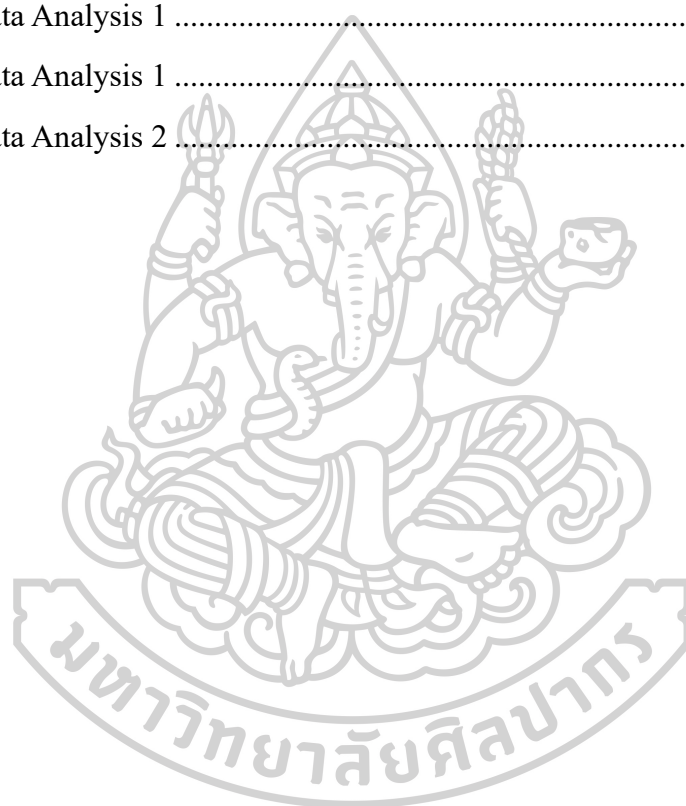


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CHAPTER 1

INTRODUCTION

1.1 Research Background and Research Significance

Chinese culture, one of the world's oldest cultures, is remarkably diverse, with customs, rituals, and traditions varying greatly between different regions of China. In the last few years, the Chinese government has recognized the pressing need to deepen the understanding of the outstanding traditional Chinese traditional culture, its various elements, and its importance. To that end, in 2021, the Chinese government proposed in the “Opinions on Implementing the Project of Inheritance and Development of Excellent Traditional Chinese Culture” formation of a system by 2025 for promoting the inheritance and development of the excellent traditional Chinese culture. Since then, efforts have been directed toward this endeavor that will ultimately engender a sense of national pride in Chinese citizens, especially the youth. Remarkable feats have been achieved in various aspects of this multifaceted endeavor. Advancements in the promotion of Chinese characteristics, Chinese style, and Chinese cultural products are more prominent than ever. Cultural awareness and cultural self-confidence are noticeably enhanced. The foundation of “cultural soft power” is more solid, and the global influence of Chinese culture is significantly enhanced according to “rejuvenate traditional Chinese culture in an all-round way”(Council, 2017).

However, as one of the essential components of traditional Chinese culture, Tang poetry is still at a relatively low level of popularity among youngsters, and its cultural significance has yet to be fully exerted in contemporary society. The article “A Survey Report on the Learning of Ancient Poetry in the Process of Contemporary University Growth” reports the results of a survey on the popularity of Tang poetry among Chinese university students. Around 1,000 students from 19 universities nationwide, including Peking University and Tsinghua University, were distributed questionnaires enquiring about their interest and knowledge of Tang poetry. The survey results revealed that the respondents, representing Chinese university students, almost stopped learning Tang poetry after entering university(Li & Wang, 2018).

Four major reasons why Tang poetry is difficult to spread among Chinese youth are: (1) Current learning approaches primarily focus on text reading, which is somewhat dull. To make these studies interesting, the reciting style needs to be revised for school- and college-going students. (2) Tang poetry is ancient prose, which is difficult for youngsters to read, and they cannot understand in depth its ideological connotations and cultural values. (3) Youngsters need help finding the practical value of Tang poetry, and most of them think it is of little help in real life. (4) Youngsters are often under tremendous pressure due to their studies and related endeavors and lack the time for such recreation.

Despite the lack of popularity of Tang poetry among the respondents representing Chinese youth, the survey data also show that most contemporary youth still have a strong desire to continue learning Tang poetry, which shows that the current situation is in sharp contrast with the needs of the students. This glorifies the need to educate young people about Tang poetry so as to enrich their lives.

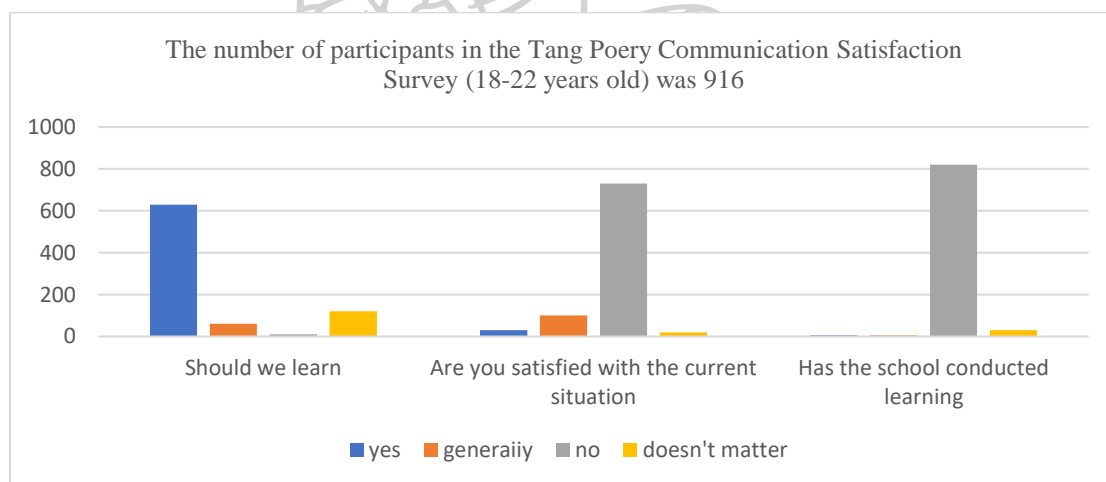


Figure 1 Results of the Tang Poetry Communication Satisfaction Survey (Part I)

Source: Journal of Hebei University of Technology (Social Science Edition), (03), 91–94 (2006)

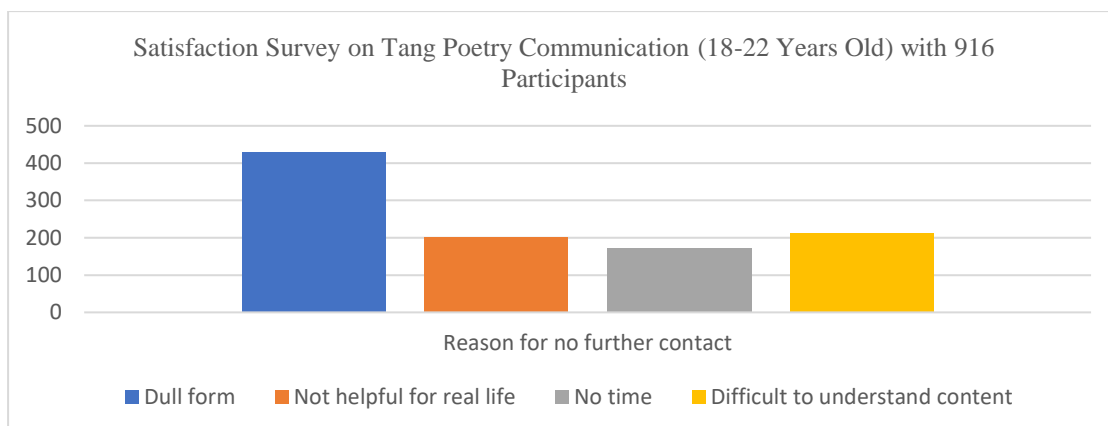


Figure 2 Results of the Tang Poetry Communication Satisfaction Survey (Part II)

Source: Journal of Hebei University of Technology (Social Science Edition), (03), 91–94 (2006)

Frontier poetry originated in the Han Dynasty and peaked in the flourishing Tang Dynasty. Scholars have examined the largest collection of Tang poetry (Complete Tang poems) and found that there were as many as 2,000 frontier poems in the heyday of the Tang Dynasty. This number is the largest number of poems in Chinese history (Chen, 2001).

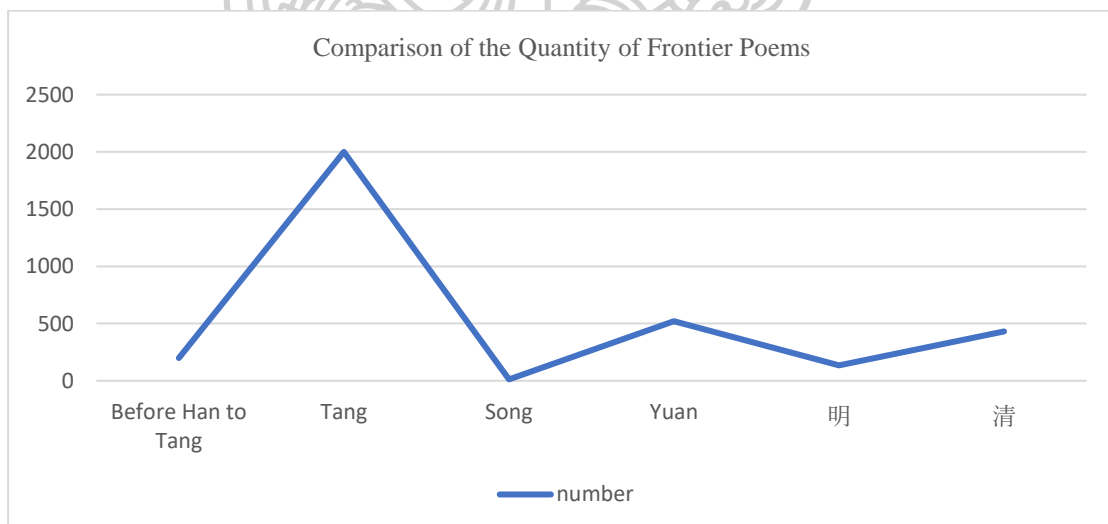


Figure 3 Comparison of the Number of Frontier Poems

Source: <https://baike.sogou.com/v7599748.htm?ch=zhihu.topic> (2022)

Qu (2006), a famous Chinese scholar, enumerated in his thesis the reasons for prosperity of frontier poems in the flourishing Tang Dynasty (herein also referred to as

frontier poetry for brevity) and remarked that “The reason why frontier poetry flourished in the Tang Dynasty was due to the social, economic, and political progress of the Tang Dynasty and the classical poetry itself at this stage – the product of the combination of development and maturity.”

Yuan (1998), an expert in Chinese national studies, noted in the article “Poems of the flourishing Tang Dynasty and the meteorology of the flourishing Tang Dynasty” that frontier poems in the flourishing Tang Dynasty represents the life, ideals, values, and pursuits of people belonging to that era and reflects the majesty, grandeur, freedom, and heroism prevalent in that period. It also underscores the pursuit of success, the yearning for the frontier, the contempt for death, and the broad-mindedness that stems from hardships. The soul of this form of poetry is intimidating, awe-inspiring, and fascinating.

Lin (1982) pointed out in the article “A Brief Discussion on Some Signs of the Climax of Tang Poetry” that frontier poetry permeates Tang poetry with various themes and themes, so it can better reflect the flourishing Tang atmosphere that Tang poetry generally does.

Yan (1983), a literary hero of the Southern Song Dynasty, also remarked in “Canglang Poetry Talk Poetry Review” that the good poems of the Tang people are essentially based on themes including conquest, relocation, travel, and parting, and they can often move and inspire the reader. Among these four kinds of poetry themes, relocation has nothing to do with frontier poetry, while the other three are mostly related to frontier poetry.

On a separate note, the Chinese government issued “Outline for the Implementation of Patriotic Education in the New Era,” which points out that “Strengthening patriotic education in the new era is the key to revitalizing patriotism and highlighting the Chinese characteristics of the new era. This is the dream of all Chinese people” (Wang & Liu, 2020). The core concepts of frontier poetry in the Tang Dynasty include “love the motherland” and “defend the country.” Therefore, the researchers believe that frontier poetry characterizes Tang poetry the best and chose frontier poetry as a representative to carry out this research.

The researchers hope that youngsters can learn frontier poetry through a more scientific approach so that they will not only become interested in frontier poetry but

also better appreciate the ideological connotations and cultural significance of frontier poetry, which is the prime purpose of the research.

Reading comics has become one of the most popular entertainment methods for children and young adults in China, and its market size has been increasing with each passing year. According to the latest user data on China's most prominent animation website, the total number of users has exceeded 340 million users aged 15–25 years, accounting for between 70% and 75% of the total users. These data fully demonstrate the massive influence of comics on the youth. This leads to thinking about whether comics – a visually appealing mode of communication – can function as a channel for knowledge propagation for the frontier poetry in the flourishing Tang Dynasty, thereby improving its awareness among the younger generation in China.

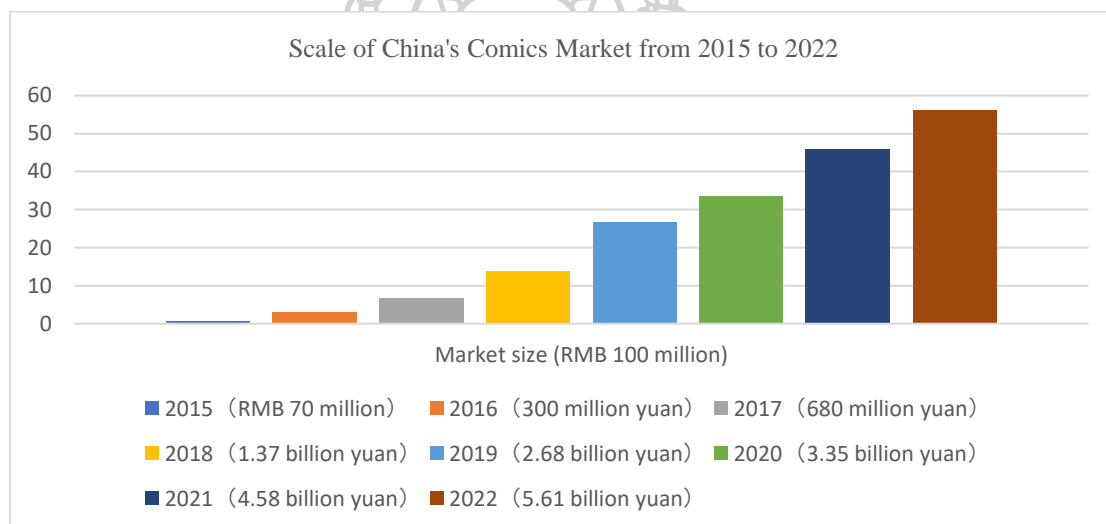


Figure 4 2015–2022 Chinese Comics Market Scale

Source: <https://baike.sogou.com/v7599748.htm?ch=zhihu.topic> (2022)

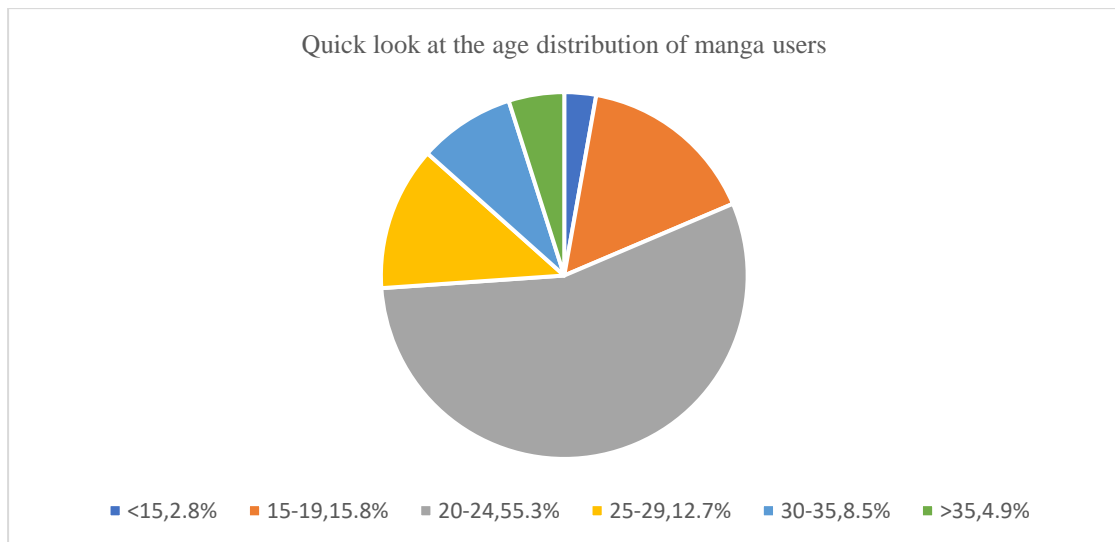


Figure 5 “Kuaikanmanhua” User Age Distribution

Source: <https://baike.sogou.com/v7599748.htm?ch=zhihu.topic> (2022)

In addition, comics with a “new Chinese style” (also known as Guo Chao and Guo Feng) are the most popular in China, and their market is expanding every year. According to the 2022 “New Chinese Style” data report released by the Bilibili website (for short, the largest animation video website in China) on February 13, 2023, the data show that the number of comics enthusiasts exceeds 177 million, and people aged 18 to 30 account for about 70% of all enthusiasts.

The “Baidu 2021 National Trend Pride Search Big Data” report jointly released by China’s largest search engine Baidu, and China’s official website, People’s Daily Online Research Institute, also shows that the new Chinese-style culture is immensely popular with people born after 1990, compared with those born in 2000. According to relevant data analysis, the search interest for “new Chinese-style culture” content has increased by 528% compared with a decade ago. These include new Chinese-style animation products such as illustrations, comics, and animations. Compared with a decade ago, their search interest has increased nearly 20 times today (Li, 2022).

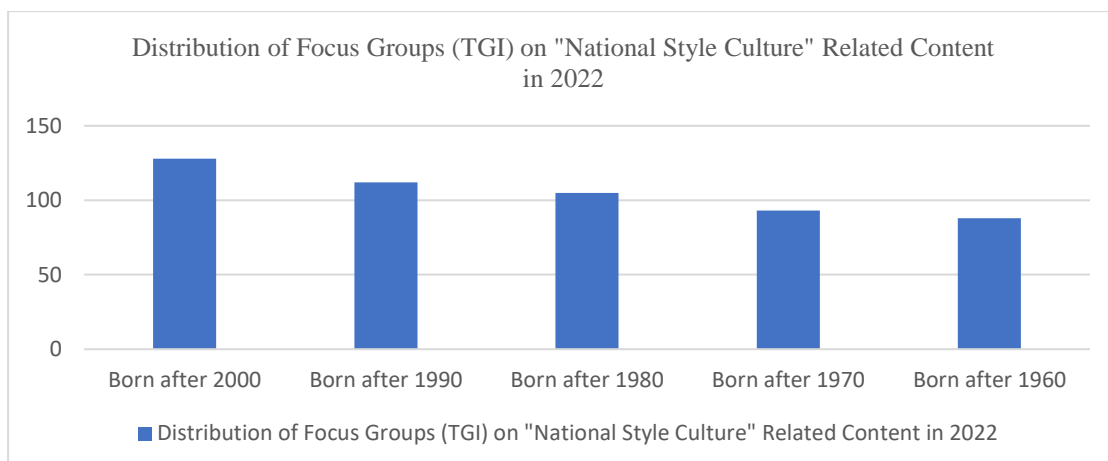


Figure 6 2022 “National Style Culture” Related Content Concerned People Distribution (TGI)

Source: <https://baijiahao.baidu.com/s?id=1699338090120622985> (2022)

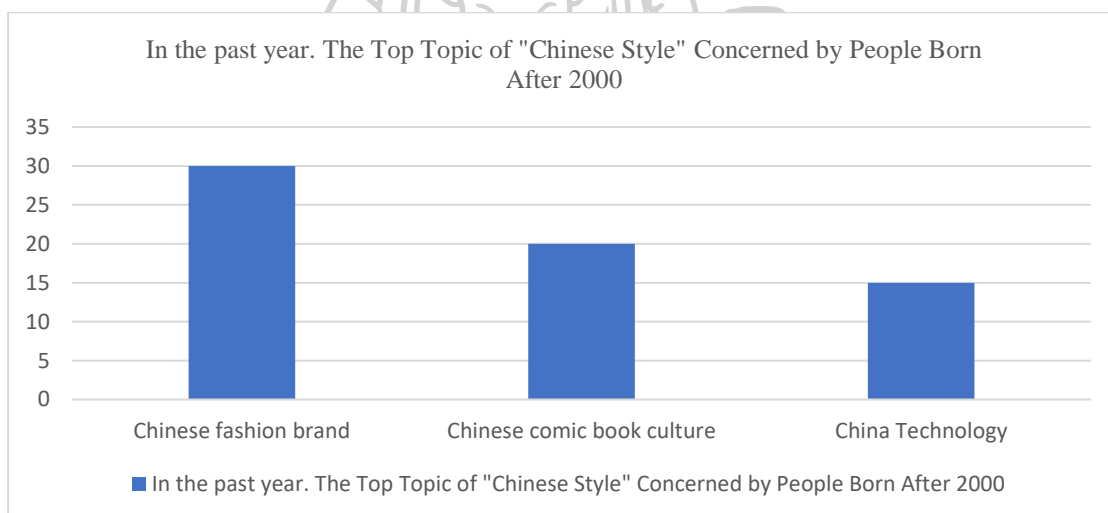


Figure 7 The “Chinese style” Top Topic that People Born after 2000 Pay Attention to

Source: <https://baijiahao.baidu.com/s?id=1699338090120622985> (2000)

1.2 Research Significance

1.2.1 Promote the Essence of Tang poetry

As the quintessential representative of ancient Chinese poetry, Tang poetry is a precious cultural heritage of the Chinese nation. In addition to literature, historiography, and the formation and shaping of aesthetic concepts, it is of extraordinary significance. Promoting Tang poetry can benefit society in numerous ways. Four of these are enumerated as follows:

(1) Inheritance of history and culture: As a literary classic handed down from the Tang Dynasty to the present, Tang poetry records the history and culture of the Tang Dynasty in detail, and through Tang poetry, people can better read, appreciate, and feel the history.

(2) Can enhance the humanistic connotation: Tang poetry contains the poet's full and deep emotional connotations. By studying Tang poetry, we can better let contemporary people feel a cultural experience and emotional enjoyment inherited from the ancients.

(3) Can cultivate aesthetic taste: In regard to content, the things described in Tang poetry are artistically processed by the poet, rich in the poet's understanding and expression of aesthetics. Therefore, learning Tang poetry can enrich the aesthetic taste of the audience.

(4) Can enhance cultural self-confidence: Through Tang poetry, the audience can understand China's spectacular historical heritage and splendid humanities and arts, enhancing their cultural confidence in their people.

1.2.2 Spread the essence of Tang poetry in the form of comic strips

(1) Researchers have used new Chinese-style picture comic books as the propagation medium to promote frontier poetry and better integrate contemporary aesthetic laws based on inclusiveness, which is a cross-border attempt to integrate and innovate literature and design art.

(2) Researchers have used new Chinese-style picture comic books as the carrier to promote the frontier poems in the flourishing Tang Dynasty and seek channels of communication with young people, which can mobilize the enthusiasm of the young generation of Chinese to learn and inherit the essence of frontier poetry.

Therefore, the researchers concluded that combining the essence of frontier poems in the flourishing Tang Dynasty culture with the new Chinese-style picture comic books can achieve the purpose of promoting Chinese Tang poetry culture.

1.3 Research Questions

The primary question of this study that was sought to be answered is: How to let the younger generation in China understand and inherit the essence of frontier poetry in the Tang Dynasty through comics and improve their effective cognition of frontier poetry?

Answers to the following sub-questions were sought:

- (1) What is the value of using picture comic books to illustrate the essence of frontier poetry in the Tang Dynasty?
- (2) What model is more conducive to the spread of the culture of the Tang Dynasty rooted in frontier poetry?
- (3) How to improve the localized characteristics of picture comic books in regard to style and performance?

1.4 Research Objectives

This research was carried out with the following objectives:

- (1) To study the application of picture books, because comics enhance young 'people's interest and understanding of frontier poetry.
- (2) To design more localized comics by incorporating traditional Chinese art forms.
- (3) To exhibit comics as a means of dissemination to improve the efficiency of communicating frontier poetry.

1.5 Research Hypotheses

The following hypotheses were formulated during the research to seek answers to research questions and fulfill research objectives:

- (1) The younger 'generation's cognition of frontier poetry can be improved through picture comic books.
- (2) Chinese comics can be more localized by combining traditional cultural forms.
- (3) The efficiency of communicating frontier poetry can be improved by using comic exhibitions as a means of dissemination.

1.6 Research Scope

1.6.1 Scope of Information

The following topics fall into the scope of this research:

- (1) The local style and form of expression of contemporary picture comic books.
- (2) frontier poetry in the Tang Dynasty.
- (3) History, utensils, and regional culture of the Tang Dynasty, as mentioned in the poems.

1.6.2 Population Range

The study population includes the following:

- (1) Teachers, professors, archaeological and historical scholars, and designers related to the research topic.
- (2) People who visited the exhibition “Poetic Scroll.”
- (3) Chinese young adults aged 18–22 years, including college students, lovers of comics, history, and culture.

1.6.3 Design Scope

The following fall into the scope of research design:

- (1) Representative frontier poems of the Tang Dynasty.
- (2) Caricature design with Chinese native style.
- (3) Relevant design for the exhibition held in Xi’an Datang West Market Museum.

1.7 Definition of Important Terms

(1) The flourishing Tang Dynasty: The flourishing Tang Dynasty in literature refers to the period from the first year of Kai Yuan to the fourteenth year of Tian Bao (713–755 AD). Historically, the Tang Dynasty refers to the period from the first year of Yong Hui to the fourteen years of Tian Bao (650–755 AD). During this “flourishing period,” the Tang Dynasty had national unity, a flourishing economy, open politics, a developed culture, frequent foreign exchanges, and social confidence. It was not only the peak of the Tang Dynasty but also the heyday of Chinese feudal society.

(2) Frontier poems in the flourishing Tang Dynasty: This type of poetry was mainly composed in the flourishing Tang Dynasty, typically describing frontier wars,

frontier life, and frontier scenery. It is a spiritual outlook that reflects the people in the flourishing Tang Dynasty. At the same time, it reflects the core ideas of defending the country, making meritorious contributions, and yearning for peace.

(3) Picture comic books: Picture comic books are an art form that combines pictures and texts, which can enhance the reader's sensory experience.

(4) Poetry and painting cognate: This term comes from Su Shi's evaluation of Wang Wei. It means "Good poetry reveals the picture's meaning, while good paintings show poetry." This is the earliest theory in China to combine poetry and graphics. Guo Xi, a Northern Song Dynasty painting theorist, summed it up as, "Poetry is invisible painting, while painting is tangible poetry." This theory essentially deals with the interrelationship and commonality between poetry and painting.

1.8 Research Framework

The researchers aimed to study, analyze, and experiment with the dissemination of frontier poems in the flourishing Tang Dynasty. The researchers attempted to understand the essence of frontier poetry by studying frontier poems describing the culture, utensils, and geographical features of the flourishing Tang Dynasty through literature research and field investigation. Research phases included expert interviews and surveys targeting an 18–22-year-old audience, construction of research tools, analysis of the conceptual model of the colonization of frontier poems, and determination of the research methods through workshops. After the construction was completed according to the determined framework, the researchers arranged a model exhibition in the regular venue of Xi'an Datang West Market Museum, visited by the target audience. The exhibition was organized to collect information from tourists, including information, perception, and experience, through the analysis and argumentation of the researchers on the results of tourist questionnaires. The researchers then collected information on the predetermined questions in the initial stage of the study as well as the audience's satisfaction with the prototype exhibition and then analyzed and summarized the findings after holding an expert seminar. The researchers finally formed a summary of the caricatured model of frontier poems in the flourishing Tang Dynasty.

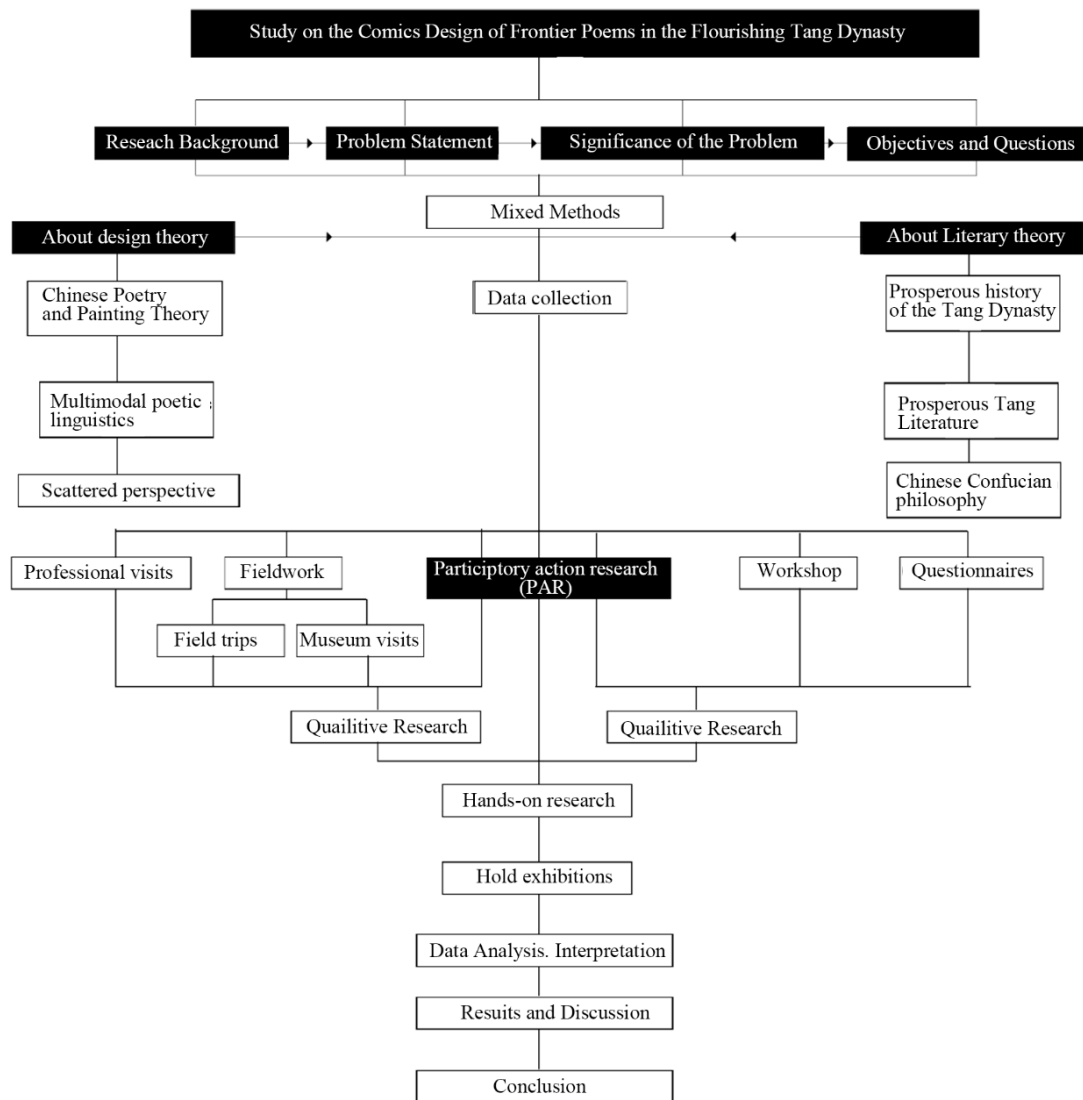


Figure 8 Research Methodology

Source: Designed by Luo Chen (2022)

1.9 Research Method and Research Process

In general, researchers take advantage of qualitative research, quantitative research, investigative research, and practical research based on research data, literature summary, field investigation, expert interviews, workshops, and design practice, and through the exhibition, researchers analyze to confirm whether their investigation has a positive impact on increasing the audience's awareness of receiving information on a relevant theme.

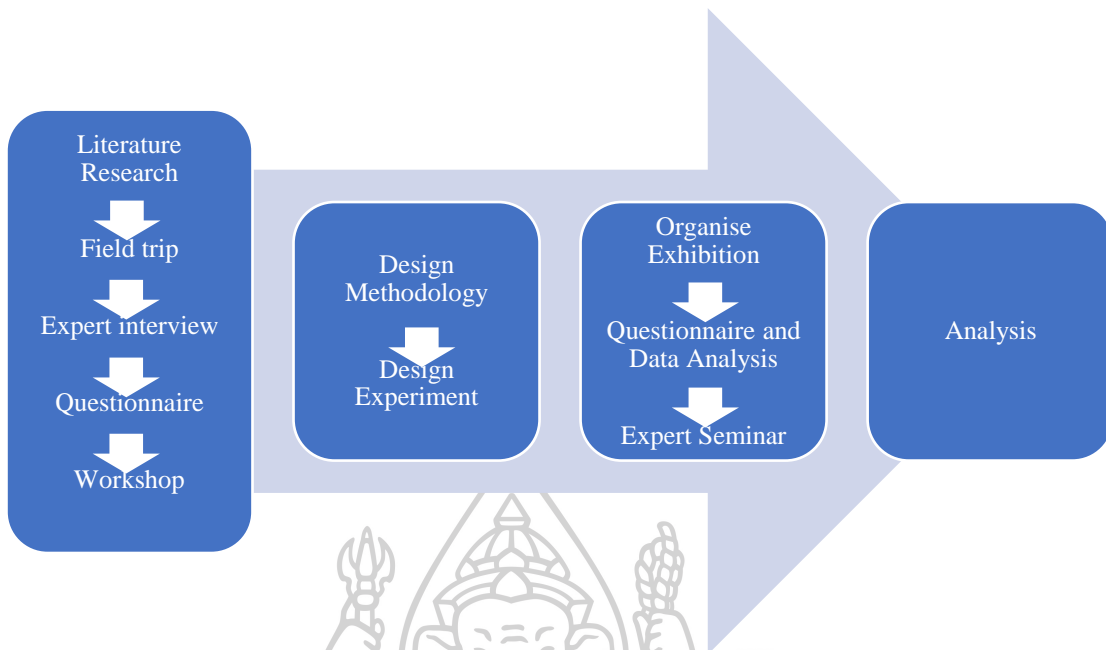


Figure 9 Research Process

Source: Designed by Luo Chen (2023)

1.9.1 Problem Definition

(1) Learning based on text reading and reciting lacks vitality and is uninspiring for youngsters.

(2) The dissemination of Tang poetry faces difficulties and requires a suitable channel for propagation.

(3) Chinese picture comic books should improve the localized style.

In the final analysis, the dissemination and promotion of Tang poetry among young people are caused by problems, including the adoption of outdated methods and popularization difficulties. Therefore, the researchers proposed a comics design with the theme “frontier poems in the flourishing Tang Dynasty” to improve the general style of Chinese comics and adapt to the expression form in the exhibition field to help popularize and promote Tang poetry culture and provide Chinese picture books with a localized style design of comics.

1.9.2 Literature Review and Fieldwork

(1) The following steps were followed to collect and learn relevant content of frontier poems in the flourishing Tang Dynasty:

i) First, a literature review was conducted on the related theories of frontier poems in the flourishing Tang Dynasty.

ii) Second, field investigations were carried out on museums, related sites, and other places.

iii) The third stage included data collection from expert interviews and target audience survey responses.

(2) The information, content, theory, and design of the project were investigated. The following methods were used to realize the theoretical basis for the design practice of comics related to frontier poems in the flourishing Tang Dynasty.

i) A review of the pertinent literature was carried out in addition to a case analysis on knowledge related to comic design and development.

ii) Expert interviews were conducted, and the target audience was studied in regard to related products.

iii) Field investigation and data collection were performed on elements related to comic design.

iv) Comic design's visual style and design elements were identified and screened.

(3) In the third phase of this research, data obtained through tests were analyzed.

A workshop was held, and the feedback from the target audience was used along with expert opinions on the researchers' creation of works of poems and comics in the Tang Dynasty frontier fortress to test the effectiveness of the experiment and summarize the experimental products to support the theory of picture comic books design and creation.

i) First, questionnaires were compiled to collect information on the use effects of experimental design works.

ii) A questionnaire-based survey analysis was carried out, and the responses of the survey were analyzed and then summarized.

iii) Through expert interviews, the creation of comics of frontier poems in the flourishing Tang Dynasty was demonstrated.

iv) Workshops were carried out to test the feasibility of the visual transformation of frontier poetry to picture comic books.

v) Through the application of frontier poetry comics works in the exhibition field, the researcher verified the effect of improving the transmission of Tang poetry culture through comic books and the effectiveness from theory to practice.

1.9.3 The specific content of frontier poetry picture comic creation works was sorted out and is summarized as follows.

- (1) Induction of poetry materials.
- (2) Induction of visual elements.
- (3) Summary of relevant knowledge points.
- (4) Induction of creative techniques.

1.9.4 Visual content of the comics creation works of frontier poems in the flourishing Tang Dynasty was designed.

- (1) The visual style preferred by the target audience was established.
- (2) Repeated attempts were made on the production method of combining traditional art with picture comic books, and the final style and technology were confirmed.
- (3) The style was confirmed based on the results of the preliminary test, and expert scoring and audience feedback research were performed, followed by sorting out relevant data.
- (4) Based on the overall visualization concept of frontier poetry, a matching picture book comic design was carried out.

1.9.5 Comics were put into the application, and feedback was collected.

- (1) The appropriate audience for the questionnaire survey was selected, and the relevant attributes of the audience were analyzed.
- (2) The audience's opinions on frontier poetry picture book comic design works were reviewed.
- (3) General interviews were conducted to study the audience's experience of the designed picture comics.

1.9.6 The product was transformed into a picture suitable for the exhibition and presented it in the form of an exhibition.

- (1) Relevant personnel, equipment, and venues were organized.
- (2) A suitable site was selected, and a field visit was conducted.
- (3) The selected site was described to the audience.

- (4) Relevant exhibition design was carried out.
- (5) An exhibition was arranged, and the researcher prepared for data collection.
- (6) The researcher also planned for unexpected events.
- (7) Exhibition research was conducted

During the exhibition, the researchers conducted exhibition analysis and collected feedback and suggestions from the audience through questionnaires, sample interviews, observation, and analysis, through the exhibition of related products.

(8) During the exhibition, relevant seminars were organized, and relevant theories were summarized based on the results.

1.9.7 Conceptual conclusions were drawn through experiments during the exhibition.

Through data analysis, the frame conclusion of the applied creation of frontier poetry in the flourishing Tang Dynasty was obtained under the guidance of relevant comic creation theories.

1.9.8 The structure of the thesis was obtained by summarizing the design process, research results, and new knowledge acquired.

1.10 Research Outcomes

(1) Combining the concept of frontier poems in the flourishing Tang Dynasty and the practical research carried out in contemporary Chinese picture comic books has effectively promoted the inheritance and popularization of the knowledge of frontier poetry among Chinese youngsters.

(2) The communication method based on the form of the comic exhibition has effectively improved the visual experience of picture comic books and the transmission efficiency of frontier poetry themes.

(3) By combining traditional cultural forms with the creation of picture comic books, the localized style of Chinese picture comic books has been effectively enhanced.

1.11 Chapter Summary

This chapter first elaborates on the practical situation of the difficulties faced by the dissemination of frontier poems in the flourishing Tang Dynasty, as an excellent traditional culture in China, to Chinese youngsters. Through the analysis of literature and relevant national policies, it demonstrates the importance of promoting frontier poetry. Subsequently, by shedding light on relevant data, this chapter confirmed the necessity and feasibility of using comics to design frontier poetry and improve communication efficiency.

This chapter divides the research significance into the following: (1) Promoting the essence of Tang poetry and (2) Communicating the essence of Tang poetry in the form of comics. The significance of promoting Tang poetry was further explained in eight aspects: inheriting historical culture, enhancing humanistic connotations, cultivating aesthetic taste, promoting cultural exchange, enhancing cultural confidence, cultivating the humanistic spirit, insight into life wisdom, and enhancing patriotism.

This chapter divides the research objectives into three points: (1) Screening for representative poems; (2) Visually transforming poetry into manga; (3) Promoting poetry through exhibitions. The research scope was delineated from three perspectives: information scope, population scope, and design scope.

This chapter summarizes the overall research framework in the form of a chart. Detailed research methods and processes have been elaborated in this chapter, including a literature review, field investigations, expert interviews, data research, workshops, design practices, and exhibitions. The final research conclusions are as follows: (1) The popularity of Frontier poems in the flourishing Tang Dynasty among young people can be improved through comics; (2) Exhibition can improve the efficiency of disseminating frontier poetry; (3) Combining traditional art forms and comics can enhance the localization style of comics.

CHAPTER 2

LITERATURE REVIEW AND RELATED STUDIES

This researcher aimed to combine frontier poems in the flourishing Tang Dynasty (also referred to as frontier poems for brevity) with comic art and use picture book comic design as a research tool to promote the inheritance and dissemination of frontier poetry among target audiences. The relevant literature and research include nine parts. The first part and the second part are related materials about the history of the flourishing Tang Dynasty and the poetry and literature of the Tang Dynasty to better appreciate the historical background and related knowledge of frontier poetry. The third part is the field investigation content, which mainly describes data collection summarization and summarizes the visual elements involved in the research process. The fourth, fifth, and sixth parts focus on the theory of Chinese poetry and painting, the theory of image reading and memory, Chinese Confucian philosophy, Chinese excellent traditional cultural concepts, and the interrelationships among the four. The seventh part reviews the relevant attributes of the target audience and determines that the research focus will be carried out around the target audience's characteristics. The eighth part reviews the development and inheritance of Chinese comics in the "picture reading era," the characteristics of picture comic books, the integration of Chinese traditional culture and comics, the new form of comics, case analysis, and comparative analysis of Chinese and foreign comics. Foreign cases and the educational function of comics are also discussed in this part. The last part is the conclusion of the literature review. Through the review, the researchers concluded that the "picture sense" of frontier poetry could be transformed into the visual art of picture comic books.

This research is a sincere effort directed toward the promotion of effective inheritance of the essence of frontier poetry.

The literature review includes the following nine parts:

2.1 Flourishing Tang Dynasty

2.2 Tang Dynasty's Literature

2.3 Culture and Art of the Tang Dynasty and Its Influence on Later Generations

2.4 Fieldwork

- 2.5 Theoretical Foundations of Visual Transformation of Poetry
- 2.6 Theories about Image Reading Memory
- 2.7 Chinese Confucian Philosophy
- 2.8 Carry forward the Excellent Traditional Chinese Culture
- 2.9 Target Audience Analysis
- 2.10 Modern Comics, the Way Young People Like to Read
- 2.11 Literature Review Conclusion

2.1 Flourishing Tang Dynasty

2.1.1 History of the Tang Dynasty

Following the Sui Dynasty, the Tang Dynasty (618–907 AD) was the most unified Dynasty in the Central Plains in Chinese history. It was ruled by 21 emperors in succession and ruled the country for 289 years.

Flourishing Tang Dynasty is a name given to the Tang Dynasty in appreciation of the later generations of rulers. Historically, the flourishing or flourishing Tang Dynasty refers to the period from the first year of Yong Hui to the twelfth year of Tian Bao (650–755 AD). In 650 AD, Emperor Gao Zong of Tang, Li Zhi, succeeded to the throne and became the husband of the only Empress Wu Ze Tian in China. During his reign, the territory of the Tang Dynasty reached its peak. The flourishing Tang Dynasty in literature refers to the period 713–755 AD. In 713 AD, Emperor Xuan Zong of Tang, Li Long Ji, succeeded to the throne. The Tang Dynasty entered its heyday during his reign, marking a highly flourishing and artistic era in Tang society. Why did China take 755 AD as the dividing point in history and literature? Because of the An Shi Rebellion that year, a civil war for the ruling power of the Tang Dynasty, the Tang Dynasty in China went from its peak to its decline. Before the An Shi Rebellion, the Tang Dynasty was the best time, and the literature of the Tang Dynasty developed and flourished.

During the flourishing Tang Dynasty era in China, the country was unified, with abundant resources, a flourishing economy, enlightened politics, developed culture, frequent foreign exchanges, and full of confidence in society. This was not only the peak of the development of the Tang Dynasty in China but also the peak of China's feudal society for over 2,000 years. The Tang Dynasty became the most powerful Dynasty in the world at that time. Scholar Zhou Gu Cheng summarized the strength of

the Tang Dynasty as “cultural superiority, industrial superiority, and military superiority” in his “General History of China” (Fan, 2014).

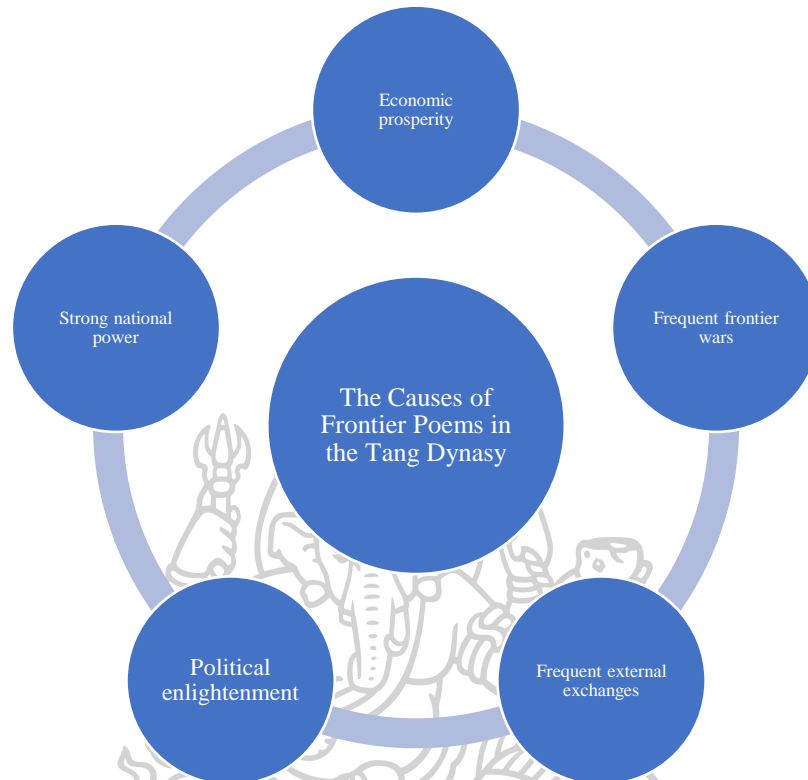


Figure 10 Diagram of the Causes of the Rise of Frontier Poetry

Source: General History of China (2014)

Wei Ying Wu, a famous poet of the Tang Dynasty, wrote “Climbing the High and Looking at the City of Luo,” describing the scene of the prosperity of the Tang Dynasty and the coming of all nations (Original Chinese poem: 高台造云端，遐瞰周四垠。雄都定鼎地，势据万国尊。) Interpretation of Chinese Pinyin: gao tai zao yun duan,xia kan zhou si yin. Xiong dou ding ding di, hi ju wan guo zun; English translation: From a high platform, a cloud is built to overlook from every direction. The huge city is located at the top of the land, and its potential is based on the ten thousand national dignity (Xu, 1988).

2.1.2 Frontier War in the Tang Dynasty

The frontier war occurred at the country’s frontiers, a war between the Tang Dynasty and the surrounding ethnic minorities, with the primary purpose of stabilizing the frontier and expanding the territory.

Since the fifth year of Wu De (622 AD), the Turks began to aggressively invade the Tang Dynasty's frontier. During the seven years when Li Yuan was in power in the early Tang Dynasty, there were at least thirty related wars.

During the reign of Emperor Tai Zong of Tang, during his more than two decades of rule (626–649 AD), foreign wars shifted from defensive to expansionary. He actively promoted military policies and actively sent troops outside the Great Wall. Wars were launched against Eastern Turkic, Western Turkic, Tu Yu Hun, Gao Chang, Goryeo, and Baekje, expanding the territory of the Tang Dynasty and laying the foundation for its prosperity.

At the beginning of 650 AD, when Emperor Gao Zong Li Zhi came to power, he entered the flourishing Tang period defined by history. During his three long decades in power, he continued to expand abroad. The scale and number of times were much more significant than Emperor Tai Zong's. He launched nine attacks on the Korean peninsula. He was placing Baekje, defeating Silla and Goryeo. At the same time, Tu Bo and Turks invaded many times, and the Tang Dynasty fought with them more than twenty times. Emperor Gao Zong even sent 300,000 troops to crusade against the Turks.

During Wu Ze Tian's period, in addition to using troops to quell internal rebel forces, foreign wars continued.

Rui Zong was in power for only three years and launched a war on internal rebellion in Yao Zhou and resistance to Turkic invasion.

The reign of Emperor Xuan Zong of Tang (712 AD) led to the An Shi Rebellion (755 AD), which is a literary definition of the flourishing Tang Dynasty. During these forty years, Emperor Xuan Zong quelled internal rebellions and invaded the Tang frontier more than twenty times. The Tang Dynasty took the initiative to use troops against Nan Zhao and was defeated. In addition to Turks, the Khitan rose and began to invade the frontier, with over thirty frontier wars. During the reign of Emperor Xuan Zong, there were more wars than the sum of the previous emperors of the Tang Dynasty, mainly aimed at maintaining the name of the "Tian Khan," established by Zhen Guan and Yong Hui.

The basic overview of the frontier wars includes the heyday of the Tang Dynasty (712 AD) from the establishment of the Tang Dynasty (618 AD) to the An Shi Rebellion. The war at this stage had two characteristics: the frontier war is the main

one, with the primary purpose of resistance to aggression and external expansion; the second is that there were few civil wars, and only a few were pacified. During this period, internal stability and external expansion promoted the population increase and national strength of the Tang Dynasty (Bai, 1980).



Figure 11 Territory Map During the Flourishing Tang Dynasty (635 AD)

Source: <https://www.163.com/dy/article/FCT4F9ED05372DYC.html> (2020)

Table 1 Time Chart of the Tang Dynasty

Source: <https://www.xuexila.com/guoxue/shixue/3556209.html> (2017)

Order	Time	Dynasty temple	Year	Emperor's Name	Period
1	618–626 AD	Tang Gao Zu		Li Yuan	Early Tang Dynasty
2	618–649 AD	Tang Tai Zong	Zhen Guan	Li Shi Min	
3	649–683 AD	Tang Gao Zong	Yong Hui	Li Zhi	
4	684.1–684.2 AD	Tang Zhong Zong		Li Xian	
5	684–684 AD	Tang Rui Zong		Li Dan	
6	684–705 AD	Wu Ze Tian	Zhou		
7	705–710 AD	Tang Zhong Zong		Li Xian	
8	710–712 AD	Tang Rui Zong		Li Dan	
9	712–756 AD	Tang Xuan Zong	Kai Yuan, Tian Bao	Li Long Ji	During the flourishing Tang Dynasty
10	756–762 AD	Tang Su Zong		Li Yu	Mid-Tang Dynasty
11	762–779 AD	Tang Dai Zong		Li Yu	
12	779–805 AD	Tang De Zong		Li Shi	
13	805–805 AD	Tang Shun Zong			
14	805–820 AD	Tang Xian Zong		Li Chun	
15	820–824 AD	Tang Mu Zong		Li Heng	
16	824–826 AD	Tang Jingzong	Bao Li	Li Zhan	
17	826–840 AD	Tang Wen Zong		Li Ang	Late Tang Dynasty
	840–907 AD	Chaotic times, the downfall of the Tang Dynasty			

2.2 Flourishing Tang Literature

2.2.1. Tang Poetry

The flourishing Tang literature represents the highest achievement of Tang literature. Tang poetry generally refers to the Tang Dynasty literary works created by Chinese Tang Dynasty poets. Tang poetry experienced the reform of “Four Literary Eminences in Early Tang,” namely, Wang Bo, Yang Jiong, Lu Zhao Lin, and Luo Bin Wang, who not only consolidated the foundation of five-character verses but also made seven-character ancient poems mature. They turned Chinese poetry from “a little palace” into “a vast market” and “a vast frontier” and promoted the development of poetry in the early Tang Dynasty to a healthy road. They developed the theme of poetry, enriched the content of poetry, endowed poetry with new vitality, and improved the ideological significance and brand-new atmosphere of Tang poetry.

After more than 100 years of preparation and brewing, Tang poetry peaked in the flourishing Tang Dynasty. Although the flourishing Tang Dynasty had the shortest period, its poetic achievements were the most outstanding. In addition to the romantic poetry school of the famous poet Li Bai and the realistic poetry school of Du Fu, the poetry of the flourishing Tang Dynasty included the landscape and pastoral poetry school and the frontier poetry school. Among them, frontier poems developed at the peak of Tang Dynasty literature due to particular historical reasons during the heyday of the Tang Dynasty (Wu & Dong, 2006).

In the mid- and late Tang Dynasty, although the heyday of the Tang Dynasty had passed, the creation of poetry had not stopped. Bai Ju Yi, the most accomplished poet in the mid-Tang Dynasty, and Du Mu and Li Shang Yin, the outstanding poets in the late Tang Dynasty, appeared successively. Their poems have different styles and reflect the crisis and folk suffering in the decline of the Tang empire from different perspectives. Their artistic achievements were very high, and they greatly influenced later generations (Le, 2004).

The researchers have concluded through literature research that Tang poetry pays attention to the creation of “picture sense,” and “painting in poetry” is one of its essential artistic characteristics. Tang poetry, especially frontier poetry, reached its peak in the flourishing Tang Dynasty, and the specific content is depicted in Figure 12.

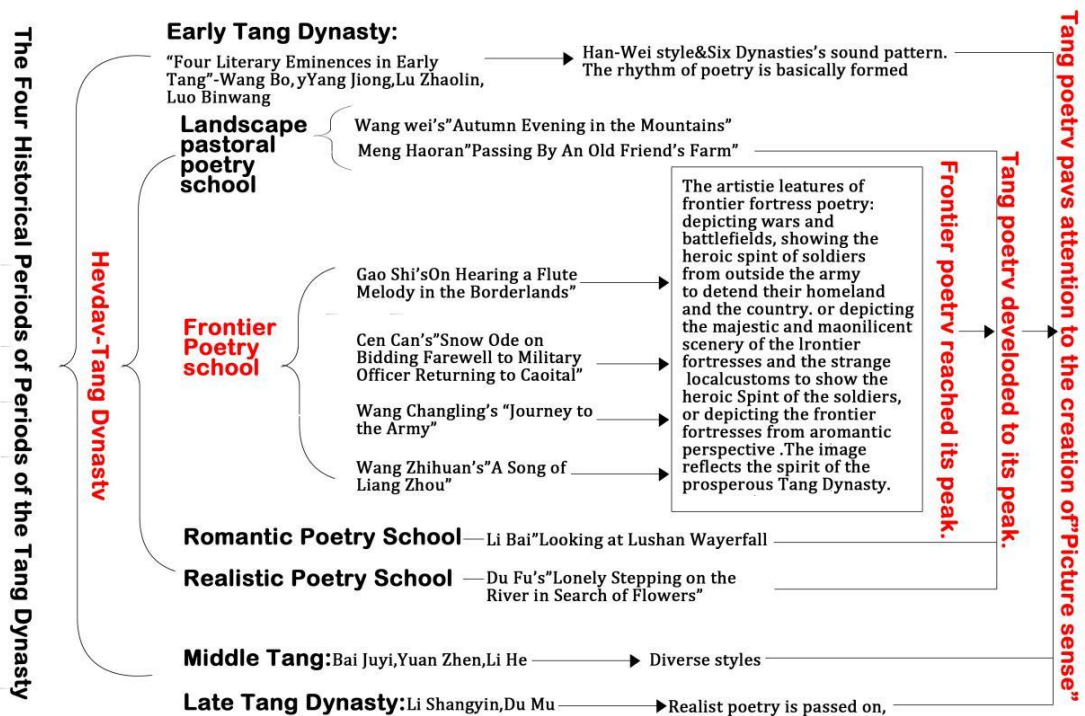


Figure 12 Schematic Diagram of the Development of Tang Poetry and the Artistic Features of Frontier poems in the flourishing Tang Dynasty

Source: All Tang Poems (2021)

The poets listed in the chart are the representative poets identified by the researchers through a comprehensive literature survey. The Chinese hail Li Bai as a "poet immortal," Du Fu as a "poet sage," Bai Ju Yi as a "poet demon," and Wang Wei as a "poet Buddha." They are the most outstanding representatives of Chinese poets in the Tang Dynasty – the titles of poems listed poems with "picture sense" in Tang poetry. Gao Shi, Cen Shen, Wang Chang Ling, and Wang Zhi Huan are the most famous representatives of frontier poets in the flourishing Tang Dynasty. As the prime focus of the researchers is on studying frontier poems in the flourishing Tang Dynasty, other content of Tang poetry is omitted in this diagram (Yang, 2012).

2.2.2. Frontier poems in the flourishing Tang Dynasty

2.2.2.1 The Defining Category of Frontier poems in the flourishing Tang Dynasty

Poetry developed during the Tang Dynasty, among which the magnificent frontier poems developed. "Quan Tang Poetry" contains more than 2,000 frontier

poems. Among them, (Xiao, 1983), the ninth category in “Tang Wen Cui” falls in the category of frontier poems (Xiao, 1983). Yan (1983) of the Song Dynasty said in “Cang Lang Poetry Talk”: “The good poems of the Tang people are mostly about conquests, relocations, travels, and partings. They can often move and inspire people.”

The essential meaning of frontier poems and the prosperity of frontier poems is that “Everyone who joins the army goes out of the frontier, protects the frontier, communicates with nationalities, and enjoys the style of the frontier; either expresses the ambition of serving the country or expresses the voice of anti-war, or borrows history. To express meaning or to record real events, from military affairs, politics, economy, and culture, to friendship, love between husband and wife, the pain of life and separation, and the sorrow of parting, as long as it is related to the life of the frontier, everything can be used and included in frontier poems” (Hu, 1986).

The meaning of frontier poetry has been analyzed in the article “New Theory of Frontier Poems and Their Characteristics,” where the author believed that frontier poems and war poems are fundamentally the same concepts. The academic circle has recognized this theory for a long time. However, among frontier poems, there are not only poems about war but also lyric poems, objects, landscape poems, gifts from friends, love between couples, etc., that do not directly describe wars (Yan, 1999).

2.2.2.2 Classification and Analysis of Frontier poems in the flourishing Tang Dynasty

In the “Tang Poems Lei Yuan” written by (Zhang, 2006) in the Ming Dynasty of China, there is a detailed classification of poetry, which is divided into thirty-nine categories. Among them, the “Frontier Poetry Part” (two volumes) and the “Military Department” (four volumes) include subcategories such as “joining the army,” “wars,” “victory,” “triumph,” and “battlefield,” as well as “political poetry.” The category of “return” in “Ministry” can be classified as the category of frontier poems.

“Frontier Poems,” in the eighth chapter of “Introduction to Tang Poetry,” mentions that such works were unique products of Tang poetry in the early phase of prosperity because the Chinese nation was expanding outward in the Tang Dynasty. Although the war is not worthy of praise, in history, there has been mutual squeeze and competition for space and resources between the Han nationality and the barbarians, and they often cannot prosper at the same time. Therefore, the dispatch of troops abroad

in the early Tang Dynasty belonged to national self-defense wars, not wars of aggression. Therefore, the poems of this period often carry a positive power to promote national struggle. Examples of such poems include Wang Changling's "March in the Army: Part 4" and "Out of the Fortress" and Li Bai's "The Next Song of the Fortress" (Su, 1933).

The book "Chinese War Poems" states that the main feature of frontier poetry is "tragic" (Wang, 2009). The author of "On the Evolution of the "Strength" concludes that "The characteristic of frontier poems in the flourishing Tang Dynasty is that it is hearty" (Wang, 2021)

The "Review of the Study of Frontier Poems in the 20th Century" divides the core ideas of frontier poems into (1) generosity and meritorious service, (2) the suffering of border plugs and patriotism, and (3) reflection on war and yearning for peace (Zhang, 2005).

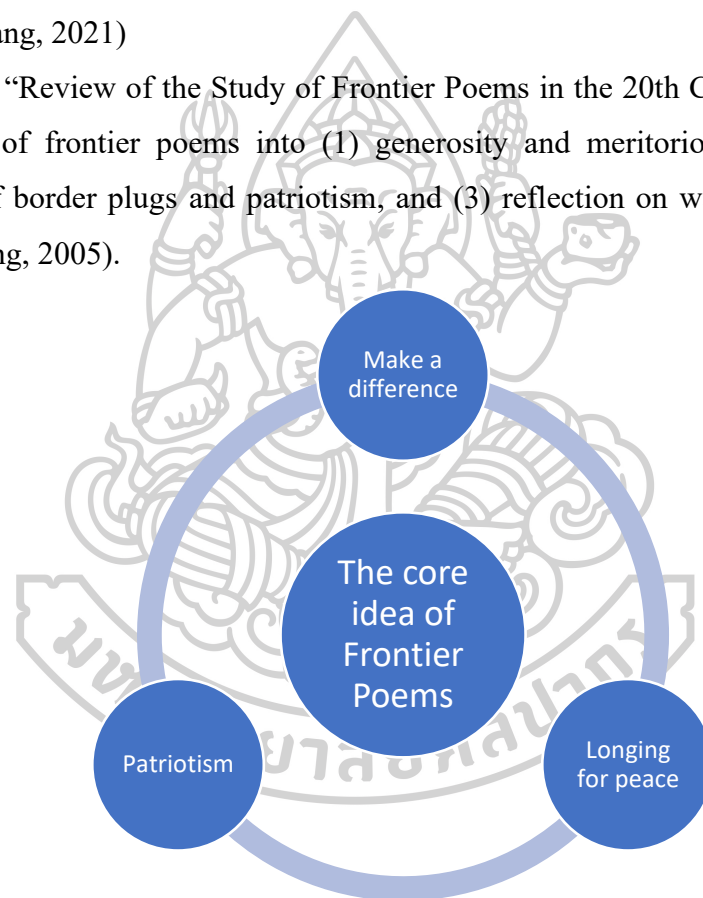


Figure 13 Classification of the Core Ideas of Frontier Poems

Source: A Review of the Study of Frontier Poems in the 20th Century (2005)

Next, according to the above-mentioned classification rules, the researchers summarized the different themes of frontier poems:

(1) Theme 1: Make contributions and earn fame

This type of poetry was mainly produced in the early flourishing Tang Dynasty. At that time, the poets generally had the value orientation of longing for the frontier and making contributions, and the hero worship complex of admiring martial arts and chivalry. The poems often reflect a heroic spirit of going forward bravely, not being afraid of hardships and dangers, and sacrificing one's life to serve the country. This is also the exaggeration and influence of the background of the early flourishing Tang Dynasty. The national strength of the early flourishing Tang Dynasty was muscular. The thriving atmosphere of the times made the poems generally express positive emotions. The poems also inspired readers of the era and played a positive role in fueling the prosperity of the flourishing Tang Dynasty.

The most notable feature of this period is that the poems cite many allusions to heroes and famous battles of the Han Dynasty to use the past to describe the present and vent their passionate emotions. Among them, Yang Jiong's "March in the Army," Wang Wei's "Send Zhao Du Du to Dai Zhou to Get Qing Zi," Dai Shu Lun's "Song on the Frontier," and Gao Shi's "Song on the Next Side" are all representative works.

(2) Theme 2: Suffering from Frontier Fortress, Defending Home, and Country.

Unlike poems that realize personal value orientation, such as doing meritorious deeds, there is also a kind of patriotic poetry in frontier poems that eulogizes regardless of personal gains and losses and defends the country. Poems often use the description of the complex environment outside the Great Wall to set off the heroic behavior of soldiers defending the frontier and their fearless spirit of not being afraid of hardships. Cui Hao's "Gift to Wang Wei Gu" and Wang Changling's "March in the Army" represent this type of poetry. Another striking feature of this type of poetry is that heroes are often not judged by success or failure. For example, Li Bai's "March in the Army" describes the image of a lonely hero despite defeat, and Wang Wei's "Veteran's Walk" describes a hero – the image of an old hero who, despite being old, has an immortal heart. Moreover, the "parachutist Li Guang" of the Han Dynasty, as a representative of frustrated historical heroes, often appears in poems. This reflects the broad mind of

poets in the Tang Dynasty who eulogized their patriotic behaviors regardless of the success or failure of the subjects they described.

(3) Theme 3: Reflect on war and yearn for peace

Any war has two sides. There are also some poems against the war in the frontier poems. In such poems, the poets focus on ordinary soldiers and ordinary people. The main theme of such poems is to expose the injustice in the army, describe the suffering of ordinary people, and fight against the war.

Gao Shi's "Yan Ge Xing" is a satire on bureaucrats who are only greedy for merit and rush into defeat. Li Bai's "Midnight Wu Song. Autumn Song" uses the perspective of a soldier's wife who misses her husband, which reflects the tragic ending of the collapse of the structure of the social ethics caused by the war and the sinking of family love.

2.2.2.3 Representative Poets of frontier poems in the flourishing Tang Dynasty

"Selected Poems of the Frontier Fortress of the Tang Dynasty Preface" mentioned that during the foreign wars of the Tang Dynasty, many poets participated in it and had personal experience of the frontier fortress and military life. They served as soldiers but did not give up writing. They wrote poems to describe desolation, the scenery of the frontier fortress, praising the brave spirit of the soldiers, or cursing the disaster caused by the war, so there are frontier fortress and frontier poetry (Hu, 1990).

Frontier Poetry School is not a fixed faction but a general term for groups of poets who are good at writing frontier poems. Frontier poetry began in the periods of the Han Dynasty, the Wei Dynasty, and six dynasties and entered the early Tang Dynasty through the Sui Dynasty. Gao Shi, Cen Shen, Li Qi, Wang Chang Ling, and Wang Han are the most representative frontier poetry schools in the flourishing Tang Dynasty. Li Bai, Du Fu, and Wang Wei also wrote influential frontier poems. Looking at the frontier poems of the Tang Dynasty, Gao Shi and Cen Shen achieved the highest achievements (Ren, 2005).

Table 2 Representative Poets of the Tang Dynasty

Source: All Tang poems (2021)

	During the flourishing Tang Dynasty	During the flourishing Tang Dynasty, 713–766 AD
Representative poet	Cen Sen	715–765 AD
	Wang Chang Ling	698–757 AD
	Gao Shi	700–765 AD
	Wang Zhi Huan	688–742 AD
	Wang Han	687–726 AD
	Li Qi	690–751 AD
	Li Bai	701–762 AD
	Wang Wei	701–761 AD
	Du Fu	712–770 AD

The poetry of the Frontier Poetry School is known for its beautiful lyrics, rich charm, robust artistic conception, and desolate style, generally possessing a masculine beauty. Most of these poets had experience in joining the military in the frontier fortress, either personally or emotionally, yearning for it. Regarding ideology and emotions, they were inspired by the spirit of the times, which is striving for progress and prosperity. On the other hand, they had a deep desire to achieve success and fame. At the same time, they also possessed patriotic sentiments of defending their country and anti-war thoughts of compassion for the world (Hu, 1986).

2.2.2.4 Historical Imagination of Frontier Poetry

A noteworthy feature of frontier poetry in the Tang Dynasty is that the Han Dynasty is frequently referred to instead of the Tang Dynasty as a means of expression, which almost runs through the entire Tang Dynasty's poetry. This is a method of "taking the past as the present" and a kind of historical imagination. In poetry, citing or using historical allusions to reflect on the moment from an angle also expresses emotions (Liu, 1978).

This way of expressing emotions through history is also related to the fact that some poets are not qualified to experience wars in person and need to use history to vent their emotions. Moreover, the chosen Dynasty was the Han Dynasty, the heroic era that people in the Tang Dynasty yearned for and could hunt and kill the Huns to their

heart's content. "Cultural interpretation of frontier poems in the flourishing Tang Dynasty" notes that "The frontier poets in the Tang Dynasty have a strong plot of the Han Dynasty, which is determined by their strong and deep historical consciousness, and it is also a clear sense of responsibility for the poets. Experience (Ren, 2005).

"A Study on the Characters of the Han Dynasty in Tang Poetry" states that the author noted in the investigation of "The Complete Tang Poems" that the use of a certain historical person's name in Tang poetry is often not chanting the character, but to a large extent, the character is just is a "sign" – a metaphorical sign (Wang, 2014).

Table 3 List of War Poems in the Tang Dynasty

Source: A Study on the Characters of the Han Dynasty in Tang Poetry (2014)

Name	Example
Characters of the Han Dynasty	Li Guang, Wei Qing, Dou Che Qi, Huo Xing Yao, Ban Ye, Han Zu, Han General, Han Emperor, Han Soldier, Second Division General
Hu people	Huns, Shan Yu, Shuo Hu, Hu Yue, Lu Qi, Zuo Xian King, Que
Location class	Long Cheng, Yan Ran, Long Tou, Wu Wei, Yun Tai, Yu Men Pass, Yu Yang, the Yin Shan Mountains. Lou Lan, Jiao River, Liaoyang, Sang Gan, Ding Ling, Da Wan, Yan Men
Other	Ming Yue in the Qin Dynasty, Pass in the Han Dynasty, Wei Yang Palace, Ming Guang Palace, Unicorn Pavilion, Zi Wei

These words "symbols" all revolve around the "Hu–Han War" theme. Most location categories are the countries and battle sites conquered by the Han army in the Han Dynasty. In contrast, the Han Dynasty people category focuses on heroes who contributed outstandingly in the frontier battles. The Hu people category uses the names of ethnic minorities and their official titles in the Han Dynasty, which refers to the enemies of ethnic minorities at that time. Qilian Pavilion, Ming Guang Palace, and other place symbols are all Han Dynasty palaces, which are the places where poets imagined worshipping generals and enfeffing marquises.

The combing and research of the historical imagination in Tang poems will help us better understand the attitude and demands of the Tang people toward the

frontier war to further examine the historical roots of the formation of the frontier war poems in the Tang Dynasty.

2.2.2.5 “The Spirit of the Flourishing Tang Dynasty” in the Frontier Poetry

The so-called “spirit of the flourishing Tang Dynasty” mainly includes people’s open-mindedness as well as their optimistic and enterprising spirit. It also includes people’s love and pride for the nation. The Tang Dynasty long implemented Tang Tai Zong Li Shi Min’s (599–649 AD, the second emperor of the Tang Dynasty) “Zi An Zhong Guo Si Yi Zi Fu” (translation: If the affairs of the Central Plains are done well, the peoples in the four frontiers will naturally submit to the Tang Dynasty). It was recognized as an accurate claim by (Yu, 2002). Most of the wars that took place in China during the heyday of the Tang Dynasty were aimed at curbing the expansion and plundering of powerful tribes, protecting the stability of frontier countries, and protecting the “Silk Road,” which opened up since the Han Dynasty to Central Asia and Eastern Europe to promote economic and cultural exchanges between China and the West. So the wars were basically defensive (Zhao, 2010).

Maintaining national unity was the critical component of political and military life in the heyday of the Tang Dynasty, which aroused the attention of many poets on the issue of frontier fortress. The confident, proud, open, and pioneering “spirit of the flourishing Tang Dynasty ” profoundly influenced them and was directly reflected in their creation of frontier poems. On the one hand, frontier poetry has an extremely upward, vigorous, and magnificent vitality, embodying the great country’s patriotic spirit in the flourishing Tang Dynasty. On the other hand, it described the hardships of defending the frontier and the feelings of the frontier soldiers missing their hometown, euphemistically expressing their dissatisfaction with the feudal rulers, thereby imbuing the works with a humanitarian spirit (Bai, 2009).

2.2.2.6 Life Experiences of Frontier Poets in the Tang Dynasty

During the heyday of the Tang Dynasty, China’s national power was strong, its economy was flourishing, and its foreign relations also developed considerably. It had peaceful political exchanges and constant military conflicts with nearby nations and countries. The frontier forms and the novelty of life outside the Great Wall in the heyday of the Tang Dynasty attracted many intellectuals and court officials who could write poems and prose to join the army outside the Great Wall. Because going to the frontier

to obtain military merit was an essential way for scholars at that time to obtain merit and reputation besides the imperial examination, these poets were talented and ambitious, and they had been to the frontier and had a wealth of life experiences in the frontier. The places they had been to and the scenery they had seen were challenging for them to go to and see, including the poets of the mid and late Tang and Song dynasties. This gives the frontier poems they created a strong flavor of life, vivid images, strong appeal, and significantly improved artistry and expressiveness (Zhao, 1992).

2.2.2.7 Key Elements of Frontier Poetry

A wide variety of pictorial and semiotic elements are described in the frontier war poems. These elements bring readers intense sensory stimulation and imagination space and have profound symbolic connotations. Researching and analyzing the original historical appearance and symbolic meaning of related elements in poetry helped the researchers establish an effective visual transformation mechanism for Tang poetry.

(1) Geographic Features of Frontier Areas

Shi (2021) mentioned in the article “Aesthetic Research on Frontier Poems of the Tang Dynasty from the Perspective of War” that the term “frontier” has two meanings: one is a specific reference to a specific frontier fortress, while the other is a general reference to a frontier. Whichever it is, its distinct geographical implications run through it. In his doctoral dissertation, “Archaeological Discovery and Research on frontier poems in the flourishing Tang Dynasty,” (Yu Yuexi, 2022) summed up the geographical location of the western frontier of the Tang Dynasty from the perspective of archaeology. The work summarizes the war sites often appearing in frontier poems, including Liang Zhou, Jiu Quan, and Dun Huang, among others.

Next, the researchers analyzed the most representative geographic coordinates in frontier war poems:

1) Yu Men Pass

Yu Men Pass is synonymous with frontier fortress in Chinese poetry. In Wang Chang Ling’s “Journey to the Army” in Tang poetry, there is “Lonely City Looking at Yu Men Pass in the Distance.” In Li Bai’s “Guan Shan Yue,” there is “Blowing through Yu Men Pass.” It refers to Yu Men Pass as a frontier fortress.

From the perspective of the geographical environment, “Southern Qi Shu: Xiao Jing Xian Biography” said: “Yi Shan Zhu Cheng, Duan Sai Guan Ai” (Xiao, 2005). It shows that troops were often stationed in the transportation fortress in ancient times. According to field research, there are many mountains around Yu Men Pass, and there are beacon towers everywhere. Therefore, the description of Yu Men Pass can always produce a desolate atmosphere, which is also consistent with the hardship of the frontier environment and the poet’s tragedy in a war-weary country. From the perspective of emotional sustenance, Zhao (2013) remarked in “Research on Yu Men Pass Poetry in Tang Dynasty” that “Yu Men Pass, as the barrier of the capital, symbolizes the safety of Chang An. Only when Yu Men Pass is stable can the country usher in a flourishing age. Therefore, ‘Yu Men Pass’ is also closely related to the spiritual barrier of making contributions and defending the country.”

2) Lou Lan

Qin (2012) pointed out in “The Ideal of Achievement Embodied in Following the Han Dynasty into the Tang Dynasty” – A Case Study of the Names of Countries and Kings in the Han Dynasty in the Frontier Poems of the Tang Dynasty” that during the Han Dynasty, there were many countries in the Western Regions. Many had wars, diplomatic relations, and trade with the Han Dynasty, but the name of the country that appears more frequently in frontier poems is Lou Lan. According to research, the ancient Lou Lan country is located north of Ruo Qiang County, Ba Yin Go Leng Mongolia Autonomous Region, and northwest Lop Nur. Xin Jiang, China, is seven kilometers away from the south bank of the Kong Que River. Southwest Han is connected to Dun Huang, the only way through the ancient Silk Road. Lou Lan appears in two forms. It refers to the ancient Lou Lan country and later developed to refer to the Western Regions in general, without emotional color. The battlefield where soldiers meet and where military strategists must fight is a dream place for women and children. The second is to combine the allusions to Fu. Jie Zi's “The King of Lou Lan” became a reference for ethnic minorities confronting the Han regime.

(2) The theoretical basis for the use of symbolic elements in Tang poetry

Luo (2007) remarked in the article “Research on Object Image Symbols in Chinese Classical Lyric Poetry” that the object referred to in poetry is called an object image symbol. It originates from objective physics, presents a specific image, and

contains the poet's beliefs. There exists a corresponding relationship between the primary meaning and the poet's psychology. It is also a cultural symbol and has cultural characteristics from the beginning of its origin, reflecting the cultural commonality of the times and the cultural characteristics of different times.

Whether the object is "knife," "armor," or "horse" in frontier poems, it is a symbolic expression of the poet's subjective intention.

The article "A Cognitive Analysis of Poetic Imagery in the Tang Dynasty" (Yue, 2012) points out that the majestic posture of the soldiers of the frontier in battle and the demeanor of the warriors provide rich poetic themes for frontier poetry. As an essential theme of frontier poetry, war describes the cruelty of war with exaggerated contrasts, and these abstract meanings need to be described with figurative artifacts, which is also a symbolic writing method in the literature.

For example, Wang Changling's "Army Life" describes "golden battles, wearing golden armor." The description of the armor eroded by wind and sand sets off the harsh environment of the frontier war, thus highlighting the tenacity and courage of the soldiers. Another example is Lu Lun's "Sai Xia Qu," which says, "There are bows and knives in the heavy snow," which is also a literary symbol borrowed and described, and the "knife" here actually refers to soldiers ambushing in the snow.

The connotation of "horse" in frontier poems has a deep historical reason: On the one hand, in the wars of the Tang Dynasty, cavalry was the dominant arm at that time, and horses were one of the primary weapons, so the description of horses is inevitable. On the other hand, according to the "Book of the Later Han Dynasty," the nomadic Xian Bei lineage of the Tang royal family filled them with love for horses, which affected the entire society, from the court to the folk. In "Ma Yuan Biography" (Sima, 2005), Ma Yuan noted that the cavalry was of great use to the country. This also reflects the importance of "horse" to a country during a feudal period.

Whether it is "weapon," "armor," "horse," or any other element, its essence is to highlight the theme of frontier poetry as a borrowed symbol. Through the portrayal of the symbol, the side reflects the theme of frontier poetry.

Zhong (2002) mentioned in "Ancient Poems of Weapons" that "Weapons are often used for self-defense, evil spirits, and combat." Some poems praising weapons in ancient poems are intended to reflect war, some are to show heroism, and some are to

show martial arts. Others are intended to show that the characters are rich in values, rich in content, and diverse in style. The characteristics of weapons and the poet's feelings are fully reflected in ancient poetry, and singing about weapons in poems is a unique phenomenon in ancient Chinese culture.

Chen (2016) documented statistics in “Research on the Image of Generals in Tang Poems” and noted that in “Complete Tang Poems,” there are as many as 84 poems describing weapons to shape generals and as many as 74 poems describing horses to shape generals. Among the weapons, knives, swords, bows, and arrows appear the most, which is related to the main types of weapons equipped by the Tang Dynasty army and the symbolic meaning of the weapons. Next, the researchers analyzed the most representative weapons one by one.

1) “Knife” in Tang poetry

Most of the swords in Tang poetry refer to the Mo knife, a long-handled sword with double-edged blades, which is about ten feet long and weighs as much as fifteen catties. Zhang and Chong (2022) made introductions in “The Sword, Light and Sword in Tang Poetry” that “Mo knife is a weapon specially used by infantry to deal with cavalry. It can lead to death or injury. It can be said that Mo knife played an important role in Tang's war of founding the country and the war with the nomads.”



Figure 14 Tang Dynasty Mo Knife (Modern Restoration)

Source: <https://www.530311.com/know/show-780661.html> (2022)

Jiang and Xu (2013) remarked in the article “The Knife Culture in Tang Poetry” that “The knife is not only a weapon for soldiers to kill the enemy but also a way for

them to express their inner thoughts.” It appears in many frontier poems as a symbolic intention of helping the ordinary people, stabilizing the country, and carrying the poet’s longing and heavy responsibility to make such contributions. Many frontier fortress war poems have used “swords” as a metaphor; for instance, Gao Shi’s “Send Li Shi Yu Goes to An Xi” uses a sword as a metaphor for friends. Wang Chang Ling, in “Bie Tao’s Vice Envoy Returns to the South China Sea,” uses a “knife” to inspire the audience. Du Fu, in “Nine Poems Before Exiting the Fortress,” uses a “knife” as a metaphor to describe himself.

2) “Armor” in Tang poetry

The “armor” in the Tang Dynasty was mainly used in actual combat with iron and leather armor. Zhou (2015) stated in “Research on the Historical Evolution and Contemporary Value of Armor in Military Martial Arts” that “Armor is a defensive weapon. Military martial arts with armor as a carrier reveals the value of martial arts. The synthesis of armor is the wisdom of human beings. When crystallized, it demonstrates the superb skills of the people in history, and at the same time contains a strong Chinese culture.”

Many poems describe “armor” in Tang poetry, such as in Wang Changling’s “March in the Army,” “The golden armor penetrates the yellow sand, and you (the soldier) will not return home if you do not break through Lou Lan.” As a defensive weapon in war, armor often appears together with the image of a sergeant in poetry, and it is a materialized symbol of defending the country to death. In poetry, a prefix is often added to the “gold” armor. Giving the armor the name of gold does not mean that the armor in the poem is really made of gold but of this complex and expensive metal. It symbolizes a noble spirit and firm ideal.

3) “Horses” in Tang poetry

Xu (1994) pointed out in the article “The Reasons for the Development of Horse Husbandry in the early Tang Dynasty” that the horse breeding industry in the Tang Dynasty was significantly developed, especially in the early Tang Dynasty. The rulers of the Tang Dynasty were keen on martial arts. At that time, the military force mainly relied on the cavalry to fight, and the development of cavalry required excellent horses. Zhou, J. P. (2007) documented data on the poems describing horses in “Complete Tang Poems” in “A Preliminary Exploration of the Causes of Horse Imagery in Tang Poems.”

Six hundred forty-two items match the query if the title of the poems contains “horse.” There are 4,790 matching items in the query, which is enough to show that people in the Tang Dynasty loved horses, and poets in the Tang Dynasty were keen on singing horses.

There are three reasons why people in the Tang Dynasty were keen on chanting horses: First, the national power of the Tang Dynasty was strong, and “horse” became a symbol of forging ahead and being positive. Second, people in the Tang Dynasty loved horses, which was related to the development of animal husbandry and the widespread use of horses in the Tang Dynasty. Third, wars were frequent in the Tang Dynasty, and horses were often closely related to frontier wars. In horse-chanting poems, the poet particularly likes “horse from the Western Regions.” Zhou (2007) mentioned in “Analysis of Horse Images from the Western Regions in Tang Poems” that there are many images of horses from the Western Regions in Tang poetry, which reflects a political strategy, and the trend is an inevitable product of cultural exchanges. In Tang poems, horses from the Western Regions express different states of mind of poets on different occasions, and this particular material is closely associated with the ambition of Tang people to make contributions, and therefore, it has become an image that often appears in Tang poems.

2.2.2.8 The Art and Culture of the Tang Dynasty had a Profound Impact on Modern Times

The Tang Dynasty has been recognized as a powerful empire in Chinese history, including culture, art, and other aspects that have reached the peak of the period. Even today, the culture and art of the Tang Dynasty profoundly impact Chinese culture.

The influence of Tang Dynasty culture has been far-reaching and wide-ranging and involves all aspects of that era, such as poetry, calligraphy, painting, music, dance, religion, etc. Each culture represents some aspect of the culture of the Tang Dynasty.

The first is the calligraphy of the Tang Dynasty, which has extremely rich cultural connotations, representing the peak of traditional art and reflecting the ideological essence of Chinese culture and is a valuable resource for reshaping the spirit of contemporary oriental art. It enlightens us: the aesthetic trend of contemporary calligraphy should respect diversity and advocate the mainstream. Contemporary calligraphy creation should highlight the spirit of “poetry” and emphasize “books” to

carry the way (Li, 2010). A large number of calligraphers emerged in the Tang Dynasty, including Chu Sui Liang, Ouyang Xun, Yan Zhen Qing, Liu Gong Quan, and Zhang Xu, who created several calligraphy fonts at that time. Picture comic books are an art form that combines words and pictures and can enhance people's sensory experience through pictures and texts. Cao Shu, Cing Shu, Kai Shu, etc., have been deeply influenced and are still considered the models of Chinese characters, copied and borrowed by contemporary people. Many fonts are even made into standard templates by modern computer fonts for people's everyday use.

方正颜体简-免费字体网

Figure 15 Computer Font Library Words, Yan Fonts

Source: <https://www.mianfeiziti.com/fonts-fangzhengyantijian>

The Tang Dynasty was in its heyday during the development of Chinese painting, a period in which the choice of subject matter was vast and profound, the styles varied, and the various painting disciplines were vigorous. The figure paintings of the Tang Dynasty focus on showing splendor and magnificence, giving people a sense of heroism and broadness. Jinbi landscape and green landscape also developed during this period, and the landscape and water intertwined. Flower and bird paintings also appeared on the art scene, beginning to take shape. It can be said that only during the development of the Tang Dynasty, Chinese painting became an independent and pure aesthetic object. In the following era, Chinese painting still did not depart from the painting norms of the Tang Dynasty and was deeply influenced by Tang Dynasty paintings' choice of subject matter (Wang, 2012).

Wang Wei was a master of poetry and painting and the earliest practitioner of the theory of "poetry and painting." Wu Daozi created a milestone in Chinese object painting with his dashing and flowing line drawing style, and later generations praised his painting style as "Wu Dai Dang Feng," which describes the clothes he painted as if the wind blew them up. In contemporary times, many Chinese paintings still borrow Wu Daozi's hook-line style to paint. Yan Liben's long-scroll painting "Step Diagram" is a famous long-scroll painting known as one of the ten most famous paintings in

China. The work is elegant and gorgeous, the lines are smooth and round, and the composition is scattered and varied. This form of laying out in the form of long scrolls, scattered through as the principle, and combining calligraphy and painting, had a profound impact on later generations, and even today, this form of “inscribed poem” is regarded as the most representative form of Chinese painting.



Figure 16 Original Illustration Picture Book, Step Chart

Source: <https://www.bilibili.com/read/cv4638993/>

Tang Dynasty costumes show the grand exchange and integration of ancient and modern Chinese and foreign costume cultures, showing the open introduction and absorption, bold reform, and innovation. Tang Dynasty clothing styles were open, the pursuit of fashion, clothing patterns varied from simple to complex, and clothing colors from simple to luxurious as well as rich and bright (Wu, 2001).

To this day, foreign countries still call clothing with Chinese elements “Tang clothing.” Whether it is men’s regular clothes, women’s skirt clothes, or beard clothes with Western Regions style, they are still borrowed and imitated in contemporary design.



Figure 17 Fashion Designed According to Tang Dynasty Costumes

Source: <http://www.bjnews.com.cn/fashion/2015/11/03/382847.html>

Chinese culture developed during the Tang Dynasty and began to gradually get rid of the totem worship of the ancient period, and then appeared to be life-oriented and rational. Coupled with the development of the Silk Road, the decorative patterns of the Tang Dynasty are full of characteristics of integration between various ethnic groups, reflecting a robust humanist color (Zhang, 2007).

The pattern design of the Tang Dynasty is also very representative and striking, such as the dragon and phoenix Cheng Xiang, auspicious cloud pattern, treasure phase pattern, etc., which are often borrowed and applied in many new Chinese-style designs today.



Figure 18 A Modern Silk Scarf Printed with Tang Dynasty Motifs

Source: <http://www.yueyo8.com/mobile/newsDetail-753.html>

At the same time, because the Tang Dynasty was the starting point of the Silk Road, the Tang Dynasty brought the combination of Chinese and Western cultures to an extreme, whether it was Tang Dynasty clothing, ornaments, or even murals. Therefore, the tolerance and openness of Tang Dynasty culture played a good role model for future generations.

2.3 A Theory of Visual Transformation in Poetry

2.3.1 Theory of Chinese Poetry and Painting

2.3.1.1 Wang Wei's Concept of "Painting in Poetry and Poetry in Painting"

The ancient Greek poet Simonides once opined: "A painting is a silent poem, and a poem is a sound painting." It is no coincidence that Guo (2015), a famous Chinese landscape painter and theorist of the Northern Song Dynasty, also said in his theory of landscape painting, "Lin Quan Gao Zhi": "A poem is an invisible painting, while a painting is a tangible poem." The highest level pursued by Chinese literati who could write poetry was to create the meaning and unexpected interest of "poetry with painting and painting with poetry" in their works. The poet and painter Wang Wei of the Tang Dynasty (c. 701–761 AD) was the most prominent in this regard. Su Dongpo, a great writer of the Song Dynasty, also remarked that in Mo Jie's poems, there are paintings in the poems and poems in the paintings. (Note: Moji is another name for Wang Wei.)



Figure 19 Diagram of the Rim River

Source: Taipei National Palace Museum (2022)

Wang Wei (c. 693–761 AD) is not only the most famous poet of the “idyllic school” of Chinese Tang poetry, but he also wrote many frontier poems, the most famous of which is “Farewell.” This poem is a travelogue composed by Wang Wei on his way to the frontier to comfort the soldiers guarding the frontier. One of the lines is: “The lonely smoke of the desert is straight, and the long river is full of sunset.” This poem can be considered a timeless masterpiece in frontier poems in the flourishing Tang Dynasty, describing the scenery outside the Great Wall and a classic line in Tang poetry creating a “sense of vision.”

2.3.1.2 Su Shi’s Aesthetic Thought of “Integration of Poetry and Painting”

The article “On Su Shi’s Aesthetic Thought of ‘Unity of Poetry and Painting’” by (Wang, 2022) notes that The unification of poetry and painting is a crucial proposition in the theory and aesthetics of Chinese literature and art. Poetry and painting, or literature and images, are the most vital aspects of art. These two vehicles are inseparable. Yang and Gong (2014) point out in their article “The Inner Tension between Picture and Text from Ancient Chinese Poetry and Painting” that In ancient China, Su Shi was the direct proponent of the concept of “unification of poetry and

painting.” and the first person to explain the correlation between poetry and painting. In constructing the aesthetic thought of “unification of poetry and painting,” Su Shi’s view underscored the consistency between poetry and painting in depicting objects, creating artistic contexts, and sending images. Both poetry and painting – according to Su Shi’s aesthetic claims – focus on expressiveness. Only when the form and charm are good can craftsmanship be natural and style remain fresh. For poetry, Su Shi also emphasized the concept of “between the lines” and believed it was necessary to create a profound artistic context based on the concrete description of the poem in order to give people endless reverie.

In short, the relationship between poetry and painting is the relationship between picture and text. Whether it is the creation of “picture sense” in Tang poetry, the concept of “poetry in painting, painting in poetry” and the aesthetic idea of “poetry and painting in unity” reflects the feeling of painting in poetry, the state of intermingling poetry and painting, and the emotion of conveying feelings via painting and poetry.

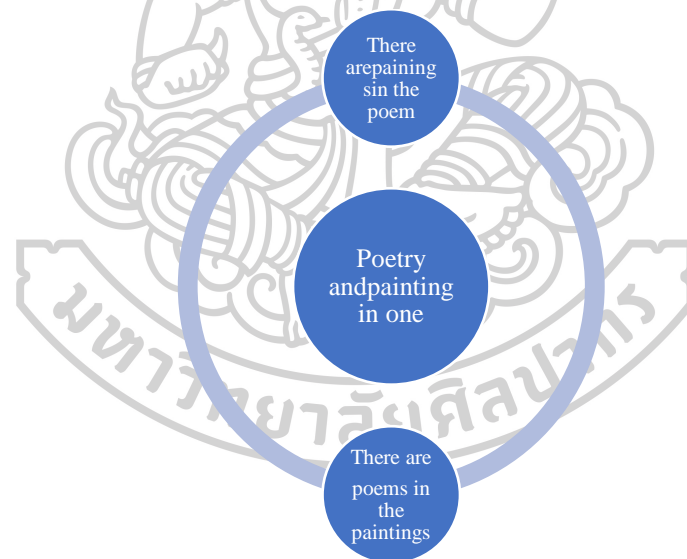


Figure 20 Schematic Diagram of the Concept of “Painting in Poetry, Poetry in Painting” and “Integration of Poetry and Painting”

Source: On Su Shi’s Aesthetic Idea of All Poetry and Painting (2022)

2.3.1.3 Case Study of Ancient Concept “There are Paintings in Poems, and There are Poems in Paintings.”

In the earliest period of Chinese painting, poetry (text) and pictures were separated, and there was no tradition of inscribing poems (characters) on paintings. With the continued development of Chinese painting, the art form of “inscribed poems” appeared. The painter himself or others inscribe the so-called inscribed poem painting in the blank space of the Chinese painting. The poem’s content is either to express the person’s feelings, some to talk about the insight of art or some to the artistic conception of the aria picture. For example, Fang (2009) of the Qing Dynasty remarked in “Mountain Quiet Residence Painting Theory”: “Elegant emotions, if the picture is not enough to express, inscribe a poem on the top to supplement the emotions.” This kind of poem inscribed on the painting is called an “inscribed poem.”

The source of the inscribed poem is Gu Kaizhi’s “Female History Monitor” in the Eastern Jin Dynasty. In that picture, the art form of writing words on the picture appeared for the first time.



Figure 21 Gu Kai Zhi’s “Female History Monitor” (Partial), Now in the British Museum
Source: Photographed by Tang Xiu Ming

Then, in the Southern Dynasty period, Xiao Yi’s “Zhi Gong Tu” is a masterpiece that combines figure painting and text. The artist assigns poems to each character in the painting so that the poem and the painting appear in the picture simultaneously.



Figure 22 Xiao Yi's "Gong Tu" (Partial), Now in the National Museum of China

Source: Photographed by Tang Xiu Ming

This art form was further developed in the Tang Dynasty, and the representative figure was Wang Wei, as he was both a poet and a painter. For the first time, he realized the interconnectedness of poetry and painting. In the later years of his life, he lived in seclusion in the Zhong Nan Mountain Rim River area, not far from Chang An City. During this same time, the creation of the painting "Wang Chuan Tu" and the idyllic poem "Wang Chuan Collection" began; that is, the painting and poetry were used to express the environment in which he lived, Rim River for later generations to look at his paintings and poetry separately. When they see Wang Wei's painting "Wang Chuan Diagram," they will think of his idyllic poem "Wang Chuan Collection," and when they see his idyllic poem "Wang Chuan Collection," they will think of his painting "Wang Chuan Diagram." Humans tend to establish a sensory connection between the two forms of art precisely because of their unity and commonality. Therefore, Su Shi, the great writer of the Song Dynasty, commented on Wang Wei's art, "Looking at Wang Wei's poems is like looking at his paintings, and looking at Wang Wei's paintings is like looking at his poetry." Therefore, the theory that "poetry and painting are the same source" was proposed.

The concept of paintings in poetry and poems in paintings does not just accompany poetry with pictures or writing poems on paintings. It is said that there exists a deep relationship between the two in the aesthetic connotation of creation. Poetry should have a picture-like feeling, and painting should have the artistic conception of poetry.

This determines the primary form of Chinese painting. Until modern times, the form of inscribed poetry was still considered to be the typical form of traditional Chinese painting. It was believed that Chinese painting combines poetry and painting. Chinese painting is a comprehensive art that integrates poetry, calligraphy, seal carving, painting, and integration, which is the unique artistic tradition of Chinese painting. The poems and calligraphy inscribed on Chinese paintings not only help to supplement and deepen the artistic conception of painting but also enrich the artistic expression of the picture, which is one of the essential means for painters to express feelings and individuality and enhance the appeal of painting art (Du, 2017).



Figure 23 Wang Xi Jing's Character Painting "Lady Picture"

Source: Photographed by Tang Xiu Ming

2.3.2 Multimodal Poetry and Painting Linguistics – A Modern Extension of Poetry and Painting Theory

2.3.2.1 Theoretical Definition of Multimodal Discourse Analysis

In modern society, people tend to use multiple symbols to encode discourse, and the generation, transmission, interpretation, and regeneration of meaning are achieved collaboratively via multiple resources. Language is not the only ideational tool; more forms, including images, colors, and sounds, among others, can be grouped into the scope of the linguistic system, and when they are used in a composite manner, they work as multimodal forms of discourse. Based on systemic functional linguistics, this theory provides a broader set of semiotic categories that can simultaneously analyze images, text, color, and layout design for the new era. Zhang (2009) defines multimodal

discourse as the phenomenon of using multiple senses, such as hearing, seeing, and touching, to communicate through multiple means and symbolic resources, such as language, images, sound, and movement.

In the contemporary era of picture reading, as the research on multimodal poetic and pictorial linguistics has intensified, many experts have begun to use multimodal poetic and pictorial linguistics to interpret the theory of integration of poetry and painting. Many researchers also believe that the educational community should value multimodal literacy to enable the target audience to better achieve learning purposes as humans enter the multimodal era of design semiotics (Wu, 2014)

2.3.2.2 Graphical Meaning Construction of Multimodal Poetic and Pictorial Discourse

In the article “The Construction of Graphic Meaning of Multimodal Poetry and Painting Discourse: Taking the Southern Song Dynasty Ma Yuan’s Inscription and Painting Poem Spring Walk on the Mountain Trail” as an example, Wu (2014); (Zhang & Zhang, 2011) has applied the theory of multimodality to deconstruct traditional Chinese poetry and painting. The article mentions the “mood” of traditional Chinese painting and the formal aesthetic rules, such as poetry in painting and complementary poetry and painting, thus forming a formal aesthetic of Chinese painting that integrates poetry, calligraphy, painting, and seal. This, too, can be analyzed and interpreted using multimodal discourse, which is the contemporary interpretation of the ancient “poetry and painting have the same origin” and “poetry and painting are one.” In traditional Chinese painting, “poetry and painting” are interpreted as “language and imagery.” When these two forms appear in the picture simultaneously, they constitute a multimodal linguistics of poetry and painting.

The researchers analyzed the co-construction of the pictorial meaning of multimodal poetic painting discourse, the additional meaning produced by the interaction between language and picture. The work mentions the integration of poetry and painting, which combines art and literature, enriching the visual perception of the picture through words and interpreting the description of words through pictures. Thus, it achieves the function of fitting together without interruption and blending.

Table 4 Multimodal Communication Behavior of Painting and Inscribed Poem

Source: Multimodal Discourse Analysis and Comprehensive Theoretical (2009)

Multimodal Communication Behavior	
Painting: Visual behavior	Poetry: Verbal behavior

The authors of the text conclude that “Poetry and painting reflect each other; poetry makes the ideas of painting more profound, and painting makes the mood of poetry more imaginative.” Painting is a visual art; poetry is linguistic art; the superposition of visual and linguistic symbols modalities interpenetrate and mutually enhance each other, jointly participating in the overall construction of the meaning of discourse. The efficiency and infectiousness of this multimodal structure are challenging to be achieved by unimodal discourse.

The article “Interpreting Poems and Paintings from a Multimodal Perspective” also explores how verbal and visual symbols intermingle to construct discourse meaning based on Zhang Xilin’s “The Butterfly Playing with the Hairpin” and how verbal and nonverbal symbols in the picture complement each other and work together to express a unified multimodal act of communication. It also offers a new perspective on the theoretical concept of “poetry in a picture and poetry in a picture” (Zhang & Zhang, 2011).

2.3.2.3 Application of Multimodal Poetry Picture Discourse in Tang Poetry Comics

In the article “Multimodal Functional Stylistic Analysis Framework of Tang Poetry Comics,” Yang and Liu (2022) have integrated the theories of functional linguistics, poetics, and comics design to establish a multimodal functional stylistic analysis framework of Tang poetry comics.

Tang poems, especially the recent poems, have a very strict meter, which is explained in the Modern Chinese Dictionary (7th edition) as follows: “The sequence of lines commonly used in olden times, ‘starting’ in the beginning, ‘bearing’ is the continuation of the preceding, and ‘turning’ is the continuation of the preceding. ‘come to an end’ is the end of the whole text.” (Dictionary Room, 2005b).”The poem is divided into four parts, underlining the relationship between the parts and the connection between the parts and the whole. The first mention of the Tang Dynasty

poem's chapter pattern of "beginning, ending, transition, and combination" is suitable for adapting to four-panel comics because the four-panel comic design also follows this creative logic (Yang & Liu, 2022).

2.3.3 Scattered Perspective Theory and Application

2.3.3.1 Theoretical Basis for Scattered Perspective

Scattered perspective, a perspective method in Chinese painting, is proposed by Westerners in comparison with focal perspective. Western painting focuses on the spatial depth of one observation angle in the picture, usually only one vanishing point. In contrast, the spatial depth in Chinese painting often has multiple vanishing points and naturally has multiple observation angles.

In the scattered perspective of Chinese painting, the painter's observation point is not fixed at a single point. It rather moves the foothold for observation according to the need, and what is seen in each different foothold can be organized into the picture. This perspective method is called "scattered perspective," also known as "moving point of view."

2.3.3.2 Scattered Perspective and Long-Scroll Painting

Chinese landscape painting can express the vast realm of "a thousand miles at a stone's throw," which is the result of using this unique perspective method. Therefore, only by adopting the principle of "scattered perspective" in Chinese painting can artists create long scrolls of tens or hundreds of meters, such as Qing Ming Shang He Tu, which cannot be achieved by adopting the "focal perspective" in Western painting.

Li Pei Xin, in "On the Spatio-temporal Construction of the Traditional-Scroll Painting 'Qing Ming Shang He Tu'" mentions that the traditional Chinese scroll painting adopts the expression of scattered perspective in the layout of its scrolls because of the characteristics of rolling and spreading, which depicts the characteristics of spatiotemporal aesthetics (Li, 2016).

Chen (2021) also notes in his article "Analysis of Spatial Expressions in Chinese Painting" that Chinese scrolls, as a unique form of painting, are more accessible in spatial expression and can generate spatial images that are empty and far-reaching. The method of leaving white space and the fluidity of scattered expressions reflects the creator's understanding and expression of space in creating paintings.

2.3.3.3 Application of Scattering Perspective in Comic Art

As early as the Ming Dynasty, a scattered perspective was used in illustration. In the article “Spatial Language of Ming Dynasty Novel Illustration,” Jin and Wang (2016) mentioned that the dominant spatial language of the Ming Dynasty novel illustration, under the purpose of serving the narrative, used a unique perspective to organize the picture, used various visual construction methods to explain the plot, and organized the plot-space unit through the most basic parallel visual logic framework. The core of the so-called “scattered perspective” in ancient Chinese drawings is to provide a vicarious wandering experience so that the drawings take on the textual character of “narrative illustration.” This implies that scattered perspective is well-suited for narrative purposes, as evident in the illustrations of the Ming Dynasty for narrative purposes.

In “Comparison of the Application of Scattered Perspective and Focal Perspective in Animated Scenes,” Li (2020) mentioned that scattered perspectives can also be found in contemporary comics. This unique form of perspective stems from the presentation of time in the art of painting, which depicts the grandiose scenes and the temporality and storytelling in the painting. Through this form, painting can convey the richness of great scenes and narratives and express the continuity of time in the picture. This is a more accessible and livelier way of expression for human beings who are somewhat dissatisfied with the content of a specific moment or a specific perspective in painting, and it is also the need for human beings to pursue different times and spaces in a two-dimensional plane and to experience a grand narrative. The scattered perspective reveals excellent freedom in artistic expression, which is its unique merit. This property naturally applies to comic art, whose primary purpose is a visual narrative.

2.4 Theories about Image Reading Memory

Zhang (2018) explains in detail what image memory is in “Text and Image: Poems and Paintings from the Perspective of Memory Media,” which describes the use of image methods to help enhance memory. Compared with traditional text or sound-stimulated memory, its efficiency is increased by three to five times. The principle is to convert our memory into images to remember. The article emphasizes that the image

memory method not only includes remembering quickly but also remembering firmly. This is because the core of image memory is to associate strange pictures and leave a deep impression.

Ma (2012) has remarked in the article “The Key to Right Brain Memory Development – Stick Figures” that using images to memorize information is highly effective. In particular, the article mentions that finding keywords and visualizing them to construct the association process from text to graphics is a crucial memory-building step. Looking for keywords can condense and refine the learning content to a certain extent, and the images used to convert keywords into memories are transformed from abstract to concrete, which can play a pivotal role in deepening memory.

Based on the enormous advantages of image reading in memory, the researchers believe it will help us rethink how students learn literature. Liu (2022) noted in the article “Research on the Visual Transformation of Chinese Reading Teaching in the Image Era” that the arrival of the “era of reading pictures” has made “language reading teaching turn to visualization.” Under this general trend, the teaching paradigm and expression of reading content are developing toward visualization and intuition.

The author surveyed 1,700 students and 40 teachers on image recognition and use and concluded that graphic and textual cooperation can enhance teaching effectiveness. He believes that “vision is the basic way humans understand the world.” The belief is precise because this visual thinking can become the main body of creative mental activities such as imagination, epiphany, and flashing in adolescent reading. Culturally speaking, images are visual, linguistic symbols. Under the popularity of visual culture, the ideographic function and narrative function of image symbols have quietly flourished and become an indispensable part of the modern language system. From a technical perspective, visibility is a vital symbol of educational modernization. It can reduce cognitive load, expand thinking space, enrich the aesthetic experience, and transmit positive values.

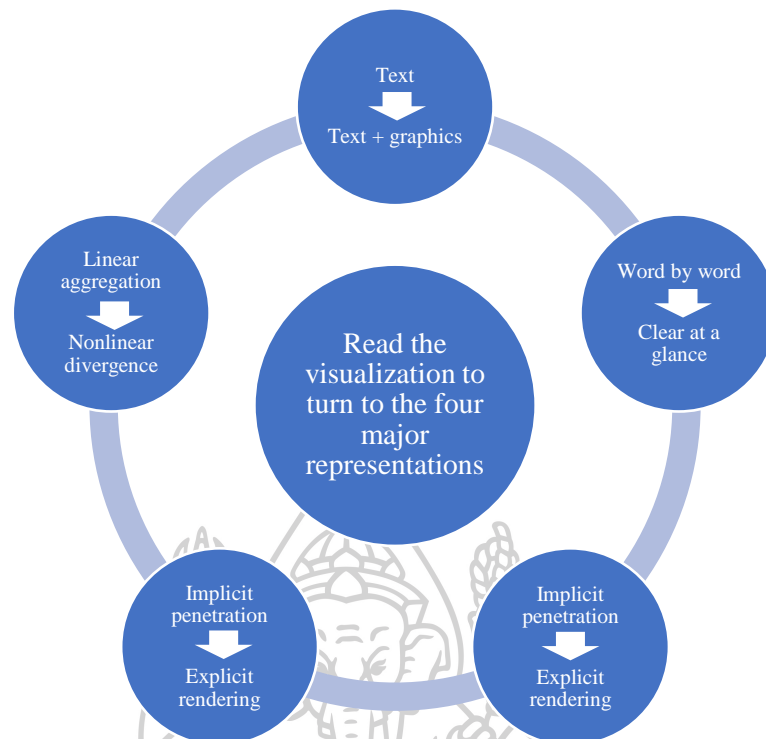


Figure 24 Reading the Visuals to Turn to the Four Major Representations

Source: *The Key to Right Brain Memory Development – Stick Figures* (2012)

The visual transformation of Chinese reading teaching includes four representational transformations, namely, the symbolic transformation from “text” to “text+graphics,” the logical transformation of reading from “word by word” to “clear at a glance,” the transformation of knowledge form from “implicit penetration” to “explicit rendering,” and finally, the transformation of thinking operation from “linear aggregation” to “nonlinear divergence.”

Jin (2018) has stated in the article “The Cultivation of Students’ Image Reading and Thinking Ability under the Background of Core Artistic Literacy” that students’ image reading and thinking ability is the ability of the cerebral cortex to carry out advanced thinking, and students use vision to stimulate the cerebral cortex to carry out a series of thinking-related activities. Continuously improving students’ image reading and thinking abilities can enable students to improve their comprehensive quality and core literacy in the classroom. Most people’s reading ability starts from observing images, and observing images crosses the barrier of language, and can use their imagination from images to understand all natural things in life.

Therefore, through the above literature review, the researchers believe that the visual transformation of frontier poems in the flourishing Tang Dynasty will effectively improve students' memory and understanding of this poetry form, and, at the same time, image reading will better help the audience improve their comprehensive quality and core literacy.

2.5 Chinese Confucian Philosophy

Confucius (551–479 BC) was ancient China's most famous thinker, educator, and statesman during the Spring and Autumn Periods. He founded Confucianism's "philosophy of joining the world" and profoundly influenced the development of Chinese thought and culture. His "philosophy of joining the world" pursues "benevolence and righteousness," where benevolence is the kindness of the heart and personal moral perfection, and righteousness includes responsibility to the world and to nature (Zhu, 2021).

In her article "The Inheritance and Revival of Confucian Conscience," Du Si Hui points out that in the Confucian view, "to bring peace to the family, to govern the country, and to pacify the world" is the essential requirement for realizing the meaning and value of human beings. Influenced by this, the military and people during the heyday of the Tang Dynasty focused on action in the living world, self-reflection and inner cultivation, and active initiation into the world, considering "making the world a peaceful place" as the highest value ideal. Among them were also the frontier poets of the flourishing Tang Dynasty period. They joined the army at the frontier, defended the frontier, achieved great feats, and ultimately realized their self-worth. These frontier poets lived in the heyday of the Tang Dynasty. They were self-confident and had a lofty ideal of peace and stability. With their rich experience of military life on the frontier and solid literary skills, they pushed frontier poetry to the pinnacle of Tang Dynasty literature (Sun, 2019).

In the heyday of the Tang Dynasty, the Dynasty was a powerhouse in the world. Individuals, nations, and countries were in a thriving and rising social atmosphere, and society was full of self-confidence. The frontier wars that took place during the heyday of the Tang Dynasty were wars in which the military and people of the Tang Dynasty defended the motherland's frontiers, pursued the country's long-lasting peace, and

benefited the world's people. The Confucian principle of “cultivating one’s moral character, rehabilitating one’s family, ruling one’s country and pacifying the world” is not only the order of Confucian ethical practice but also a typical symbol of Confucianism’s active entry into the world. Cultivating oneself means eliminating selfish desires and laying the human foundation for the highest value ideal of the world for the common good, which not only makes peace in the world but also makes everything in the world coexist in harmony. Gu Yanwu’s famous quote: “Gu Jia Xing Wang, Pi Fu You Ze,” is the best explanation of Confucius and Confucianism's positive attitude toward entering the world. This sentence is from Gu Yanwu, the language type of the eight-character essay, which Liang Qichao said. English explanation: Every ordinary person is responsible for a country's rise or fall.



Figure 25 Schematic Diagram of the Core Values of Confucianism

Source: *The Inheritance and Revival of Confucian Conscience* (2019)

Yang (2005) has underlined in his article “A New Meaning of Ancient Chinese Philosophy of Life and Death – A Comparison of Confucianism, Daoism and Buddhism” that Confucianism is a “socialized” philosophy of life and death that emphasizes “entering the world” as its basic attitude, “looking up” to life and death, and having a deep “materialistic” complex understanding of life and death. During the flourishing Tang Dynasty era, the military and the poets who guarded the frontier took rebirth as their priority and held a dashing attitude toward death. For example, in Wang Changling’s “Join the Army,” “The yellow sand wears golden armor in a hundred battles. Although in the war, our golden armor has become worn out.” This is well-established. Moreover, they do not appear to be downcast when describing the soldiers guarding the frontier’s nostalgia for their hometowns and families. In Gao Shi’s “Listening to the Flute at the Frontier,” there is a line, “But where does this plum

blossom's tune float in flight? The night wind blows it to the high mountain pass." It conveys the sound of the flute through the wind, turning sound into form, describing soldiers' homesickness filled with mountains and waters in a romantic, free, and relaxed way, showing the unique grandeur of the flourishing Tang Dynasty.

The Confucian philosophy of initiation is a culture that is most relevant to the lives of people in today's society. Pursuing knowledge, cultivating morality, and positivity, among others, all enable people to actively "enter the world" and better adapt to society and life. Confucianism is embodied in spreading the practical spirit of "actively entering the world," advocating a healthy personal character of "wealth and nobility cannot lust after, might and power cannot be bent, and poverty cannot be shifted," and proposing the highest moral standard of life of "sacrificing life for righteousness," thus creating a solid spiritual pillar of the Chinese nation and a national character full of awe-inspiring righteousness, as well as complete construction of the moral system of the whole nation.

2.6 Promoting the Excellent Traditional Chinese Culture

2.6.1 Cultural Confidence

Chinese President Xi Jinping (2020) said at the National Commendation Conference for Fighting the Novel Coronavirus Epidemic: "Cultural self-confidence is the most basic, most profound and most enduring force in the development of a country and a nation." Since the 18th National Congress of the Communist Party of China, Chinese President Xi Jinping has repeatedly accentuated the importance of Chinese culture and cultural self-confidence. Without a high degree of cultural self-confidence and cultural prosperity, there will be no great rejuvenation of the Chinese nation. The excellent traditional Chinese culture has the power to nourish the creation and development of a reformed Chinese nation under new historical conditions and has laid the most profound historical foundation for our cultural self-confidence.

In the flourishing Tang Dynasty, when people encountered difficulties and hardships, they would think of lines from the famous frontier poet Cen 'Shen's "Wu Secretary Returning to the Capital White Snow Song," "Where is the grass at the end of the world, the north wind blows and grows; August day, Tartar snow, overnight spring breeze comes, a thousand trees and pear blossoms." This reflects that the frontier

poets were full of self-confidence in the face of the harsh environment of the frontier. They did not retreat but exhibited an open-minded, optimistic attitude and patriotic spirit of protecting the family and defending the country.

In contemporary society, a large number of excellent poetry works showcasing Chinese cultural self-confidence have emerged in recent years with the development of the times. 2022 Chinese New Year dance poetry drama “Only This Green” and excellent Chinese poetry programs such as “Chinese Poetry Conference” and “Classic Ode” have been released one after another. They have excelled in building mainstream cultural value identity, reflecting the style of the times and showing the charm of Chinese culture.

In “On the Value of Confidence,” Su (2022) said, “Cultural confidence is the most fundamental, profound and lasting force in developing a country and a nation. In the face of a century of significant changes, in the new journey of the new era, we must vigorously promote and inherit the excellent Chinese traditional culture, further strengthen cultural self-confidence, continue to develop and innovate, and provide a solid ideological guarantee and strong spiritual power to create a new situation for the development of the Party and the state.”

2.6.2 Defending the Country and Patriotism

In the Chinese Dictionary, “defend your home” means “defend your hometown, defend your motherland.” We all understand that only by defending the motherland as a big family can ordinary people have their own happy little homes. Otherwise, everything will end up being empty talk. Defending the country is not only the duty of soldiers but also the goal of ordinary people. As the saying goes, “Only when there is a country can there be a family.” Only those amid war can deeply appreciate the necessity of family and the importance of the country (Dictionary Room, 2005a).

In the Chinese Dictionary, patriotism means “the idea of loving or being loyal to one’s country; the virtues and actions of a patriot.” Patriotism refers to an individual or collective attitude of positive support for the motherland, concentrating on national pride, self-esteem, and self-confidence and on the dedication to defend the motherland and strive for its independence, prosperity, and prosperity.

It is not only reflected in various ideologies and the entire superstructure of politics, law, morality, art, and religion but has also permeated all aspects of social life and has become an essential factor affecting a nation's fate.

The frontier poems of the flourishing Tang Dynasty also accumulate the most profound spiritual pursuits of the Chinese nation, such as the fighting spirit of "constant self-struggle," the patriotic spirit of "serving the country with fidelity," the sense of responsibility of "the rise and fall of the world is the responsibility of everyone" and the sacrificial spirit of "sacrificing one's life for righteousness."

In the era of frequent wars on the frontiers of the flourishing Tang Dynasty, frontier poems not only honestly described the deeds of frontier warriors defending their families and country but also served to boost morale and inspire people's hearts. Many famous frontier poems enhanced the patriotic spirit of the Tang Dynasty soldiers and people to protect their families and defend their country. They strengthened the courage and confidence of the frontier soldiers and people to fight against foreign enemies together.

Wang Wei has written in "Shao Nian Xing" that "Both hands can draw the bow, and all the riders cannot be defeated; sitting sideways in the flying saddle, he killed five Huns in one stroke." This is the proof of the above.

2.6.3 Education with Fun

"Teach to play" is explained in the Chinese Dictionary as: "to put the role of education in entertainment, so that people can be educated in the entertainment." To teach and entertain simultaneously is to infiltrate the content of propaganda and ideological education into entertainment activities. Among them, it is a method of propaganda work and ideological and political work. In order to achieve the purpose of education with fun, when carrying out publicity and education activities, we should pay attention to the choice of healthy, beneficial, upward-looking activities. The form should be lively and colorful. There are various forms of entertainment and education, and there will be many innovations in practice. In short, attracting students to actively participate in various forms that are suitable for the content and popular is necessary. Entertaining education is a kind of "happy education," which is subtle and silent. Family education, school education, and social education can all adopt this form of "happy education" (Dictionary Room, 2005a).

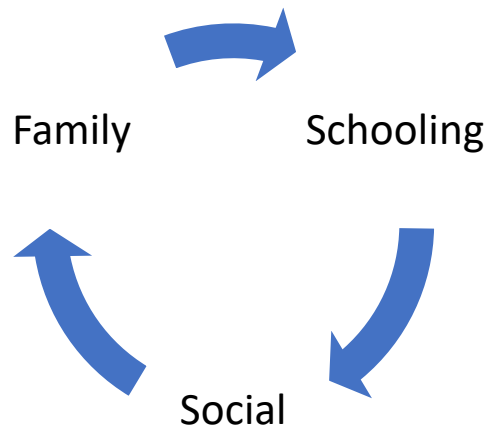


Figure 26 Schematic Diagram of Edutainment

Source: Modern Chinese Dictionary (2005)

Based on patriotic education for students aged 18–22 years, the researchers encourage students' enterprising spirit in an edutainment format. Such an approach integrates Confucianism and patriotism of protecting the country into the “cultural confidence” education theme. The researchers intended to transform the literary connotations of the frontier poems into visual art forms, aiming to cater to the aesthetic needs of today's youth, explore innovative educational modes of teaching and learning, help the current young generation to be able to understand better and remember frontier poetry, build students' cultural confidence, and enhance the effect of patriotic education.

2.7 Target Audience Analysis

2.7.1. Concept of Generation Z

Zhao (2020) has mentioned in “Fearless Generation Z” that Generation Z, also known as the “Internet Generation,” “Secondary Generation,” and “Digital Media Generation,” usually refers to a generation born between 1995 and 2009. Since birth, they have seamlessly connected with the Internet information age, greatly influenced by digital information technology, instant messaging equipment, and smartphone products.

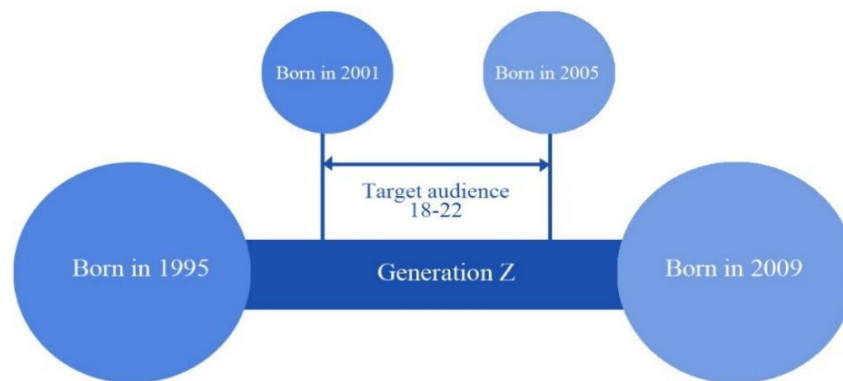


Figure 27 Schematic Diagram of Target Audience and Age Categories of Generation Z
Source: Fearless Generation Z (2020)

2.7.2 Popular Background of the Target Audience

(1) China has become the world's second-largest economy since 2009. China's current economy is flourishing, and its national strength is strong; (2) Chinese President Xi Jinping proposed the "Yi Dai Yi Liu" (The Belt and Road, abbreviated as B&R) initiative in 2013 and the current foreign exchanges; (3) In 2017, the Chinese government issued the "Opinions on the Implementation of the Inheritance and Development Project of China's Excellent Traditional Culture" (General Office of the State Council, 2017) and proposed the overall goal of "reviving traditional culture in an all-round way by 2025." The current social and cultural atmosphere is intense.



Figure 28 Schematic Diagram of the Environment in which Generation Z Lives

Source: Fearless Generation Z (2020)

2.8 Picture Comic Books, the Reading Method that Young People Prefer

2.8.1 About the Era of Reading Pictures

Visual culture changes people's logic of thinking and the way they view and understand the world and many aspects. In the life of modern people, there are many image experiences everywhere: traditional media newspapers, magazines, and books are now equipped with many pictures, and animations and comics are enthusiastically sought after by the younger generation; even music is now turning to image direction development (Pan, 2022). At present, under the background of the knowledge explosion and accelerated pace of life, people naturally choose to "read pictures" in the face of a flood of information. The overall rise of visual culture objectively promotes a more convenient, faster, and highly intuitive way for people to receive information, further expands the aesthetic space, diversifies entertainment and leisure methods, and promotes the rise of the visual culture industry and "attention economy." However, visual culture's intuitiveness and aesthetic appeal, coupled with the collusion of mass media and commercial forces, have made visual culture gain an overwhelming advantage over traditional oral and printed cultures. In the face of influential visual culture, oral culture, print culture, and other language and text content are becoming weaker and weaker and cannot even be effectively disseminated to audiences surrounded by images. As Xian (2004) pointed out, "The way we use to represent,

understand and explain the world is increasingly characterized by perceptual imagery, visual experience plays an increasingly important role, and only visible things have greater cultural power. Seeing means advantage, means power.”

As the language content of Chinese literature, frontier poems in the flourishing Tang Dynasty gradually declined in the process of its cultural inheritance. Therefore, the researchers put forward the research hypothesis: Frontier poetry can be transformed into a visual culture that can be “watched” through artistic creation and support the younger generation in China to understand, remember, acquire, and inherit Chinese literature.

2.8.2 About Picture Comic Books

2.8.2.1 Definition of Chinese Comics

The word “comics” expressed in Chinese characters first appeared in the Northern Song Dynasty and later spread from China to Japan. Suzuki Kango, a Japanese literati, published a collection of Chinese woodcut essays, “Comics Essays,” in 1771 (Zhang, 2011). In the first half of the 19th century, Katsushika Hokusai, the highly renowned “ukiyo-e” genre painter in Japan’s Edo period, named his paintings with excessive deformations, random brushstrokes, and urban and rural customs and life with the word “comics.” He has published a collection of comics titled “Hokusai Comics,” which was widely distributed. Later, his “Hokusai Comics” spread to China, and the word “comics” was also introduced from Japan to China as the name of the painting genre. It is worth noting that Feng Zikai, as a member of the “Literary Research Association” in his early years, began to publish in May 1925 in the “Literary Weekly,” the official publication of the Literary Research Association, under the title of “comics.” The publication of Feng Zikai’s first comic collection, “Zikai Comics,” by Literature Weekly, has positively promoted the development of Chinese comic creation.

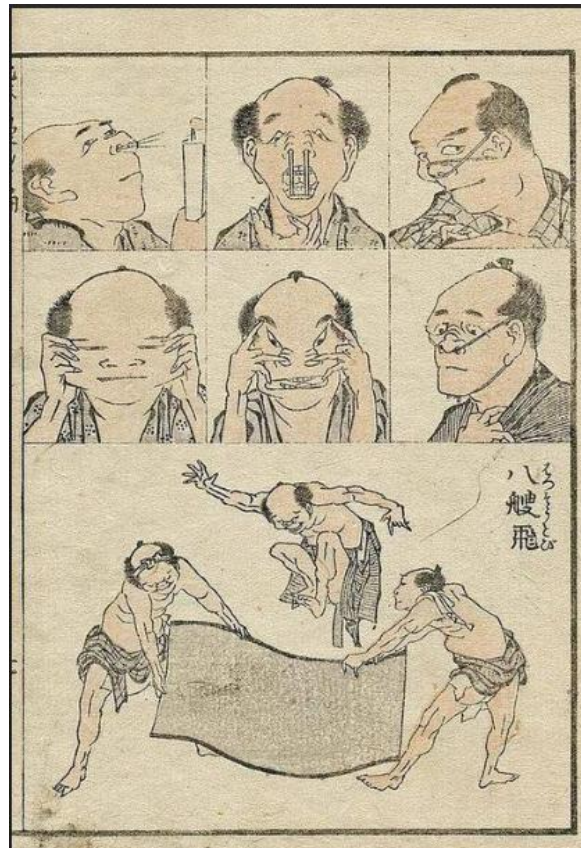


Figure 29 Katsushika Hokusai's Comic Strip

Source: Hokusai Picture Collection (p. 23; 2022)

2.8.2.2 Definition of Picture Comic Books

The explanation of picture books in the article “Definition and Category of Picture Books” is that picture books are called “picture books” in English-speaking countries, “えほん” in Japanese, and “繪本” in Chinese characters. As the name suggests, it is a “drawn book” and refers to a class of books that are mainly paintings with a small amount of text attached. Picture books are not only for telling stories and learning knowledge but also can help people construct their spiritual world in an all-round way (Ping, 2013).

Zhang (2016) noted in the article “The Application of Illustration Design in Picture Books: Take Jimmy Picture Book as an Example” that illustrations were initially born with words, and their content is closely related to literary works. However, Maurice Sendak, Dusan Kelly, and Lisbeth, by milestone figures such as Zweig,

Anthony Brown, Quentin Blake, etc., has gradually changed from serving the text to an image that independently narrates the story.

Therefore, picture books can be regarded as a form of comics, called “picture comic books” or “picture book illustrations.” It is an art form that combines the attributes and advantages of comics and illustration.

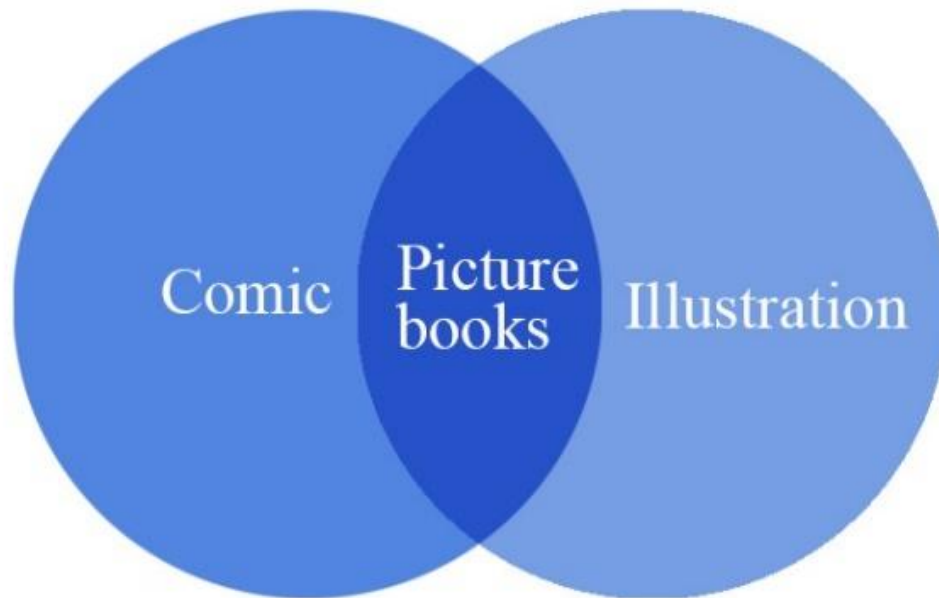
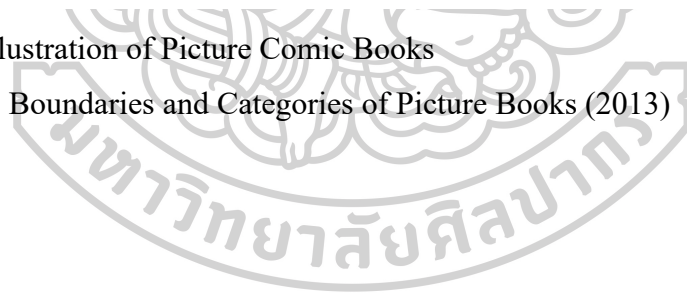


Figure 30 Illustration of Picture Comic Books

Source: The Boundaries and Categories of Picture Books (2013)




2.8.2.3 The Historical Inheritance of Picture Books in China

Next, the researchers compiled a historical deduction table of Chinese picture book art forms (see Table 5).

Table 5 Chinese Picture Book Form Deduction

Source: Designed by Luo Chen (2022)

Deduction Table of the Historical Context of the Art Form of Chinese Picture Comic Books

Category	Name	Time
		
Pot of Feast		
Bronze painting	“Bronze Pot of Feast”	Zhou (722–221 BC)
		
Two Peaches Kill Three Warriors		
Source: Shaanxi Provincial Museum of History (2017)		

Stone relief “Two Peaches Kill Eastern Han Dynasty (722–221
Three warriors” BC)



Luo Shen Fu

Source: Gu Kai Zhi. Luo Shen Fu (2013)

Scroll painting “Luo Shen Fu” Eastern Jin Dynasty



Flying

Source: The Mo Gao Grottoes of Dun Huang (2017)

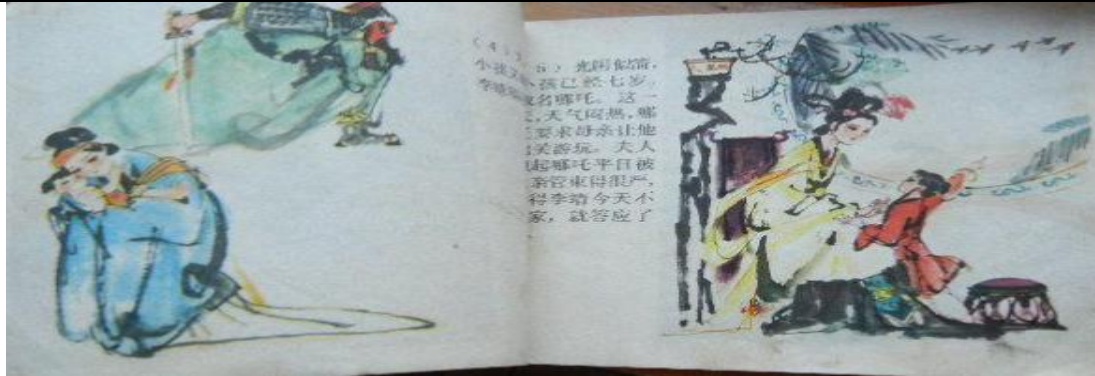
Dun Huang Murals “Flying” It began in the Wei and Jin
Dynasties (beginning in 386 AD)



Dian Shi Zhai Pictorial

Source: Luo Chen filmed at the Museum of Ancient Books

Print illustration “Hui “Dian Shi Zhai Ming and Qing Dynasties (1368–
Hui Tu” Pictorial” 1912)



Ne Zha Navigating the Sea

Source: Ne Zha Navigating the Sea, (pp. 4–5; 1980)

Comics “Ne Zha Navigating the Sea” Early 19th century to late 1980s



Luo Shen Fu

Source: Luo Shen Fu (Picture Book Edition), (p. 11; 2018)

Picture book “Luo Shen Fu” 2018

2.8.2.4 The historical origin of picture books and reference samples

(1) Line Drawing

Line drawing is a form of a Chinese painting technique that refers to a method of painting in which only ink lines are used to outline an image without embellishment or exaggeration. Line drawing emphasizes the difficulty of expressing the object’s form, spirit, light, color, quantity, and quality with lines. Owing to the simplicity of choice

and the deliberate comparison of reality and sparse relationships, line drawing is characterized by simplicity, conciseness, precise contours, and the absence of color.

Wu Dao Zi, a great painter of the Tang Dynasty, was a master of line drawing. His work “Song Zi Tian Wang Tu” laid the foundation for the emergence and development of ink painting.



Figure 31 Picture of Sending the Son of the Heavenly King
Source: Osaka City Museum of Art, Japan (2017)

Moreover, line drawing has been developed in all dynasties. Li Gong Lin, Ding Yun Peng, Qiu Ying, and Ma Zhen were all masters of line drawing. In modern times, it has also become one of the most commonly used techniques in comic books, the predecessor of picture comic books, and has been passed down to this day. This technique has even spread to Japan, and Japanese comicsist Huang Ming Yue was also very good at drawing with line drawing techniques.

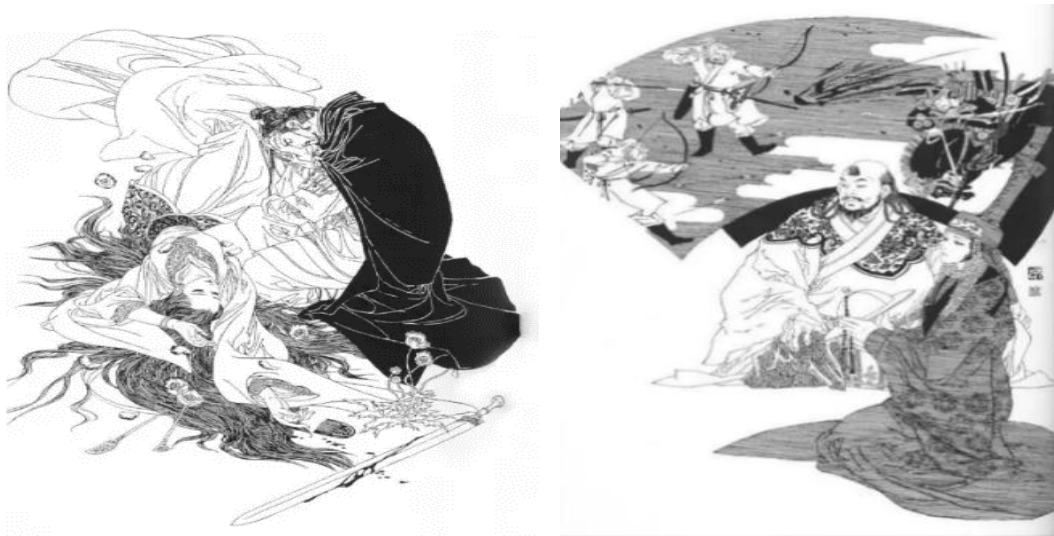


Figure 32 Japanese Comicsist Huang Ming Yue's Work

Source: <https://www.zcool.com.cn/work/ZNDc3MTIwNTI=.html> (2017)

(2) Stone Reliefs of the Han and Tang Dynasties

Relief stone is carved with pictures and used for building tombs, sarcophagi, shrines, or stone palaces. Pictorial stones originated in the period of Emperor Wu of the Western Han Dynasty, flourished in the Eastern Han Dynasty, and were further developed in the Tang Dynasty, hence the name Han and Tang Pictorial Stones.

In the history of Chinese art, the creation of long scrolls has already appeared. During the Warring States period, mulberry-picking feasts and banquets were recorded on flowerpots, and descriptions of scenes of mulberry picking, hunting, and feasting appeared. In the stone relief carvings of the Han Dynasty, detailed story plots appeared. For example, "The Feast of Hong Men" and "Two Peaches Killing Three Shi" were used in long-scroll compositions to represent the stories.

Stone-carved portraits of the Tang Dynasty were also quite unique. In Xi'an Beilin Museum, there is a collection of stone portraits from the Tang Dynasty, such as the "Stone Gate Portrait Stones of Li Shou's Tomb" and the "Li Shou Sarcophagus," both of which have a large number of exquisite portraits stones. There are even some warrior portrait stones in detail depicting the stylistic features of warriors in the Tang Dynasty.



Figure 33 Stone Relief

Source: Anyang Museum (2017)

The main carving techniques for portrait stones are subtractive horizontal carving, negative line carving, and positive line carving. Although its production method limits its application of color, it is mainly in black against white and white against black. However, the simple black-and-white tones and rustic stylistic features give the portrait stones a more ancient and heavy visual style.

Fan (2008) has remarked in his paper “The Relationship between Han Dynasty Pictorial Bricks, Pictorial Stone Art, and Animation Art” that “Comic art is a new type of art that has emerged in modern society. Thousands of years of history. The two seem far apart, but there is a wonderful connection between them.” The article “Chinese Comics Studies” on China Comics Network mentions that “Chinese comic strips can be traced back to the Han Dynasty. The portrait stones, the Dun Huang murals of the Northern Wei period, depict stories or biographies in a continuous frame.” Once again, this confirms the similarity and intrinsic connection between pictorial stones and comic strips.



Figure 34 Gallbladder Sword Chapter

Source: Gallbladder Sword Chapter. Shanghai Calligraphy and Painting Publishing House (1963)

(3) Long-scroll painting

After the Jin Dynasty, long-scroll ink paintings began to surface. Among them, Gu Kaizhi was the most representative and mainly painted with hand scrolls. His works “The Picture of Luo Shen Fu” and “The Picture of Women’s History” depict grand story scenes.



Figure 35 Luo Shen Fu

Source: The Palace Museum, Beijing (2013)

Later, the “Han Xi Zai Night Banquet” of the Five dynasties period and the “Qing Ming Shang He Tu” of the Song Dynasty demonstrated the powerful narrative capacity and picture-carrying power of long-scroll paintings.



Figure 36 Han Xi Zai's Night Banquet Image

Source: Han Xi Zai's Night Banquet Image: Copying Techniques, (p. 5; 2010)

Modern Chinese master Xu Bei Hong even used a long scroll to represent the traditional Chinese story of "Yu Gong Yi Shan," which is rich in connotation.



Figure 37 The Foolish Old Man Who Removed the Mountains

Source: Xu Bei Hong's Collection of Paintings, (p. 13; 2022)

(4) The Predecessor of Picture Books – Chinese Comics

"Comics" (explained as continuous pictures with narrative function) originally arose in China. Its historical prototype can even be traced back to the Han Dynasty, more than two thousand years ago. It finally took shape after the popularization of printing in the Song Dynasty. It narrates stories and depicts people in continuous pictures. This form has a wide range of themes and diverse content. It is a popular reading material for all ages. As times changed, comic strips entered all areas of life, and in a broad sense, they could be extended to literati scrolls, temple murals, folklore flower-paper annuals, and wood and brick carvings in architecture. Because of their various forms of artistic expression and their subject matter with traditional Chinese culture and specific historical characteristics, comic strips in China are radically

different from those of other countries and have their unique forms of artistic expression. Comic strips are broadly divided into the following categories: line drawing comic strips, sketch comic strips, watercolor comic strips, woodcut comic strips, and comic strip comic strips (Zhong, 2004).

2.8.2.5 Why Choose Picture Comic Books

(1) Although the term “picture book” is imported, the art form of “picture book” was born in China as early as 722 BC. At the same time, compared with manga and cartoons, comics contain the art form of picture books – the art form closest to the traditional Chinese comic heritage. Therefore, this is one of the fundamental reasons researchers choose “comics” as the research direction.

(2) The relationship between pictures and texts in picture comic books is closer to the Chinese art theory of “poetry and painting in one.”

(3) The market potential of picture comic books is enormous.

2.8.3 Case Studies

2.8.3.1 Domestic Cases

Among the Chinese picture books in recent years, many cases of excellent “new Chinese style” works skillfully integrated with a traditional and innovative culture. For example, in 2018, Ye Lu Ying, a comicsist born in the 1990s, was featured in the National Treasures program of Chinese national television for creating the picture book Luo Shen Fu. His new work “Mulan Song” has once again won the Golden Dragon Award, the highest award for Chinese animation. This is a good indication of its popularity among youngsters.



Figure 38 Luo Shen Fu

Source: Luo Shen Fu (Picture Book Edition), (p. 11; 2018)

Generation Z is an avid seeker of these works. In “Introduction to Comic Strip Studies,” Bai (1997) opined that “traditional Chinese culture is a comprehensive concept, which includes ethics, customs, humanistic clothing, life, and spiritual culture. The combination of picture book art with it will greatly increase the audience's identification with picture book art. Because we are in China, Chinese traditional culture is everywhere.”

Next, the author will shed light on the influence and help of traditional culture on picture books from four levels, and in the process of discussion, combine with actual case analysis to clarify the viewpoint:

Traditional culture and the modeling language of picture books

Ni (2021) stated in “An Exploration of the Combination of Excellent Traditional Chinese Culture and Animation and Comic Teaching” that “The design of comic characters is essential, which largely determines whether readers like the characters, so it needs to be combined with the social background and people's aesthetics. Concepts are considered comprehensively. Moreover, the modeling design combined with traditional culture can make the audience feel the appeal of Chinese culture most intuitively.”

Regarding the Chinese language of illustration modeling, researchers argue that it should be divided into two concepts: superficial and deep. Among them, superficial Chinese-style character modeling primarily reflects Chinese concepts with the help of

character clothing and accessories. However, its painting style still mainly follows the Japanese, European, and American styles, which is also the mainstream creative method of current works on the market. For example, it also expresses the theme of the traditional Chinese story “The Song of Mulan,” but although Mulan, designed by Hollywood, is dressed in traditional Chinese costumes, its appearance is a typical Disney style.

Contrarily, Mulan in the works of Ye Lu Ying, a Chinese picture book artist, is due to the application of ink style and soft shape design. Then, you can recognize it with Chinese charm at a glance.



Figure 39 Mulan

Source: Mulan, (p. 1; 2020)

Another example is the image of the Monkey King in the picture book “Havoc in Heaven,” which is designed based on the shape of the Monkey King in traditional Chinese opera and combined with the dramatic dynamic expression of the characters in the picture, it highlights the Chinese charm with opera characteristics.



Figure 40 Mulan

Source: Havoc in Heaven (p. 12; 2020)

Traditional Culture and the Rules of Form in Picture Books

In addition to the modeling characteristics, the expression form of picture book painting is one of the critical ways to reflect traditional culture. Here is an analysis of two aspects of painting language and composition rules: “Taiwanese comicsist Zheng Wen’s ‘The Legend of the Assassin’ uses the painting technique of Chinese ink painting, and the application of a large number of ink blocks in the picture reflects the gloomy, frustrating and strong visual style of Chinese ink painting.” Chinese comicsist YOOUSI’s “The Wind Blows Sand” as the story is set in the Dun Huang returning army of the Tang Dynasty; a large number of images refer to the style of Dun Huang murals, especially in the color scheme. This work attempts to restore the color scheme characteristics of Dun Huang rock-colored murals, making the comics present mysterious Western Chinese characteristics.



Figure 41 Biography of the Eastern Zhou Dynasty

Source: Biography of the Eastern Zhou Dynasty, (pp. 23–24; 2022)

(1) Composition Rules

Qiu (2015) concluded in “Explore the Application of Traditional National Culture in the Character Design of New Media Comics” that: “After years of development, the shape of Chinese paintings has gradually formed distinctive oriental characteristics. It is helpful for innovating grid design methods and fully highlights the characteristics of traditional Chinese visual elements. Specifically, it is based on the following analysis: one is the long scroll. In the grid design of illustrations with ancient themes, the horizontal grid design is more common, and the second is the strip grid. Screen. It is a vertical, straight rectangular screen form. The third is the fan shape. This form is combined with the fan shape for painting.”

For example, in Huang Ming Yue’s works, a fan is used to compose the picture. Fan culture is a very distinctive culture in traditional Chinese culture. It can be incorporated into the composition design of comics to enhance the visual impact of comics.



Figure 42 Huang Ming Yue's Works

Source: Painting Interest: Collection of Huang Ming Yue's Works (p. 45; 1997)

YOOUSI used the scatter perspective law of Chinese ink painting in drawing most of the scenes in "The Wind Singing Sands." In depicting the scene, scattered perspective highlights the advantages of Chinese painting in expressing grand scenes.



Figure 43 Scattered Perspective of "The Wind Singing Sand"

Source: <https://ac.qq.com/Comic/comicInfo/id/637753> (2022)

(2) Traditional culture and content plot

How to tell a good Chinese story with picture books has been a topic of discussion among contemporary comic book artists. The four masterpieces of China, namely, "Journey to the West," "The Water Margin," "Romance of the Three Kingdoms," and "Dream of the Red Chamber," are the most frequently adapted subjects

for Chinese illustrated comic books, followed by “The Book of the Gods,” “The Tale of the White Snake,” and “Liao Zhai Zhi Yi,” and other classic folk tales such as “The Mountain and Sea Sutra” have also been adapted into illustrated books many times.



Figure 44 Creation of the Gods

Source: Creation of the Gods, (p. 25; 2022)

In the last few years, a new trend of reinvention of classic traditions has emerged. The new generation of creators is no longer satisfied with copying the originals exactly but is rather keen to incorporate more new ideas based on classic cultural stories, thus creating new and exciting stories. Consider Ye Luying’s work “Song of Hua Mulan.” In this story, she not only kept the traditional story of “Song of Mulan” but also combined the author’s feelings, extended many psychological activities of the main character, depicted the metaphor of war, and made the young audience more empathetic to the war and the fate of the main character.



Figure 45 Mulan

Source: Mulan, (p. 1; 2020)

(1) Traditional Culture and Ideological Connotation

All excellent works of literature and art ultimately have the meaning of value output, and picture comic books are no exception. For the excavation of traditional culture in picture books, in addition to the form, it is also necessary to explore the unique Chinese worldview, outlook on life, and values behind the Chinese cultural forms. In “The Integration of Comic Art and Traditional Chinese Culture,” Mu says: “The integration of comic art and traditional Chinese culture is the result of the long-term influence of Chinese culture. Chinese traditional culture can help comic art go further and develop better. With more cultural connotations, the audience's identity will be greatly enhanced, and traditional Chinese culture will be well promoted and disseminated through the vivid carrier of illustrated books. It can be said that the two are complementary to each other. Therefore, integrating picture book art and traditional Chinese culture aligns with the historical and cultural development trend. We should look at this trend objectively and positively.”

Here, we take Yo Li’s illustrated book “Guang Ling San” as an example. The (tragic) story is about Ji Kang, a famous scholar during the Wei and Jin Dynasties, and Nie Zheng, a chivalrous man during the Warring States period. One can listen to distant voices and feel the grandeur of famous people! The comic conveys the praise of heroes through the story to achieve the purpose of cultural export and cultural dissemination.



Figure 46 Guang Ling Verse

Source: Nine Divine Deer Picture Book Museum – Guang Ling San (p. 12; 2020)

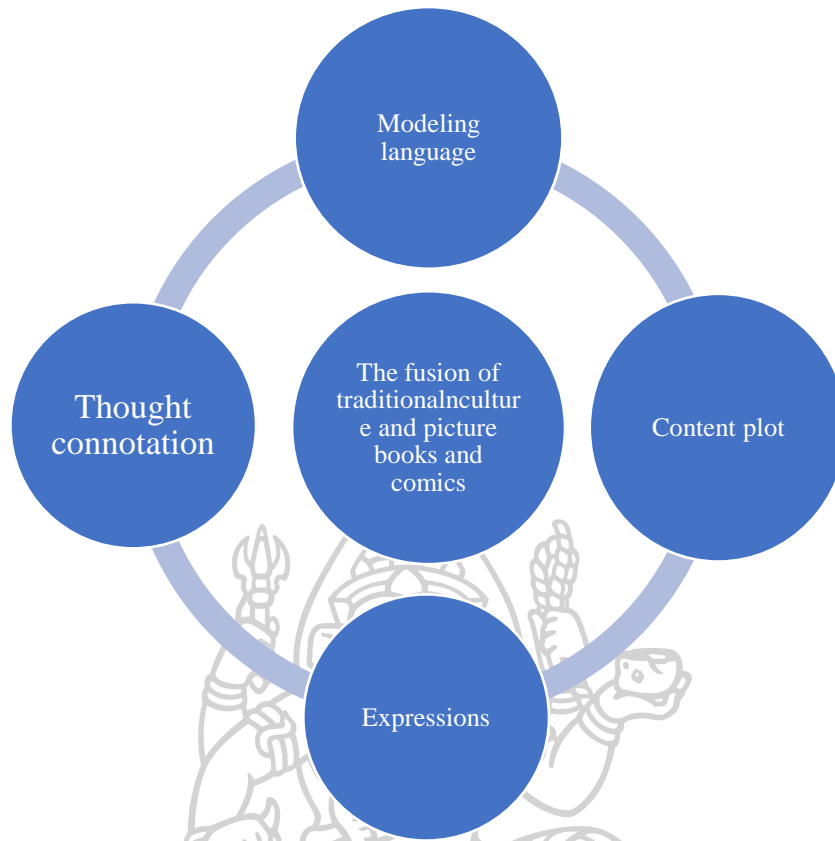


Figure 47 Schematic Diagram of the Integration of Traditional Culture and Picture Comic Books

Source: Introduction to Comic Strip Studies (1997)

2.8.3.2 Foreign Cases

Countries with developed comic industries, including Japan and the United States, have many excellent cases of promoting traditional culture through picture comic books in ethnic styles.

For example, French comicsists Stéphane Le Valois and Murenlot Faure drew a set of dynamic comics, “Sumo,” in the style of Japanese ukiyo-e master Katsushika Hokusai, which has a strong national flavor.

For example, the famous American graphic novelist Nick Hayes drew the biographical illustrated comic “The Drunken Sailor.” The comic tells the life of poet Arthur Rimbaud and is also a visual reproduction of his poem “Drunken Boat.” The book has almost no lines, and the beautiful illustrations are as beautiful as his poetry.

These excellent examples demonstrate the feasibility of researchers' caricaturing of frontier poems in the flourishing Tang Dynasty.



Figure 48 Drunken Sailor

Source: Drunken Sailor, (pp. 15–16; 2020)

2.8.4 Extension of New Forms of Comics

2.8.4.1 Comics Scroll

A long scroll is a basic form in the display form of Chinese paintings. Its original form can even be traced back to the original cave murals. With the evolution of human society, the long-scroll reading form has been preserved, and the paper “scroll” has been extended to the present for the carrier. The use of long scrolls in comic art is prevalent because of their narrow and long format, as long scrolls provide more room for imagination to embody Xunzi’s extensive and comprehensive artistic thought of “not perfect enough to be beautiful.” There are also literati and painters of all ages who created it, which is full of spirit, which has contributed to its special function and appreciation value. The art form of the long scroll is naturally suitable for the spatial reading habit of “moving to different scenes,” and in the behavior of the audience moving in space, it understands the function of advancing the storyline in the frame in a linear narrative form (Shen, 2020).

2.8.4.2 Dynamic Comics

Shen (2020) has opined in “Dynamic Comics: Exploration of Forms in the Context of New Media” that in today’s society, people’s reading habits have changed dramatically in the context of new media. The decline of traditional paper media and online reading habits and the rise of the Internet have produced new forms such as

“short videos” and “dynamic comics.” This form is short and quick and can be better integrated into people’s current habits. Breaking through the limitations of traditional media, the online platform can show more sensory experiences, including sound, picture dynamics, and atmosphere rendering, among others. Together with technological progress and lower production threshold, all these make comics animation a new trend. The audiovisual combination of dynamic comics is inherently a better sensory experience than static comics, which also makes the animation of comics an irreversible trend.

2.8.4.3 Comics Exhibition

Comic book exhibitions have been around for a long time, but unlike the past when they were simply a display of drawings, they are now not only an exhibition but also a social venue for audiences who share the same comic book hobby.

Furthermore, comic book exhibitions also include games, animation, role-playing anime characters, and the like. With the continuous enrichment of exhibition formats, new forms, including long-roll comics, dynamic comics, and even virtual reality comics, are also widely used in comic book exhibitions to meet the changing viewing needs of the target audience.

2.8.5 The Educational Function of Comics

2.8.5.1 Overview of the Educational Function of Comics

Although many comics with correct values are educational, using comics as an educational tool is a different concept.

Xu (2011) has mentioned in “Analyzing the Educational Value of Comics from the Perspective of Visual Culture” that comics can better realize educational functions and reflect good educational values in today's visual culture era. The article also mentions that comics have two advantages as an educational tool, described as follows. (1) Cognitive function: Comics’ entertainment and popularity increase communication, and the intuitiveness and vividness of comic image symbols make it easier for people to integrate knowledge into them; (2) Aesthetic function: Readers can improve their aesthetic sensibility, perception, and understanding when reading comics and are more likely to have emotional resonance. Aesthetic understanding when reading comics is more likely to have emotional resonance.

He (2015) concluded in “Using Comics Cleverly to Create Charm” that comics in the classroom can complement language and blackboard writing and play a unique role that words cannot replace. The author suggested setting up comics in each classroom link to guide students to explore, summarize, and sublimate. It summarizes the main points: (1) Comics are interesting and fascinating. They can successfully mobilize students’ interest in learning through comics, a form that students love and enjoy; (2) Comic analysis, understanding knowledge. In teaching, comics can be more intuitive, novel in design, lively and lively, and form a complementary relationship with weighty textbooks; (3) Detailed explanation of comics and critical breakthroughs. Using comics and deep excavation can promote positive thinking and help students develop cognitive and thinking abilities. (4) Caricature design, consolidation, and sublimation. In the second half of the course, comics can better boost students’ tired state and, at the same time, leave a more profound impression on students. Comics can turn abstract and boring knowledge into vivid images, which are easy to remember and, at the same time, can improve students’ practical ability to use knowledge.

2.8.5.2 Research Hypotheses on the Education of Poems and Picture Comic Books in the frontier poetry in the Tang Dynasty

Poetry plays a pivotal role in the study of Tang Dynasty history. The Tang Dynasty was in its heyday during the emergence of frontier poetry. Its vast and profound contents contain infinite historical and cultural values. Frontier poems are transformed into comics and illustrations that can be “viewed.” In that case, it will effectively supplement people’s understanding of frontier poems and play an educational function that written expressions do not have. It graphically and visually reproduces the historical information in front of students. It enhances the three-dimensional sense of poetry learning and stimulates students’ imagination.

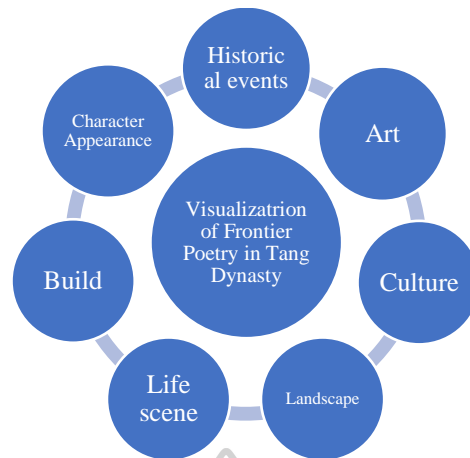


Figure 49 Schematic Diagram of the Visualization of Frontier poems in the flourishing Tang Dynasty

Source: Designed by Luo Chen (2022)

2.9 Related Research

Research on the visual transformation of border fortress poetry in the flourishing Tang Dynasty has been relatively scarce in previous studies. However, some academic achievements have been made on the larger scale of visual transformation of Tang poetry. Although there are still some discrepancies and inconsistencies in the research direction of visual transformation with this flourishing Tang border fortress poetry, it serves as a case study of related achievements in poetry visual transformation. It still has a certain reference value for this study.

2.9.1 Research on the Translation and Application of Tang Poetry Imagery in Design

In studying the translation and application of Tang poetry imagery in design, the researchers investigated how Tang poetry intentions were applied to modern product design and analyzed how to integrate Tang poetry culture into product design, thereby promoting Chinese classical poetry culture and exploring innovative ideas for product design. The researchers first analyzed the interpretation and application status of poetic symbols in contemporary design and thus summarized the translation model of poetic symbols in design. Moreover, the researchers took the “swallow” symbol in Tang poetry as a specific case for analysis. Finally, through experimental design, the cultural and

creative product “Two Swallows” keychain and storage box were designed, demonstrating the feasibility of the design mode (Wu & Cai, 2021).

2.9.2 Image Generation of Tang Poetry

In “Image Generation of Tang Poetry,” the researchers studied the cross-modal form of automatically converting Tang poetry language style texts into corresponding images through computer-based tools. This research falls into the domain of text-generated images. This study required the use of computers to understand the semantic information of text and convert the semantic information into pixels. In this process, the research mainly focused on the grammar characteristics and emotional bias of Tang poetry, thereby automatically constructing a visual scene map of Tang poetry. The experimental results indicate that the Tang poetry image generation model proposed in this study can automatically generate images based on Tang poetry texts and has strong practicality (Bi, 2022).

2.9.3 The Application of Shaanxi Folk Paper Cuttings Art in the Dissemination of Tang Poetry

In “The Application of Shaanxi Folk Paper Cuttings Art in the Dissemination of Tang Poetry,” the researchers used Shaanxi folk Paper Cuttings art language to express the artistic conception of Tang poetry so that intangible cultural heritage Paper Cuttings in Shaanxi and Tang poetry can be integrated, and their respective communication channels can be promoted in both directions. Finally, Paper Cuttings people can creatively develop cultural and creative products integrated with Tang poetry, promoting the outstanding traditional Chinese culture and expanding the creative space of folk Paper Cuttings artists. This is innovative research on integrating traditional folk visual art and traditional classical literature and art (Wang, 2020).

2.9.4 The Current Use of Tang Poetry – Exploring the New Path of Contemporary Advertising Copywriting Creativity

In “The Current Use of Tang Poetry – Exploring the New Path of Contemporary Advertising Copywriting Creativity,” the researchers explored the process of reusing Tang poetry, a traditional culture, in contemporary advertising copywriting creativity in China. The critical point mentioned in the study is that the “Chinese elements” represented by Tang poetry are critical, striking features that characterize and distinguish Chinese advertising from Western advertising. The study also mentioned

that Tang poetry strongly recognizes cultural attributes, which can effectively break through the barriers of various age groups and regions in China. The researchers systematically analyzed the relationship between Tang poetry and contemporary Chinese advertising creativity and compared the impact of Tang poetry's ideological expression on contemporary advertising. This study breaks through the framework of previous scholars' research on the occurrence of advertising copy creativity, explicitly proposing statistics and analysis of relevant advertising copy based on Tang poetry texts, conducting research and analysis on the current situation of Tang poetry reuse, and exploring new paths for the occurrence of contemporary advertising copy creativity from the perspectives of symbols and artistic conception (Ding, 2013).

2.9.5 Visual Poetry – Visual Design Research of Ancient Chinese Poetry

In “Visual Poetry – Visual Design Research of Ancient Chinese Poetry,” researchers collected and organized visual poetry works from ancient, modern, and foreign countries in the context of visual culture, summarized the development laws of visual poetry, and examined the visual expression forms of visual poetry from the perspective of visual communication. Moreover, mainly from the perspectives of text layout, material craftsmanship, and light and shadow, the classification was sorted out and combined with the research team's creation of a “visual design of ancient Chinese poetry” to explore. The creative researcher designed with the theme of “time,” based on the aesthetic ideas in ancient Chinese poetry, combined with traditional cultural concepts and modern design techniques, to explore how ancient Chinese poetry can be combined with visual elements in order to visually design ancient Chinese poetry, to give visual vitality to ancient Chinese poetry (Li, 2018).

2.10 Chapter Summary

Through the review of the previous chapters, frontier poems of the flourishing Tang Dynasty were produced in the flourishing Tang Dynasty period and were closely related to the wars in the flourishing Tang Dynasty period. It focuses on the creation of a “sense of picture.” The frontier poems of the flourishing Tang Dynasty embody the Confucianism of the Chinese philosopher Confucius. Frontier poetry is a typical representative of China's “cultural confidence.” The content of the poems has the fighting spirit of “perseverance in struggle,” the patriotic spirit of “loyalty to the

motherland,” and the sacrificial spirit of “sacrificing one's life for righteousness.” The Opinions on Implementing the Project of Inheritance and Development of Excellent Chinese Traditional Culture issued by the Chinese government in 2017 and the excellent poetry and television programs that have emerged in recent years to show China's cultural confidence provide research references and policy support for this study. Furthermore, multimodal linguistics, image memory, and scatter perspective have laid a solid theoretical foundation for this study.

In conclusion, the transformation of the “visual” artistic characteristics of frontier poems of the flourishing Tang Dynasty into illustrated comic art precisely caters to the aesthetic needs and consumption concepts of Chinese “Generation Z” young people pursuing a “visible life” while the combination of traditional art forms with illustrated comics can better highlight the local style of Chinese illustrated comics, and the emergence of new technologies and carriers can greatly improve the experience and dissemination efficiency of illustrated comics. The mode of educating and entertaining with illustrated comics will become a useful exploration to stimulate the patriotism spirit of China's “Generation Z” and protect their homeland and country. The emergence of various new carriers, such as long-scroll comics, dynamic comics, and comics exhibitions, has further improved the dissemination efficiency of comics. The researchers further screened and analyzed studies that are pertinent to this study and explored new research directions based on this. The researchers then decided to conduct a study on the formal communication of illustrated books and comics. The target group of the study is the young Chinese generation aged 18–22 years. The researchers' next endeavor will focus on the reception habits of the target audience and the creation path of comic-book-illustrated frontier poetry.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Population and Sample

3.1.1 Expert Introduction

Cao Lu Sheng, Professor of Drama and Literature Department of Shanghai Theater Academy, famous playwright, and literature education expert.

Zhang Chun Yong, Master of Chinese Armor Restoration, Tang Dynasty armor research Expert, Graduated from Shanghai Theater Academy.

Wang Li Zhou, Deputy Dean of the School of Marxism, Chang'an University, Professor, Doctor of Philosophy, master tutor.

Zhao Ge, Xi'an Institute of Cultural Relics and Archaeology/International Monuments and Sites Council Xi'an International Conservation Center, Museum Librarian, Ph.D. in Archaeology, Northwest University.

Leng Lin, Xi'an Academy of Fine Arts, School of Design, Department of Visual Communication Professor, master tutor.

Yang Bo, Director of the Animation Teaching and Research Office of the Film and Television Animation Department of Xi'an Academy of Fine Arts, head of the two-dimensional animation studio, associate professor, and animation director.

Zhao Peng, A famous comicsist in China, a judge of the Malaysia Animation Carnival Competition, and a judge of the Shin Kong Awards. The judges of the China Momentum Competition. Member of Shaanxi comics society.

3.1.2 Target Audience

- (1) Chinese young people aged 18–22 years.
- (2) Fans of picture comic books.
- (3) Students who need to accept the study of Tang frontier poetry.
- (4) People who are interested in the history and culture of the Tang Dynasty.

3.1.3 Sample Size for Experiment

Participating research experimental samples and their effective sample size table:

Table 6 Research Details (I)

Source: Designed by Luo Chen (2022)

Pre-research data								
Research method	Time	Interviewee	Number of respondents	Education ratio		Sex ratio		
				Undergraduate	Postgraduate	Boys	Girls	
WeChat applet	January 2022	Students, netizens	Total	113	89	24	62	51
			Efficient	101	80	21	57	44

Table 7 Research Details (II)

Source: Designed by Luo Chen (2022)

Workshop Exhibition Research								
Research method	Time	Interviewee	Education ratio	Number of respondents		Sex ratio		
				Undergraduate	Total	100	Boys	Girls
Paper questionnaires, offline interviews	July 2022	People visiting the exhibition at the end of the workshop	Undergraduate	Total	100	53	47	
						51	46	

Table 8 Research Details (III)

Source: Designed by Luo Chen (2022)

Final Exhibition Satisfaction Survey						
Research method	Time	Interviewee	Age	Number of respondents	Sex ratio	
	2023.1— 2023.3				Visitors to the exhibition	18–22 years
Paper questionnaires, offline interviews				500 483	257 251	243 232

3.2 Research Tools

(1) Expert Assessment (IOC) Project Goal Alignment Indicators

Table 9 Expert Assessment (IOC) Project Goal Alignment Indicators

Source: Designed by Luo Chen (2022)

Survey Interview 1: On the popularity of Tang poetry							
Expert A score:	Expert B score:	Expert C score:	Expert D score:	Expert E score:	Expert F score:	Expert G score:	Final score
0.71	0.85	0.71	0.85	0.71	0.71	0.71	0.75

Survey Interview 2: Questions about how to promote Frontier poetry							
Expert A score:	Expert B score:	Expert C score:	Expert D score:	Expert E score:	Expert F score:	Expert G score:	Final score
0.857	0.857	0.625	0.625	0.625	0.857	0.857	0.758

Expert Interview							
Expert A score:	Expert B score:	Expert C score:	Expert D score:	Expert E score:	Expert F score:	Expert G score:	Final score
0.89	0.77	0.89	0.89	0.77	0.89	0.77	0.84

Research on pre- and post-exhibition issues							
Expert A	Expert B	Expert C	Expert D	Expert E	Expert F	Expert G	Final
0.875	0.75	0.75	0.875	0.875	0.875	0.75	0.82
Other related questions and questions							
Expert A	Expert B	Expert C	Expert D	Expert E	Expert F	Expert G	Final
0.857	0.714	0.714	0.857	0.857	0.857	0.714	0.79
Expert evaluation							
Expert A	Expert B	Expert C	Expert D	Expert E	Expert F	Expert G	Final
0.714	0.857	0.857	0.857	0.857	0.857	0.857	0.84

(2) Documentary Research

The researchers collected literature from books, articles, electronic files, and websites, and theoretical knowledge is summarized herein in order to form a conceptual framework.

(3) Fieldwork

The field investigation was divided into two stages. The first stage involved the examination of the museum. The examination was conducted offline, with photos and records, and the transportation mode was a private car. The second stage involved the examination of historical artifacts. The examination approach was an offline examination, photographing, and recording, and the transportation modes were train and rented car.

(4) Expert Interviews

In-depth interviews were conducted with relevant experts at the beginning of the project. Interviews were conducted online using Tencent meetings, and photos and recordings were taken offline.

(5) Questionnaire

The questionnaire was divided into three stages: the first stage was the pre-research stage, using WeChat applets. The second stage was the training course research

stage. Paper questionnaires and sample interviews were conducted for course participants and visitors, respectively. The third stage was the final presentation stage.

(6) Workshop Research

A workshop was conducted on “The Design Composition of frontier poems in the flourishing Tang Dynasty” for art and design majors of Xi’an Academy of Fine Arts, with classroom teaching and an offline final exhibition.

A workshop was held with relevant experts after the “Design Composition” workshop. The researchers took relevant notes, took photos, and recorded the frequency on-site.

The “Poetic Scrolls” design exhibition was held at the Tang West Market Museum. During the period, experts were invited to observe and hold a seminar. The researchers took notes and photos and recorded audio at the site.

(7) Design Practice Research

The design practice was created using Photoshop software and digital boards.

3.3 Research Process

A mixed-methods approach was utilized in this study with the aim of improving the effective knowledge of youth about frontier poetry. The research process involved the following four stages:

The first stage was quantitative research, which began with creating research instruments and questionnaires, identifying representative groups, collecting quantitative data, and conducting statistical analysis to confirm the final applied results. The initial data collection of the study was done to measure the degree of awareness and inheritance of frontier poetry in modern society and to understand the specific needs of the research subjects to obtain useful data. The results of this phase were used in the second phase of the data collection study, i.e., literature research, fieldwork, expert interviews, and seminar research.

The second stage was a qualitative study, in which the researchers explored and tested theories through documentary research, field trips, expert interviews, and seminar research. The researchers visited museums and historical sites, took photographs, and collected and analyzed visual elements related to frontier poetry. For the expert interviews, the researchers designed open-ended questions, asked key

informants and stakeholders of the study, took notes on the answers, and summarized the experts' recommendations. In this workshop, the researchers derived a preliminary design methodology by leading students through a visual transformation lesson on Tang poetry. Through qualitative research, the researchers determined that it was feasible to transform frontier poetry into the visual art form of comic strips. This hypothesis set the stage for further development of the third phase: an experimental study of frontier poetry.

In the third stage, the researchers established the design methodology, and through practical demonstration, the researchers carried out the project practice research on frontier poetry "From the Army" into a comic and made the extended design of the other three poems according to this method.

In the fourth phase, the researchers held exhibitions. Through the satisfaction survey of the exhibition, the researchers concluded that the caricature transformation of frontier poetry could effectively enhance the audience's understanding of frontier poetry and enhance their patriotic spirit and humanistic cultivation.

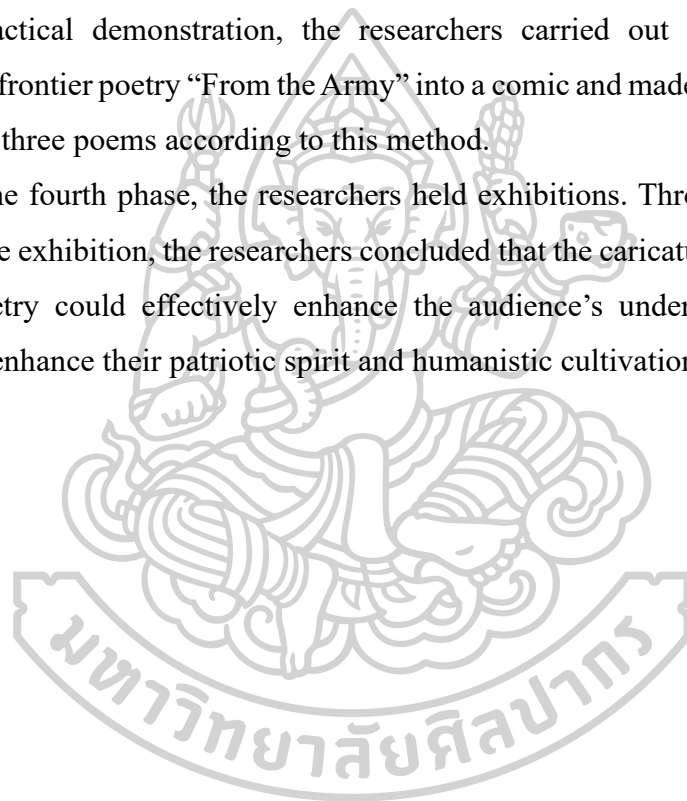
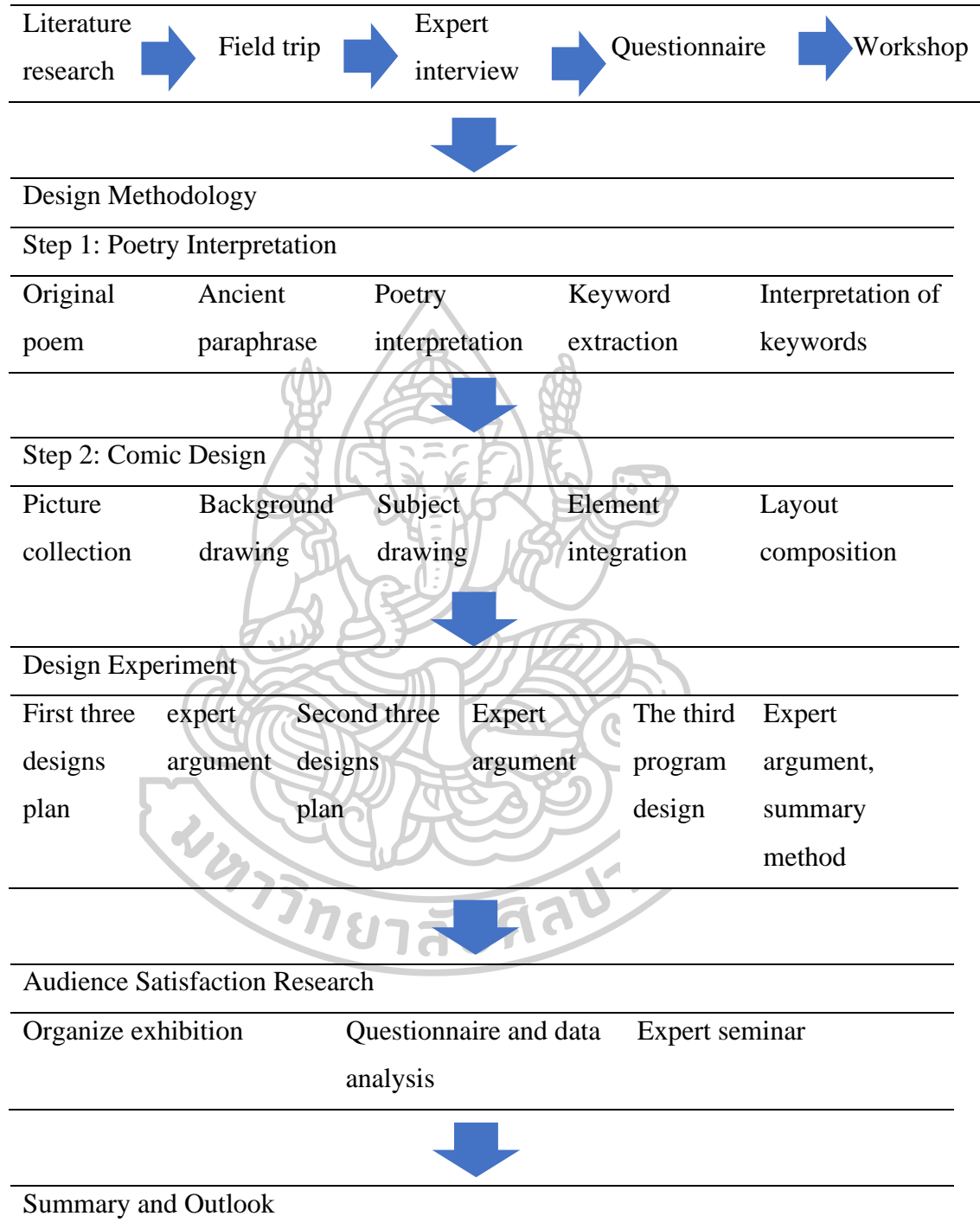


Table 10 Research Method Flowchart

Source: Designed by Luo Chen (2023)



3.4 Method of Data Collection

(1) The researchers collected literature from books, articles, studies, electronic documents, and websites. The collected literature was then analyzed to form a conceptual framework.

(2) Data from the target group were collected through WeChat applets and subsequently analyzed through percentage analysis.

(3) Data were collected from workshop sites and field survey sites through direct observation records such as photos and videos. The data were analyzed using the data analysis method.

(4) Data were collected from representative groups.

-At the end of the seminar on “Design Composition” of frontier poetry for undergraduate students, the researchers held an exhibition of their works, conducted questionnaires and sample interviews with exhibition visitors, and analyzed them using data analysis.

In the final exhibition of “Poetic Painting,” targeting college students, questionnaires and sample interviews were conducted with exhibition visitors, and data analysis was used to analyze them.

3.5 How the Research was Conducted

3.5.1 How the Fieldwork Was Done

The fieldwork was divided into two stages. The first stage was intended to inspect the museums, including the Xi’an City Wall Tang Dynasty Armor Exhibition Hall, Xi’an Museum, Shaanxi History Museum, Xi’an Datang West City Museum, etc. The inspection method was in an offline mode. The prime purpose was to collect materials such as armor, costumes, make-up, and architecture of the Tang Dynasty and participate in design practice.

In the second stage, the researchers conducted an on-site investigation of historical sites of frontier poetry, including Gansu Province, Qinghai Province, and local sites related to the subject research, including Yu Men Pass, Jia Yu Pass, etc. The researchers investigated local geology and geomorphology, including Ya Dan Devil City, Zhang Ye Dan Xia, Qilian Mountain Grassland, Kunlun Snow Mountain, and Dun Huang Desert.

Table 11 List of Museums Investigated

Source: Designed by Luo Chen (2022)

Museum visit				
Place	Time	Purpose of study	Research objects	Research method
'Xi'an Tang Dynasty Armor Exhibition Hall	March 2022	Investigate the shape of Tang Dynasty armor and weapons.	Replica of Tang Dynasty armor, replica of Tang Dynasty weapons	Taking photos, audio recordings, video recordings, and interviews with the manager
Xi'an Museum	April 2022	Inspect the armor and harness of the Tang Dynasty.	Sculptures, utensils, and murals of the Tang Dynasty	Photography, stats
Shaanxi History Museum	May 2022	Investigate the armor and harness of the Tang Dynasty.	Sculptures, utensils, and murals of the Tang Dynasty	Photography, stats
Xi'an Da Tang West Market Museum	May 2022	Investigate the armor and harness of the Tang Dynasty and the architecture of the Tang Dynasty.	Tang Dynasty sculptures, utensils, and miniature sand tables of the West market in Tang Dynasty	Photography, stats
Dun Huang Mo Gao Grottoes	June 2022	Investigate the armor and harness of the Tang Dynasty, as well as the architecture of the Tang Dynasty.	Mural	Photography, stats

Table 12 Field research list

Source: Designed by Luo Chen (2022)

Inspection of historical sites				
Place	Time	Purpose	Research Objects	Research method
Yu Men Pass	June 2022	Investigate the historical relics of the frontier fortress and the surrounding geology and landforms.	Yu Men Pass Ruins	Photography, on-site observation
Jia Yu Pass	June 2022	Investigate the planning and shape of the ancient frontier city.	Jia Yu Pass Ruins	Photography, on-site observation
Qinghai	June 2022	Investigate the geology and landforms around the Han and Tang frontier fortress.	Surrounding landforms	Photography, on-site observation
Gansu	June 2022	Investigate the geology and landforms around the Han and Tang frontier fortress.	Surrounding landforms	Photography, on-site observation

3.5.2 How the Interviews Were Conducted

The experts were interviewed on two topics: (1) whether the transformation of frontier poetry into comics with a “picture sense” can improve the understanding and love of the young generation of our country for frontier poetry, and (2) whether it can inspire their patriotism and moral sentiment of defending the motherland. Before conducting the formal survey, experts were asked to adjust the questions to make the format of the expert interviews more reasonable and scientific.

The researchers conducted in-depth interviews with relevant experts at the beginning of the project. The experts were divided into two categories: those related to culture and history and those related to design. The researchers conducted interviews

on topics such as education, philosophy, history, design, and comics related to frontier poetry to clarify the direction of the selected questions and research methods.

3.5.3 How the Questionnaire Data Were Collected

The questionnaire was divided into three parts. The first one was administered at the beginning of the study, targeting college students and general Internet users aged 18-22 years, to understand the popularity of frontier poetry among the target group and the expectations and generalization issues of the target audience for frontier poetry comics.

For the second time, the workshop was held at the university during the research phase of the workshop, during which the students who participated in the course and the visitors to the exhibition after the course were surveyed separately. The research method for the participating students was to conduct a survey before and after the participating students' course. Questionnaires were collected, and data were compared to see if the "Visual Composition of Frontier Poetry" course increased their knowledge and enjoyment of frontier poetry. At the same time, the feasibility of visualizing frontier poetry was demonstrated. The survey method for the exhibition visitors after visiting the course was to select two groups of students with similar backgrounds. One group of students did not participate in viewing the exhibition, while the other group participated in viewing the exhibition. Questionnaires were collected to compare the data and determine whether the closing exhibition of "Poetic Painting" affected their understanding and enjoyment of frontier poetry.

The third type was the satisfaction survey in the final exhibition stage and the audience survey in the final exhibition stage. The method adopted was to survey the audience before and after visiting the exhibition. Two sets of data were collected and compared to determine whether the audience's knowledge and enjoyment of the culture of frontier poetry had improved after visiting the sample exhibition.

Note: During the questionnaire development, the researchers developed the survey methodology through a literature review and field observations. After the questionnaire was developed, the experts evaluated the content validity in the design of the research instrument. Then, the researchers adjusted it according to the experts' suggestions to identify and edit the remaining deficiencies to ensure the achievement of the research objectives.

3.5.4 How the Workshop Was Carried Out

This study integrates the knowledge of frontier poetry into the “Design Composition” course, and the researchers conducted a workshop on “Design Composition of Frontier Poetry” to explore the main steps of frontier poetry in terms of graphic composition, color composition, and comics design. The possibility of visual transformation was gradually deepened, and through the related exhibition, the audience assessed the effect of learning frontier poetry and visited the “A Poetic Scroll” visual works exhibition of frontier poetry.

Table 13 Workshop List

Source: Designed by Luo Chen (2022)

Xi'an Academy of Fine Arts Art Design Major “Design Composition” Workshop					
Place	Time	Participants	Purpose	Result	Method
Xi'an Academy of Fine Arts Chang'an Campus	July 2022	64 first-year undergraduates of the University of Art and Design	To integrate the concept of Tang poetry into the Design Composition course and Illustration Design course and study the feasibility of the visual transformation of Tang poetry from the perspectives of plane composition, color composition, and comic design	Held the final report exhibition of “A Poetic Scroll”	Through interviews and questionnaire surveys conducted before and after the course, data was gathered from the students who participated in the course. The researchers administered a questionnaire survey to the target audience who visited the exhibition.

3.5.5 How the Design Practice Was Carried Out

Through the above qualitative and quantitative research, a design method was summarized, and the correctness of the design method was demonstrated through design practice, during which adjustments were made through expert reviews and suggestions.

For design practice, the four frontier poems selected by the experts were created into a comic strip with the style of picture brick and scroll painting, finally selected by the experts, using portrait bricks and scroll paintings. Finally, after the completion of the design practice work, the actual effect of the design practice was demonstrated through an exhibition.

3.5.6 How the Exhibition Was Held

The preliminary preparation stage was as follows: First, the target exhibition location was submitted to the experts for evaluation. According to the alternative location options given by the experts, the researchers contacted the site and chose the most suitable location on the spot. The researchers then confirmed with the person in charge of the exhibition site about specific matters such as the exhibition location and exhibition time. After that, the researchers started to write the exhibition copy, design the graphic design related to the exhibition and other preparatory work, and make preparations for data collection, including questionnaires, organizing exhibition staff, and making plans to deal with emergencies.

The exhibition phase was as follows: The researchers collected feedback and suggestions during the exhibition through questionnaires, sample interviews, observation and analysis, and arranged media publicity. The researchers then invited experts to visit the exhibition and organize on-site seminars.

After the exhibition, the researchers collated the questionnaire survey data, sorted out experts' opinions and suggestions, and summarized relevant theories.

3.6 Chapter Summary

In this study, the researchers used mixed methods to collect quantitative and qualitative data. The research can be divided into four phases. The first stage was quantitative research, through a questionnaire survey and literature data collation to understand the research status as well as fully understand the research topic. The second

stage was qualitative research design through literature research, expert interviews, and fieldwork. Through workshops and hands-on creation, the researchers explored in the third phase how to transform poetry into comic visual art. In the fourth stage, the researcher applied the research results to exhibitions, improved students' understanding and love of poetry, and drew conclusions by collecting feedback data and expert workshops.



CHAPTER 4

DESIGN AND EXPERIMENT

4.1 Research Basis

This research is primarily focused on the design of picture books and comics of frontier poems in the flourishing Tang Dynasty. The knowledge points involved include the frontier war in the Tang Dynasty, poems related to design practice, and the interpretation of weapons, armor, buildings, and geographical locations involved in poems. On the other hand, it is related to picture comic books and comic styles, which include traditional art forms of Han and Tang Dynasty stone rubbings, line drawings, and scroll paintings that can be used for reference.

4.1.1 Summary of Data Obtained from Literature, the Internet, and Fieldwork

4.1.1.1 Literature Analysis of Wars in the Tang Dynasty and Frontier Poems

(1) About the Flourishing Tang War

The era of the flourishing Tang Dynasty: Literary definition, Tang Xuan Zong ascended the throne (712 AD) – An Shi Rebellion (755 AD). Historiographical definition, Tang Xuan Zong's accession to the throne (712 D) – Tang Dai Zong's death (779 AD).

The main enemies in foreign wars in the flourishing Tang Dynasty were Tu Bo, Nan Zhao, Turks, and Khitan.

(2) About Frontier Poetry

In the Tang Dynasty, there were as many as 2,000 frontier poems, which exceeded the sum of all dynasties combined. The prominence of the frontier poems during the flourishing Tang Dynasty were particularly notable. The main reasons for this are: (1) The comprehensive national strength was strong in the heyday of the Tang Dynasty. (2) Frequent frontier wars. (3) The poets went to the frontier to make contributions and establish a career, and the trend of thinking was popular.

The content described in frontier poems in the flourishing Tang Dynasty mainly includes three categories: war, military and civilian life, and frontier fortress scenery.

There are also representative poems that have the above-mentioned three major content characteristics at the same time, for example, Wang Changling's "March in the Army."

Its core ideas are divided into generously serving in the army and making contributions, as well as the suffering of frontier fortress and patriotism.

Representative poets of frontier poetry include Gao Shi, Cen Shen, Wang Changling, Wang Zhi Huan, Wang Wei, and Li Bai.

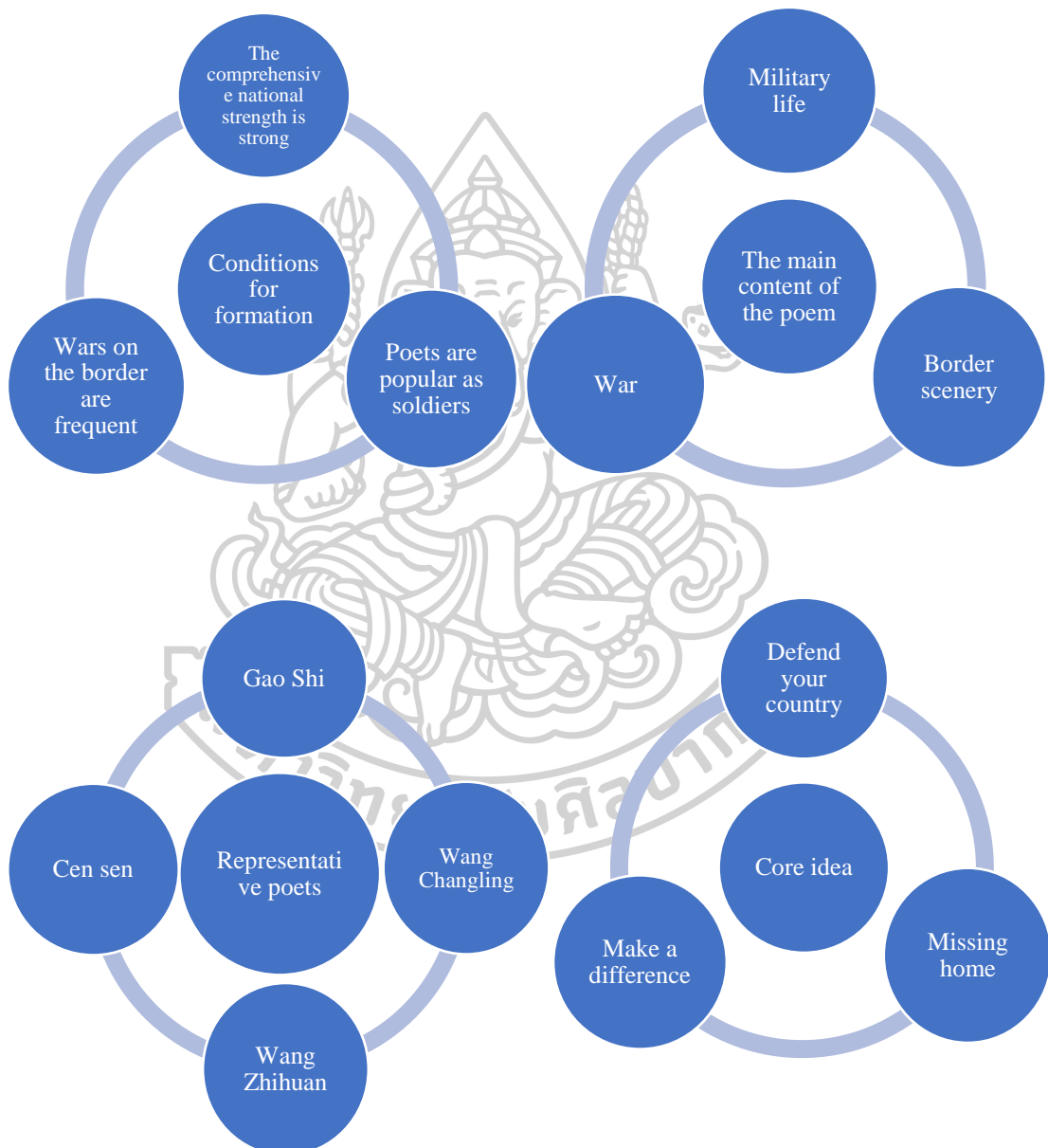


Figure 50 Important Elements of Frontier Poetry

Source: All Tang Poems (2021)

4.1.1.2 The Most Representative Frontier Poems

Table 14 Frontier Poem Rankings on the Web

Source: https://www.maigoo.com/citiao/vote_77803.html (2021)

Frontier Poem Rankings on the Web		
Name	Ranking	Index
Army Life	1	97.6
Youth Travel	2	97.3
Bring to the Plug	3	96.5

According to the selection of the ten most representative frontier poems selected by the “Poetry and Beauty” website, a total of 12,000 votes were counted. In the end, Wang Changling’s “Army Life” ranked first, and the researchers decided to use this poem as a case study.

4.1.1.3 Analysis of History Related to Poetry

(1) The Poet’s Historical Background Combs

Table 15 Schematic Diagram of the Poet’s Biography

Source: Designed by Luo Chen (2022)

About the poet	Wang Chang Ling (698–756). A native of Jin Yang, He Dong (present-day Taiyuan, Shanxi). A famous poet of the flourishing Tang Dynasty nicknamed the “Seven Peerless Holy Hands.”
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Portrait of a poet



Portrait of Wang Changling Source:

https://www.sohu.com/a/719777300_121705150(2022)

Representative works	“Out of the Plug Two Songs, One of the Seven,” “Army Life,” “Fu Rong Lou Sends Xin Chuan Two Songs,” “One of the Two,” “Lotus Picking Songs,” “Two Songs,” “One of the Two Songs,” “Nishinomiya Spring Grudge,” “Four Songs of the Stuffed Songs”
Life of a poet	In his early years, his family was poor, mainly relying on farming to survive, and at the age of 30 years, he was admitted to junior high school. The first secretary, Provincial School Shu Lang, was awarded the official post of Lieutenant of Bian Shui because he was highly talented. However, because officialdom ostracized him, he was demoted to the Ling Nan generation. He returned to Chang An at the end of the Kai Yuan Dynasty and was renamed Jiang Ning Cheng official. During the An Shi Rebellion, he was killed by the assassin Shi Lu Qiu Xiao.
Poetic characteristics	Poetry is good at capturing typical situations, with a high degree of generalization and rich expressiveness. It not only reflects the central theme of the Tang Dynasty but also meticulously describes the scenery of the border and the battlefield scenes of the border pass, and at the same time, captures the delicate inner world of the soldiers through the description of the sense of a picture.
Historical background	After the conscription system was changed during the Tang Xuan Zong period, it was famous for cultural people going to the border to become soldiers and making meritorious achievements. In the thirteenth year of the Kai Yuan Dynasty, Wang Chang Ling went to the border Sai region in the northwest of the Tang Dynasty, and the poet had a more profound experience of borderland life and wrote a large number of frontier poems and later generations called Wang Chang Ling the founder and pioneer of frontier poetry in the Tang Dynasty

(2) The historical background of “Army Life”

The background of the writing of “Army Life” is the flourishing Tang Dynasty when the national strength of the Tang Dynasty was very strong, but there were many ethnic minority regimes around its country, and many countries launched wars on the frontier because they wanted to compete with the Tang Dynasty for living space. These wars brought great pain and disaster to the people at that time and also brought great pressure and burden to the soldiers. Among them, Tu Bo and Turk are important countries established by ethnic minorities on the northern frontier and have repeatedly invaded the area around Gansu (Liang Zhou in the Tang Dynasty, which is also where Yu Men Pass is located). During the flourishing Tang Dynasty, Pei Xingjian, a Shang

Shu (an official position) of the Ministry of Rites of the Tang Dynasty, was ordered to send troops to conquer the surrounding invaders. The Tang Dynasty army set out all the way from the capital Chang An, through the Yu Men Pass to the frontier outside the pass and finally arrived in Qinghai (where ethnic minorities lived at that time), preparing for a decisive battle with the enemy. The enemy includes ethnic minorities such as Tu Bo and Turkic, and the poet here uses “Lou Lan” to refer to the enemy. “Lou Lan” is actually a neighboring country of the Han Dynasty, not the Tang Dynasty, but “replacing the Tang Dynasty with the Han Dynasty” is a common way of writing Tang poetry. Here, it generally refers to the enemy. The last two sentences of the poem are about the scene when the soldiers of the Tang Dynasty fought the enemy. At that time, due to the strong national strength in the heyday of the Tang Dynasty, the soldiers were eager to make battle achievements in this era, but at the same time, the life of the soldiers was also very difficult. They not only had to go through a long march but also fought the enemy in a difficult environment. So, in this difficult environment, they needed to have a strong will and a strong build to complete their tasks. Wang Chang Ling was infected by the great spirit of the times, so he composed “Army Life” to express his praise for the soldiers of the frontier race.

(3) Analysis of the Relationship between “Army Life” and National Policy

“The Implementation Outline of Patriotic Education in the New Era” mentions that “strengthening patriotic education in the new era is of great and far-reaching significance for uplifting the national spirit and rallying the strength of the whole nation.” “Army Life” is exactly such a frontier poetry with strong patriotic feelings (General Office of the State Council, 2017). It is touching and profound patriotic majesty – Wang Chang Ling’s “Military March” appreciation, as mentioned in the article, poetry contains the poet's high-pitched patriotic feelings and bloody heroism.

In addition to the strong patriotic feelings in the text, this poem also embodies a high degree of artistic aesthetic expression. The article “On Wang Chang Ling’s Theory of Poetic Artistic Conception” points out that this poem contains the dual aesthetic connotation of meaning flow and emotional connotation. The poem reflects the spiritual fashion and complex emotional experiences of the Tang Dynasty and the psychological process of human nature and deeply demonstrates the intrinsic rationality of the dual aesthetic meaning. It is enough to see the artistic aesthetic height of this

poem (Bi, 2001). The poem “Army Life” is smooth, high, and upward and is highly respected by future generations, which embodies Chinese characteristics and Chinese style. Therefore, this poem fulfills the requirements of the national policy “Opinions on the Implementation of the Project for the Inheritance and Development of Excellent Traditional Chinese Culture”: “Disseminating and exchanging cultural products with Chinese characteristics, Chinese style, so as to enhance ‘cultural consciousness and cultural self-confidence.’”

4.1.2 About Design Style

4.1.2.1 The Relationship between Visual Style and Tang Aesthetics

In this design practice, the researchers first chose the line drawing technique, borrowing from the painting method of Wu Dao Zi, a famous painter of the Tang Dynasty. At the same time, when matching colors, the researchers referred to Tang Dynasty portrait bricks and portrait stone pieces as reference objects to follow the purpose of reflecting the characteristics of Tang Dynasty art in pictures. This was done so that the target audience could feel the artistic characteristics of the ancient Chinese Tang Dynasty period for the first time. Moreover, the symbolic elements reflected in the picture, such as the architecture refers to the Tang Dynasty architecture, the armor uses the Tang Dynasty Ming Guang armor, and the weapons use the Tang Dynasty Mo knife, all of which strive to restore the original historical appearance of the Tang Dynasty as much as possible. In the text application, the researchers used the calligraphy font of Yan Zhen Qing, a famous calligrapher of the Tang Dynasty.

Finally, the researchers used scattered perspective long-scroll painting form in the typography design. The long-scroll painting did not originate in the Tang Dynasty. However, it developed to a high degree in the Tang Dynasty, such as Yan Li Ben’s “Step Chart” in the Tang Dynasty, which is the long-scroll form, and the long-scroll painting of the Tang Dynasty had a profound impact on later Chinese painting.

To sum up, the entire practice process of the researchers is to integrate Tang Dynasty art into the design as much as possible so that the target group can understand Tang poetry and appreciate Tang Dynasty visual art through pictures.

4.2.2.2 About Design Style

1) Line style: Line drawing



Figure 51 Dai Dun Dang draws “Line Drawing Characters”

Source: Romance of the Three Kingdoms (1980)

The modeling design of its characters and main objects is presented by referring to the art form of Chinese painting and line drawing In this research and design practice. The reason is that line drawing itself is an important technique of Chinese painting, which refers to outlining images with ink-colored lines alone, and the traditional Chinese picture comic books also inherit and develop this technique. The use of this technique in this study is the inheritance and development of traditional techniques. Furthermore, the line drawing technique can better express the details of the characters, and it is beneficial to use Photoshop to imitate the techniques of Chinese painting.

2) Color style: Mainly black, white, and gray of stone rubbings from the Han and Tang Dynasties, combined with the traditional Chinese color schemes of “vermilion” and “gold.”



Figure 52 Stone Relief

Source: Shaanxi Provincial Museum of History (2017)

In terms of coloring methods, the researchers based on the color matching method of Han and Tang Dynasty portrait stone rubbings, which mainly use black, white, and gray as the main tones and use the technical characteristics of rubbings' anti-white to color. Han and Tang Dynasty portrait stones are known as the ancestors of Chinese comics, which have deep roots in today's Chinese comics and have been repeatedly borrowed from their form in traditional Chinese comics.



Figure 53 Color Scheme

Source: Design by Luo Chen (2023)

On this basis, the researchers added Chinese red – vermilion. Chinese officials have a clear definition of “Chinese red.” During the 2008 Beijing Olympics, the Beijing Organizing Committee set Chinese red as a special color and provided specific color values for Chinese red from a professional perspective. It was the standard color for “C0, M100, Y100, K10” and was officially defined by the Chinese government as the most distinctive Chinese red.

Due to the presence of vermilion seals in traditional Chinese ink paintings to blend the monotony of black-and-white images and enhance their color sense, the researchers have incorporated this color to accentuate and enhance the Chinese style of the painting. Furthermore, “yellow” and “gold” are commonly used colors in frontier poetry, such as desert and armor. Therefore, the researchers believe that “gold” is a very important color factor in frontier poetry. For example, in this study of “From the Army,” the poem “黄沙百战穿金甲，不破楼兰终不还。” contains the color words “yellow” and “gold.” Therefore, the combination of gold in the picture is in line with the research theme.



Figure 54 Color Scheme

Source: Design by Luo Chen (2023)

The following are the combinations of five colors:



Figure 55 Scheme

Source: Designed by Luo Chen (2023)

3) Font form: Yan Zhen Qing, a calligrapher of the Tang Dynasty, wrote “Yan typeface.”

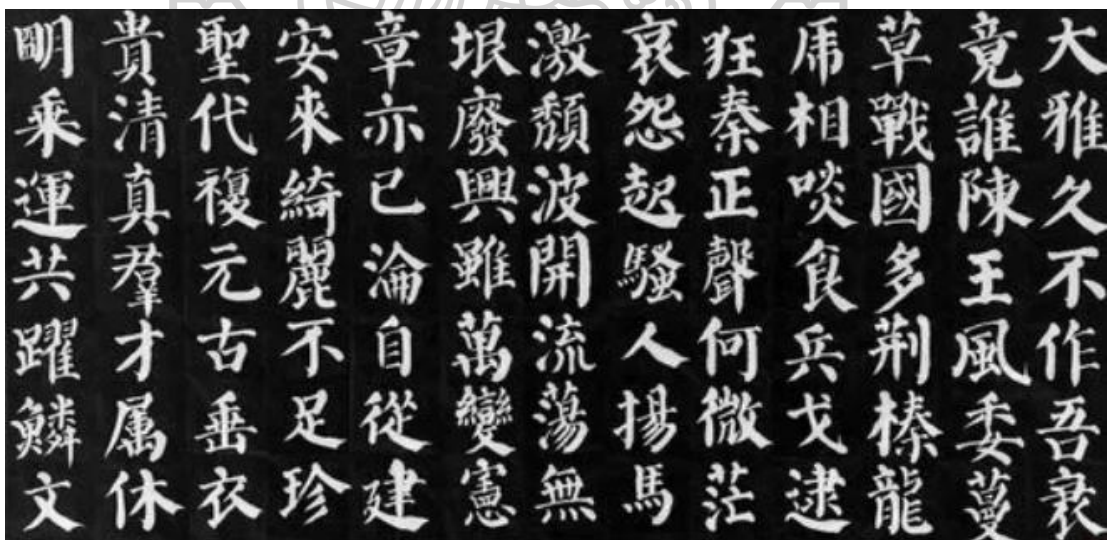


Figure 56 Yan Zhen Qing's Calligraphy

Source: Yan Zhen Qing's “Multi-treasure Pagoda Stele” Text Post, (p. 12; 2018)

According to the theoretical idea of “integrating poetry and painting,” there will be corresponding poetic texts in the images of practical research works. At the same time, matching characters for the screen is also one of the basic characteristics of picture comic books, and this time, Yan Zhen Qing’s calligraphy font was used as the font form. Yan Zhen Qing was a famous calligrapher in the Tang Dynasty. His representative work, “The Sacrifice to Nephews,” was officially defined as the second calligraphy work in Chinese history (the first in the Tang Dynasty), and he himself was also a general who was skilled in warfare. His calligraphy was known for its powerful and vigorous handwriting, and his calligraphy font is widely recognized as the highest standard of Tang Dynasty calligraphy. Therefore, the researchers believe that using “Yan Zhen Qing’s calligraphy font” is the most suitable for frontier poems in the flourishing Tang Dynasty.

4) Composition form: Carrying the image in the form of long scrolls



Figure 57 Luo Shen Fu

Source: The Palace Museum, Beijing (2013)

Scroll is one of the most important forms of composition in traditional Chinese painting. The famous narrative Chinese paintings “Luo Shen Fu” and “Night Banquet Picture” are both in the form of long-scroll paintings. frontier poems in the flourishing Tang Dynasty studied in this study has a certain degree of narrative, and the researchers believe that using long-scroll paintings as the composition method is consistent with the content of frontier poems in the flourishing Tang Dynasty and is conducive to highlighting the thematic characteristics

4.2.2.3 Visual Elements in Poetry

Three elements are of vital importance in the process of transforming frontier poems from words to comics in the flourishing Tang Dynasty, namely, weapons, architecture, and geographical features. The researchers obtained these elements from

literature, the Internet, and field investigation, respectively. The researchers then analyzed Wang Changling's "March in the Army," with the highest number of online votes as a typical case.

Analysis of the elements from the poem "Army Life":

Table 16 Element Analysis Table

Source: Designed by Luo Chen (2023)

Weapons	
Original poem	The clouds at the frontier of Qinghai Lake make the snow-covered mountains dim. Looking out from this lonely city, there stands the desolate Yu Men Pass in the distance. Unless we defeat the enemies of Lou Lan Kingdom, we will not leave the desert, even though our golden armor has been depleted in the war.
Word explanation: golden armor	The "golden armor" mentioned in the poem generally refers to the weapons of sergeants, which are divided into offensive weapons and defensive weapons. Defensive weapons essentially refer to the armor worn by sergeants. During the heyday of the Tang Dynasty, the armor worn by generals was Ming Guang armor, which was very gorgeous. The armor worn by soldiers is soldier armor, which is simple in appearance and mainly practical. War horses also have armor for war horses. In the heyday of the Tang Dynasty, the enemies were mainly nomads who were good at riding horses. In order to adapt to the enemy's combat methods, cavalry needed to maintain combat mobility and agility. War horses no longer wore heavy armor but were improved for light armor. Offensive weapons mainly refer to Mo knife and Heng knife, which were the main weapons for fighting in the Tang Dynasty.

Armor
(defensive)



Ming Guang Armor

Source: Photographed by Luo Chen (2022)

Ming Guang armor is a typical armor style of the Tang Dynasty, mostly worn by generals. It is a shiny plate armor with chest protectors, very luxurious, lightweight, and strong defense.



Soldier Armor

Source: <https://www.zhihu.com/appview/p/84494860> (2022)

The actual armor made of iron is called iron armor, and there is also light armor made of leather. The armor worn by soldiers is this type of armor.



War Horse Armor

Source: http://www.hues.com.cn/diaosu/ysxw/show/?N_ID=5911 (2022)

War horse armor Horses' outfits are usually divided into light cavalry and heavy armor cavalry, which are used for different combat needs. In the flourishing Tang Dynasty, light cavalry was the main force, and the armor of war horses was relatively light.

Knife
(attack
type)



Mo Knife

Source: <https://www.163.com/dy/article/HDRIOV6P0552I7A7.html> (2022)

It is a double-edged knife with a total length of one zhang and a weight of up to fifteen pounds. The Mo Dao has great power and is beneficial for chopping horses.



Heng Knife

Source:

<https://baijiahao.baidu.com/s?id=1681982899805250964&wfr=spider&for=pc> (2020)

Soldier combat saber. The blade shape is inherited from the Han Huanshoudao.

Build

Original poem The clouds at the frontier of Qinghai Lake make the snow-covered mountains dim. Looking out from this lonely city, there stands the desolate Yu Men Pass in the distance. Unless we defeat the enemies of Lou Lan Kingdom, we will not leave the desert, even though our golden armor has been depleted in the war.

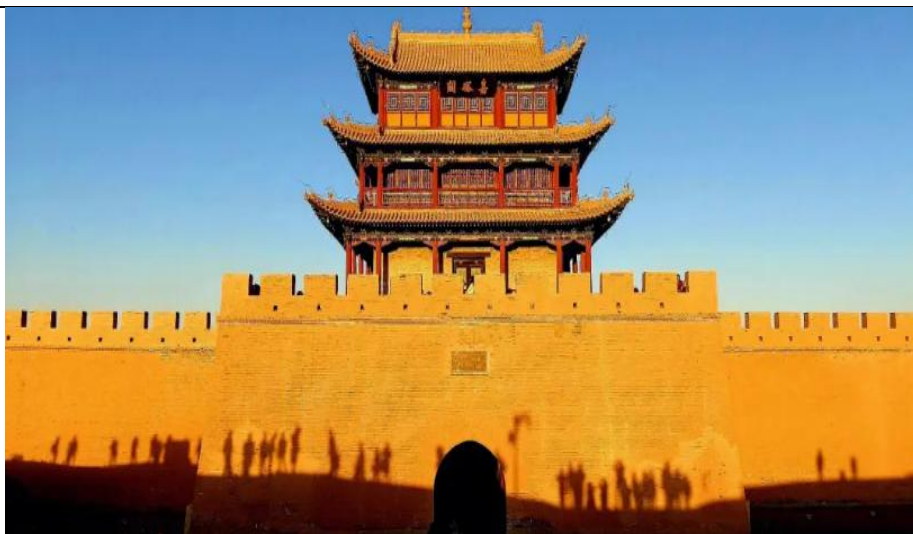
Word explanation Both “lonely city” and “Yu Men Pass” here refer to the ancient frontier defense buildings – castles.

: lonely

city, Yu

Men Pass

Build



Jia Yu Pass

Source: Photographed by Luo Chen (2022)

Taking Jia Yu Pass as a reference, the Yu Men Pass City Pond is a brick and wood structure with a double-eaved Xie Shan style architectural form.

Original poem

The clouds at the frontier of Qinghai Lake make the snow-covered mountains dim. Looking out from this lonely city, there stands the desolate Yu Men Pass in the distance. Unless we defeat the enemies of Lou Lan Kingdom, we will not leave the desert, even though our golden armor has been depleted in the war.

Word explanation : Lou Lan Kingdom

The “Lou Lan Kingdom” in frontier poetry appears in two forms: one refers to the ancient land of Lou Lan, which has developed into a general reference to the Western Regions without any emotional color. Another type is combined with the allusion to Fu Jie Zi’s “beheading the King of Lou Lan,” referring to the ethnic minority regimes that had hostile relations with the Tang Dynasty. The ancient state of “Lou Lan” is located in Ba Yin Go Lin Mongolian Autonomous Prefecture, Xinjiang, China. Due to its long history, the “Lou Lan” country was destroyed around 630 AD, so complete architectural sites are currently missing. However, due to its location in Xinjiang, the researchers speculate that its architecture should be Islamic. Therefore, in this study, the traditional Islamic architectural form is used to reflect the “Lou Lan” state, which must be accurately

determined, but only by referring to it as a political capital opposed to the Tang Dynasty.

Build



Lou Lan Architecture

Source: Photographed by Luo Chen (2022)

The building structure often adopts soil arches and dome roofs, and the decorative themes of the building are mainly plants and geometric patterns. The patterns are mainly lines, with smooth lines and a uniform layout. Most of the architectural colors are material primary colors.

Geographical features

Original poem
The clouds at the frontier of Qinghai Lake make the snow-covered mountains dim. Looking out from this lonely city, there stands the desolate Yu Men Pass in the distance. Unless we defeat the enemies of Lou Lan Kingdom, we will not leave the desert, even though our golden armor has been depleted in the war.

Word explanation
: Qinghai
Qinghai here refers to Qinghai Lake, located in present-day Qinghai Province, China. During the Tang Dynasty, this was a place where hostile ethnic minority forces engaged in war with the Han people.



Qinghai Lake

Source: Photographed by Luo Chen (2022)

Qinghai Lake is the largest inland lake in China.

Original poem	<p>Clouds on the frontier have darkened mountains clad in snow. The town with Gate of Jade stands far away, forlorn. We will not leave the desert till we beat the foe, although, in war, our golden armor be outworn.</p>
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Explanatio n of words: mountains clad in snow	<p>The “mountains clad in snow” here refer to the snowcapped mountains of the Qilian Mountains, located in what is now China’s Qinghai Province, where hostile minority forces fought wars with the Han during the Tang Dynasty.</p>
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Qilian Snow Mountain

Source: Photographed by Luo Chen (2022)

Located on the frontier between northeastern Qinghai Province and Western Gansu Province in China, it is one of the main mountain ranges in China. It consists of multiple parallel mountain ranges and wide valleys running northwest-southeast, with an altitude of 4,000–6,000 meters. There are a total of 3,306 glaciers, with an area of approximately 2,062 square kilometers.

Original poem The clouds at the frontier of Qinghai Lake make the snow-covered mountains dim. Looking out from this lonely city, there stands the desolate Yu Men Pass in the distance. Unless we defeat the enemies of Lou Lan Kingdom, we will not leave the desert, even though our golden armor has been depleted in the war.

Explanation of words:
desert

Geographical features



Ming Sha Mountain

Source: Photographed by Luo Chen (2022)

Located in today's Gansu Province, Qinghai Province, China, there are large areas of Gobi and deserts, such as the Ming Sha Mountain Desert, and there are many strange rocks unique to the Ya Dan landform.

4.2 Fieldwork and Data Collection

4.2.1 Museum Inspection

4.2.1.1 Purpose of Investigation

Tang poetry involves a lot of visual elements about the Tang Dynasty. In the data collection process, clothing, weapons, armor, buildings, and other elements related to this research are the focus of this investigation. Future creations will restore Tang poetry through picture reproduction – the style and features of the Tang Dynasty in

China. Because of its long history, the armor of the Tang Dynasty no longer exists. Information was mainly derived from the murals, sculptures, and utensils of the Tang Dynasty.

4.2.1.2 Museum Introduction

Table 17 Museum Presentation Table

Source: Designed by Luo Chen (2022)

Shaanxi History Museum	China's first large-scale modern national museum, Chang'an, has been the capital of emperors since ancient times. In history, thirteen feudal dynasties established their capitals here, including Zhou, Qin, Han, Sui, and Tang. It has rich above-ground and underground cultural relics, forming unique Shaanxi historical and cultural features. The collection of cultural relics spans more than one million years. Cultural relics are not only numerous in number and complete in variety but also high in grade and wide in value. UNESCO recognizes it as a world-class museum (Official website of Shaanxi History Museum, 2022).
Xi'an Museum	Xi'an Museum integrates museums, scenic spots, historic sites, and urban gardens in Xi'an, Shaanxi Province. It is unique among domestic museums (academies). Among the 130,000 cultural relics in the museum's collection, there are more than 14,400 precious cultural relics above the national third level (Official website of Xi'an Museum, 2022).
Xi'an Tang West Market Museum	The museum is located at the Tang West Market Site in Xi'an. Among them, the primary exhibition "Silk Road Starting Point: Flourishing Merchant Soul" exhibits the site of the "Cross Street" in the northeast of the West Market in the Tang Dynasty, rut remains, and some unearthed cultural relics (Official website of Xi'an Tang West Market Museum, 2022).
Xi'an Tang Dynasty Armor	This exhibition hall is located in the southern section of the city wall of Xi'an. It is a vast exhibition hall that mainly displays the restored exhibits of Tang Dynasty armor and some restored Tang Dynasty

Exhibition Hall	weapons and integrates the sale of cultural and creative products (Official website of Xi'an Tang Dynasty Armor Exhibition Hall, 2022).
Dun Huang Mo Gao Grottoes Cave 156	Mo Gao Grottoes are located in Dun Huang in the He Xi Corridor. Its excavation lasted about 1,000 years, from the Sixteen Kingdoms to the Yuan Dynasty. Mo Gao Grottoes is a microcosm of the development and evolution of Chinese grotto art and enjoys a lofty historical status in grotto art. The Dun Huang Grottoes are a three-dimensional art combining architecture, sculpture, and murals. This time, we mainly inspected the "Zhang Yi Chao Commander's Travel Map" in Cave 156 (Official website of Dun Huang Mo Gao, 2022).

4.2.1.3 Inspection Content

The researchers mainly studied and restored the original appearance of the Tang Dynasty armor from the forms of visual representation, such as murals and sculptures, combined with the collection of literature and materials. Among them, sculpture, as a form of three-dimensional restoration of the original shape of the armor at that time, is one of the most important art forms for understanding the armor of the Tang Dynasty.

There are many sculptures of warriors from the Tang Dynasty in these three museums. Some are sculptures of generals and soldiers of the time, and the others are related to religion. Buddhism and Taoism were immensely popular in the Tang Dynasty. These religions, with many gods, are images of soldiers to reflect the majesty and solemnity of religion.

In China, the shapes and costumes of these mythological images in different dynasties are largely influenced by the current era. Therefore, the researchers can understand the armor shapes at that time from the related sculptures unearthed in the Tang Dynasty. The Xi'an Tang Dynasty Armor Exhibition Hall has restored the armor of the Tang Dynasty. One of the experts hired this time, Mr. Zhang Chunyong, completed the restoration of the armor. Therefore, it is very helpful to interpret the specific details of the armor with reference to the cultural relics. The reference value is very helpful for the split interpretation of the armor in the research.

Table 18 Summary of Materials Collected During Field Trips (I).

Source: Photographed by Luo Chen (2022)


Ming Guang Armor	<p>Wearing a helmet, the outer edges of the left and right ear pads are rolled upwards, and the body armor extends upwards to protect the neck. The shoulders are in the shape of a dragon's head. The breastplate is divided into two parts, the left and the right, with a raised circular flower decoration, and the upper edge is buckled with the carapace backward with a belt. A ring intersects with the horizontal belt from the submandibular longitudinal girdle to the breastplate. The upper half of the belt exposes a circular belly guard. The plastron is painted in the shape of mountain stripes, and the plastron is painted in the shape of fish scales. A knee skirt hangs on the left and right sides of the belt, and the calves are tied with hanging legs.</p>
Case picture	
<p>Tang Dynasty Cultural Relics Source: Shaanxi Provincial Museum of History (2022)</p>	



Figure 58 Ming Guang Armor Classification Analysis Map
 Source: Designed by Luo Chen (2022)

Table 19 Summary of Materials Collected During Field Trips (II)
 Source: Photographed by Luo Chen (2022)

Soldier armor Equipping cavalry was also an essential military branch in the Tang Dynasty. Due to the changes in the battle situation in the Tang Dynasty, heavy cavalry and light cavalry were equally important. You can drive them out head-on, and you cannot chase them to expand the battle results. Therefore, the main force of the cavalry in the early Tang Dynasty has always been the light cavalry with fast speed, muscular mobility, heavy armor for men, and no armor for horses.

Case picture



Tang Dynasty cultural relics

Source: Shaanxi Provincial Museum of History (2022)



Figure 59 Soldier Armor Classification Analysis Map

Source: Designed by Luo Chen (2022)

Table 20 Summary of Materials Collected During Field Trips (III)

Source: Photographed by Luo Chen (2022)

Horse armor	This group of sculptures is dressed in horse clothes; the knight wears a gilt head, armor, and black boots, the left hand holds the rein, and the right hand seems to hold a weapon. The rider's armor and the horse's outfit are gold-leafed. Horses are very familiar and most successfully shaped by artisans in the Tang Dynasty. The horses they shaped have small heads, long necks, fat waists, muscular bodies, and various postures.
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Case picture



Tang Dynasty cultural relics

Source: Shaanxi Provincial Museum of History (2022)

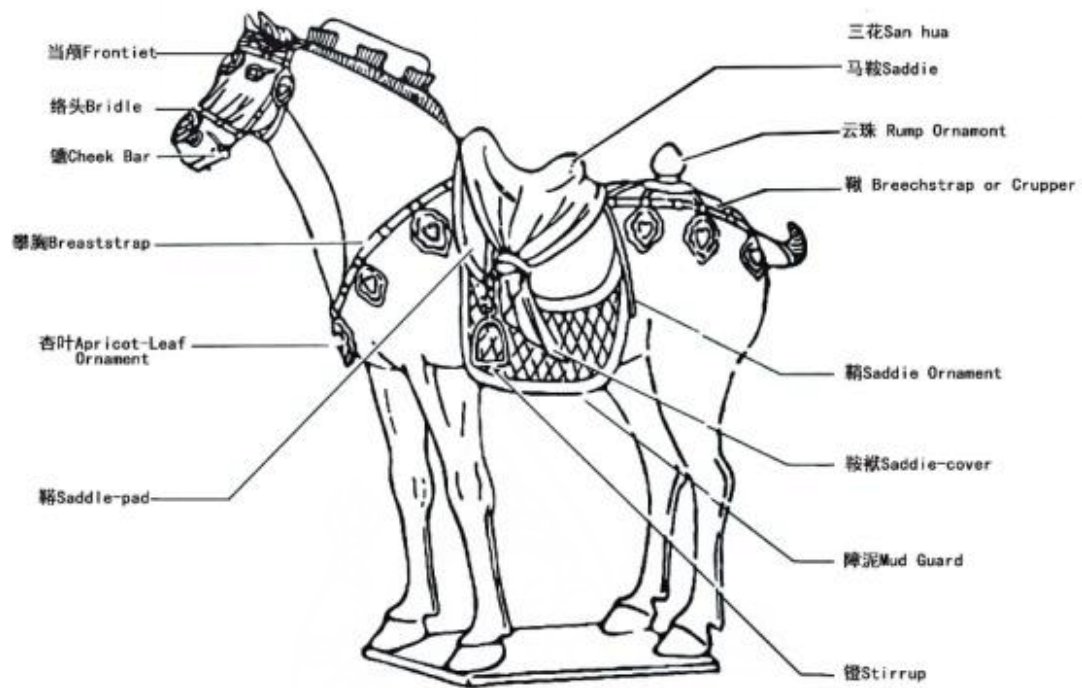


Figure 60 Classification and Analysis of Horse Armor

Source: Designed by Luo Chen (2022)

4.2.2 Investigation of Historical Sites

4.2.2.1 Geological Survey

China's Gansu Province, known as "Liang Zhou" in ancient times, was the site of major frontier forts during the Tang Dynasty, where the most famous "Yang Pass" and "Yu Men Pass" were located. China's Qinghai Province, on the other hand, was inhabited by ethnic minorities in ancient times outside the Great Wall, outside the Han Chinese's jurisdiction. Thus, during the Tang Dynasty, Gansu and Qinghai were where the flourishing Tang Dynasty produced the most frontier poetry. The researchers spent fifteen days driving 3,000 kilometers from Xining, the capital of Qinghai Province, through Kunlun Mountains, Qinghai Lake, Chaika Salt Lake, Delingha, Dachaidan, Yu Men Pass, Dun Huang Mogao Grottoes, Jiu Quan, Jia Yu Pass, Danxia Mountains, Qilian Mountains, and finally back to Xining. The local geology and landforms were recorded and arranged in detail during the process.



Figure 61 The Researchers at the Ruins Site

Source: Photographed by Luo Chen (2022)



Figure 62 Researcher Expedition Roadmap

Source: <https://www.meipian.cn/2zjs9ilx> (2022)



Figure 63 Schematic Diagram of the Ancient “Liang Zhou” (Now Gansu Province) Frontier Fortress.

Source: <http://www.yidianzixun.com/article/0KPifPM2> (2018)

(1) Geographical Environment of Gansu

Gansu Province has complex and diverse landforms, including mountains, plateaus, plains, river valleys, deserts, and Gobi. All types are complete and staggered, and the terrain slopes from southwest to northeast. The topography is long and narrow, 1,655 km long from east to west and 530 km wide from north to south. The complex landscape can be roughly divided into six terrain areas, each with its unique characteristics: the Longnan Mountains, Longzhong Loess Plateau, Gannan Plateau, Hexi Corridor, and Qilian Mountains, as well as the area north of the Hexi Corridor.

Table 21 The Legend of “Schematic Diagram of Gansu Geology and Geomorphology” summarized by the researchers

Source: Designed by Luo Chen (2022)

Climate characteristics	Famous mountains and rivers	Typical landform	Air temperature	Altitude
There are few opportunities for rain, and the climate is dry, belonging to a temperate monsoon climate with solid continental nature. The winter is cold and long, the boundary between spring and summer is unclear, the summer is short, the temperature is high, and the temperature drops quickly in autumn.	Maiji Mountain, Mingsha Mountain, Crescent Moon Spring, Zhangye Danxia, and Yellow River	Alpine landforms, aeolian landforms, mountain glaciers and periglacial landforms, Danxia landforms, Yadan landforms, and canyon landforms	Annual average 6 to 19 °C	1,500–3,000 meters above sea level

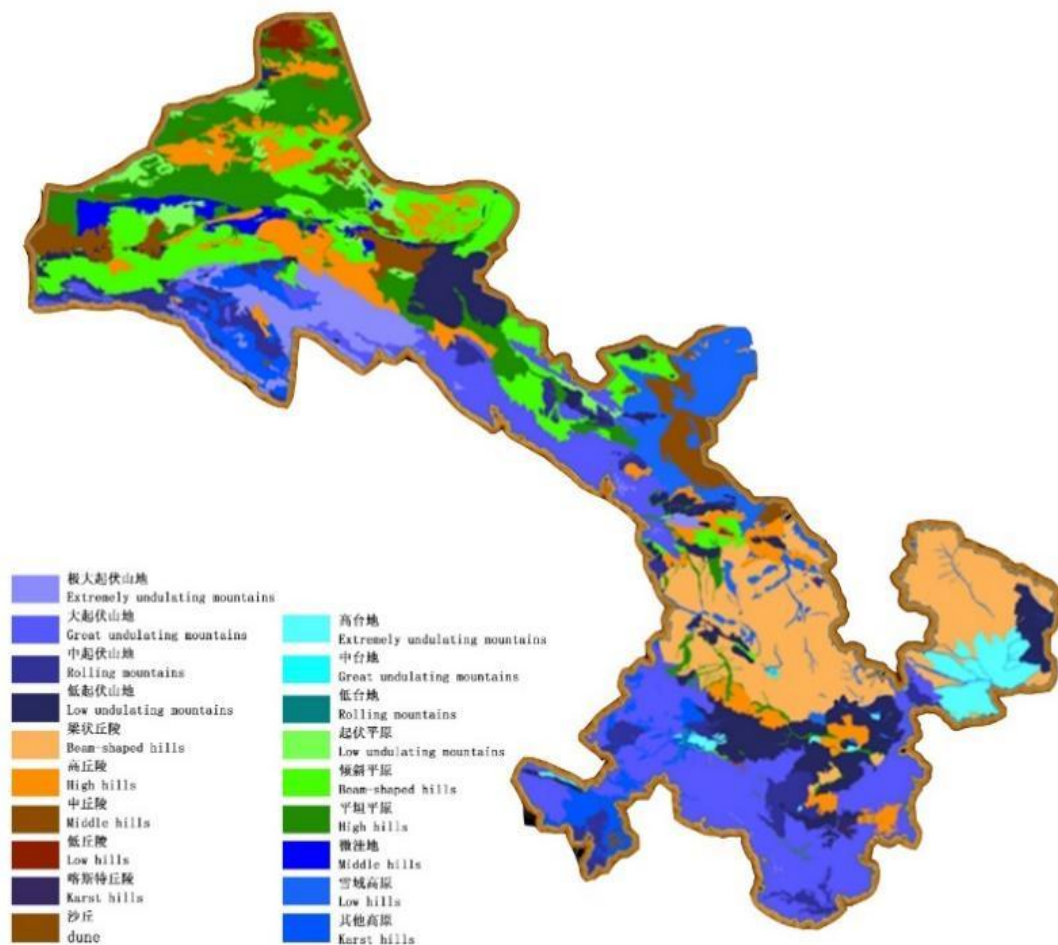


Figure 64 The Legend of the “Schematic Diagram of Gansu Geology and Geomorphology” Summarized by the Researchers

Source: <http://mt.sohu.com/20160520/n450589222.shtml> (2016)

(2) Geographical Environment of Qinghai

Qinghai Province is far from the sea, deep inland, with high terrain and a typical plateau continental climate. Located on the Qinghai-Tibet Plateau, its climate is characterized by long sunshine hours and intense radiation, long winters and cool summers, significant daily temperature and minor annual differences, low precipitation, and significant regional differences. The eastern part has more rainfall, while the western part is dry and windy, lacking oxygen and cold. The terrain in the west is exceptionally high and slopes toward the east. There are mainly two groups, east-west and north-south, which form the skeleton of Qinghai's landforms. The terrain can be

divided into three regions: the Qilian Mountains, the Qaidam Basin, and the Qingnan Plateau. The highest point is 6,860 meters above sea level, whereas the lowest is 1,600 meters above sea level. As a result, there are high peaks, basins of various sizes, undulating plateau hills, and flat fertile grasslands.

Table 22 Legend of the “Geological and Landform Schematic Map of Qinghai” Summarized by the Researchers

Source: Designed by Luo Chen (2022)

Climate characteristics	Famous mountains and rivers	Typical landform	Air temperature	Altitude
The air on the plateau is relatively dry and thin, with strong solar radiation.	Qilian Mountain, Bayankala Mountain, Animaqing Mountain, Kunlun Mountain, Tanggula Mountain, Qinghai Lake, Yadan Devil City, Dachaidan, and Chaka Salt Lake	Danxia landform, loess landform in eastern Gansu, valley landform in southern Gansu, plain landform in Hexi Corridor, desert landform, Yadan landform, frozen soil landform and glacier landform in Qilian Mountains	Annual average -5.1 to 9.0 °C	Above an average altitude of 3,000 meters

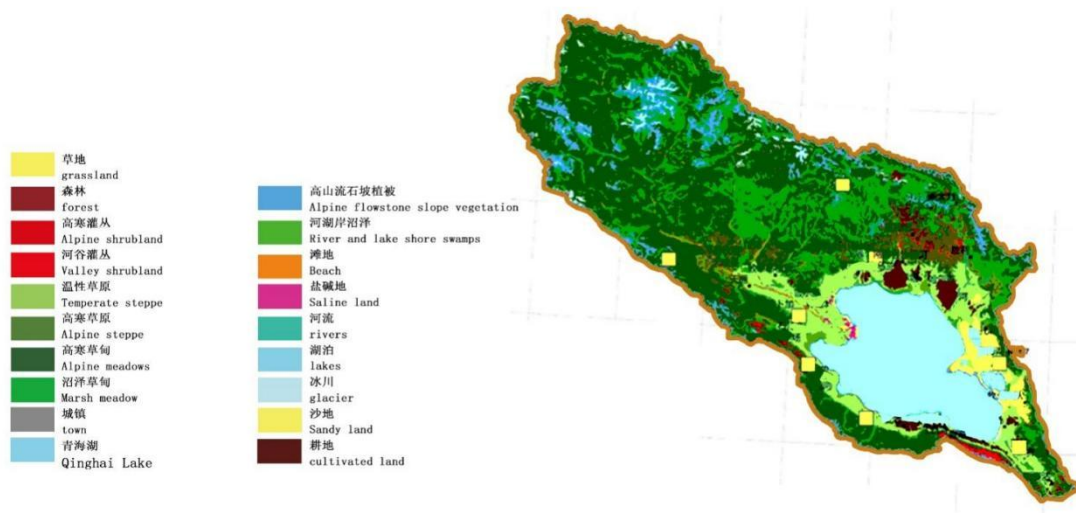


Figure 65 Legend of the “Geological and Landform Schematic Map of Qinghai”

Summarized by the Researchers

Source:

https://www.sohu.com/a/485184839_120626859?spm=smpc.author.fdd.4.1629809964976DSKuP98 (2021)



(3) Typical Landform Characteristics Chart

Table 23 Images of Qilian Mountains Captured by Luo Chen

Source: Designed by Luo Chen (2022)



The Qilian Mountains covered in ice and snow

Source: Photographed by Luo Chen (2022)

Snow Mountain Landform: In poetry, snow mountains usually refer to the Qilian Mountains covered in ice and snow. Located on the Frontier between northeastern Qinghai Province and Western Gansu Province in China, it is one of the central mountain ranges in China. It comprises multiple parallel mountain ranges and broad valleys running northwest-southeast. It is 800 kilometers long from east to west, 200–400 kilometers wide from north to south, and has an altitude of 4,000–6,000 meters. There are 3,306 glaciers with an area of approximately 2,062 square kilometers.



Yadan Devil City

Source: Photographed by Luo Chen (2022)

Yadan Landform: Also known as “wind erosion ridge,” it is located in the Qaidam Basin. It is composed of a lacustrine argillaceous sandstone layer with loose cementation of the Tertiary system and formed under the erosion of wind (sand) force and water power for thousands of years, which has the same trend of geomorphic landscape (group). The most prominent feature of this landform is the shape of stones under weathering.



Danxia Mountain in Zhangye

Source: Photographed by Luo Chen (2022)

Danxia Landform: Commonly known as “Zhangye Danxia,” it is composed of “colorful Danxia” and “Binggou Danxia.” This type of landform is characterized by red sandstone landform as the “skeleton” and “body,” forming the appearance of colorful hills.



Dun Huang Mingsha Mountain Desert

Source: Photographed by Luo Chen (2022)

Desert Gobi Landform: Wind erosion desertification is the primary type of desertification land in Qinghai and Gansu provinces, distributed in the Qaidam

Basin and some surrounding mountainous areas. Wind erosion desertification land is mainly caused by grassland and steppe under long-term dry climate and surface wind erosion. The mainland types are grassland, Gobi, bare sand, desert, and sandy land in areas with rainfall less than 150 millimeters, cultivated land in sandy areas, low coverage grassland, bare rock mountains, etc.



Qinghai Lake and the Distant Qilian Mountains

Source: Photographed by Luo Chen (2022)

Grassland Landform: The grassland area in Qinghai Province is 41.933 million hectares, of which the usable area is 38.667 million hectares. The Qilian Mountain Grassland is located on the frontier between northeastern Qinghai Province and Western Gansu Province in China and is one of the central mountain ranges in China. This mountain range, due to its rich vegetation resources, was an important place for ancient ethnic minorities to live and raise livestock and also a core location for Han and ethnic minorities to compete for resources.

4.2.2.2 Historical Site Investigation – Yu Men Pass and Jia Yu Pass

(1) Site Introduction

1) Introduction to Yu Men Pass

Yu Men Pass was the gateway to all parts of the West during the Han Dynasty, and its former site is located in the city of Xiao Fang Pan in the northwest of Dun Huang, Gansu Province. The Great Wall between Jiu Quan and Yu Men was built in 116–105 BC, and Yu Men Pass was established with it. The Yu Men Pass site is located on the south bank of the Shu Le River at the westernmost end of the He Xi Corridor in Dun Huang City, Gansu Province. In a natural geography consisting of the Gobi, desert, and river and lake beaches, the area is “frontiered” by the Northern Mountains to the north, echoed by the Qilian Mountains to the south, about ninety kilometers from Dun

Huang City to the southeast, and about 150 kilometers from the eastern edge of Lop Nor to the West. The area has an iconic position in the geographical area of the east-west traffic divide and has been an essential channel for east-west traffic since ancient times. (Yu Men Pass Ruins Official Website, 2020).

2) Introduction to Jia Yu Pass

Jia Yu Pass is located in the middle of the narrowest valley, five kilometers west of Jia Yu Pass City, Gansu Province. The city walls on both sides of the city cross the desert and Gobi, connecting the Great Wall of black mountain to the north and the largest pier in the world to the south. It is the westernmost pass of the Ming Great Wall and was once known as the “throat of the He Xi River in history.” Due to its dangerous terrain and magnificent buildings, it is known as the “key to the frontier.” Jia Yu Pass was a transportation fortress on the ancient Silk Road and one of the three wonders of the Great Wall of China (Jia Yu Pass Ruins Official Website, 2020).

(2) Inspection Purpose

Tang poetry is characterized by substituting the Han Dynasty for the Tang Dynasty. Thus, as a military fortress of the Han Dynasty, “Yu Men Pass” is a recurring and essential scene in frontier poetry. Although the original fortress and buildings were destroyed by weathering and warfare over time, it is impossible to present the original appearance of the Yu Men Pass at that time, and only remnants of the ruins remain. However, by examining the geological and geomorphological features of the surrounding area, researchers have made significant visual restorations of the “Frontier poem” in the course of subsequent studies.

Yu Men Pass was one of the two most basic levels on the western frontier of the Han Dynasty, while Jia Yu Pass was an introductory level in the Ming Dynasty. Although the two levels were separated by a thousand years, Jia Yu Pass was 500 years from the Tang Dynasty, when Tang poetry was born. However, due to the long history of Yu Men Pass, only the broken eaves and walls remain, and it is now impossible to see the complete original appearance of that time.

Second, there are numerous similarities between the Jia Yu Pass and Yu Men Pass, including: (1) both Jia Yu Pass and Yu Men Pass are located within the territory of Gansu Province, with similar geological and geomorphological conditions; (2) they were critical military fortresses in ancient times, strategically important to the era; (3)

at an ancient soldier level, its architectural features also have similarities. Therefore, the researchers believe that conducting a comparative study between the Jia Yu and Yu Men Pass is feasible.



Figure 66 Geographical Location Comparison between Yu Men Pass and Jia Yu Pass

Source: <https://www.zhihu.com/question/388158265/answer/2614997979> (2022)



Figure 67 Yu Men Pass Site

Source: Photographed by Luo Chen (2022)



Figure 68 Jia Yu Pass Site

Source: Photographed by Luo Chen (2022)

(3) Summary

On the way to Yu Men Pass, the inspectors drove along the desolate Gobi Desert, typical of the Yardan landscape. Yu Men Pass is at the junction of the Gobi Desert and the alluvial plain. The dry air, intense sunlight, and giant sand and wind here indicate the hard life of the frontier guards stationed at the frontier during the Han and Tang Dynasties. Some arid shrubs and plants would grow intermittently on the flat horizon and endless wilderness. It adds some rhythm and changes visually.

The Jia Yu Pass, 128 kilometers from the Yu Men Pass, is also located in this geological setting. As a Ming Dynasty structure, it still maintains its intact architectural form. Jia Yu Pass consists of the Inner City, Outer City, Luocheng, Wengcheng, moat, and the Great Wall on the north and south wings, totaling about sixty kilometers. When Jia Yu Pass was first built, it was a six-meter-high earthen city covering an area of 2,500 square meters. There are fourteen buildings on the inner wall of Jia Yu Pass, including arrow towers, enemy towers, corner towers, pavilions, gates, and so on. Within the city, there are guerrillas, the General's Mansion, Jing Pavilion, and Wenchang Pavilion. Related emperor temples, archways, and theater towers are outside the east gate.

Its main building, "Guanghua Building," is a three-story, three-eave gable-roof structure with a height of seventeen meters. The second floor of the building is a brick and wood structure, while the second and third floors are wooden mortise and tenon structures. Its inner city is vast in the west, narrow in the east, slightly trapezoidal, and nine meters high. An urn city is built outside the gate, with symmetrical towers, three levels, three eaves and five rooms, and a corridor with a single eave-hipped roof,

Seventeen meters high. There are turrets at the city's four corners, an enemy tower in the middle of the south and north walls, and a three-roomed room on the first floor with a front porch. On the north side of the two gates is the top of the horse road leading to the top of the castle.

Among them, "Luo Cheng" was the enemy's front line. Bricks completely covered the "convex" walls and were very strong. The north and south ends of "Luo Cheng" had "arrow towers," which were facilities to monitor the beacon fires in the west, south, and north of Guangzhou. Both ends are connected to the outer walls, which are connected to the Great Wall to the north and south of Guancheng.

Through the architectural features of the Jia Yu Pass and the surrounding landforms, combined with the geomorphological features of Yu Men Pass, we can understand the style and appearance of the frontier pass during the Tang Dynasty. The researchers have diligently collected and summarized the relevant materials and have prepared for the next step of creation.

4.3 Expert Interviews

4.3.1 Expert Introduction

Table 24 Expert Table

Source: Designed by Luo Chen (2023)

The first group of experts (related to education, culture, and history)		
Name	Position	Research direction
Cao Lusheng	Professor of Drama and Literature Department of Shanghai Theater Academy, famous playwright, literature education expert	Works: drama "93," "Dust Settled," "Sun Yat-sen," "Gadfly," "Dream of Clothes," National Stage Excellent Project Excellent Script Award
Zhang Chunyong	Master of Chinese Armor Restoration, Tang Dynasty Armor Research Expert, Graduated from	Works: "Ancient Chinese Military Costumes," "A Collection of Chinese Costumes of Past Dynasties." Masterpiece: "The Twelve Hours of Chang'an" Armor

	Shanghai Theater Academy	Maker
Wang Lizhou	Deputy Dean of the School of Marxism, Chang'an University, Professor, Doctor of Philosophy, master tutor.	The research direction mainly focuses on the comparison of Chinese and Western political culture, social development, and institutional civilization.
Zhao Ge	Xi'an Institute of Cultural Relics Conservation and Archaeology/International Council on Monuments and Sites Xi'an International Conservation Center, cultural librarian, Ph.D. in Archaeology from Northwest University.	Research directions primarily focus on archaeological research on ancient war remains, research on ancient Chinese protective equipment, chieftain culture, military archaeology, and Silk Road archaeology.
Second group of experts (related to design)		
Name	Position	Research direction
Leng Lin	Xi'an Academy of Fine Arts, School of Design, Department of Visual Communication Professor, master tutor. Doctor of Design.	The research direction mainly focuses on modern and contemporary design art and design pedagogy. He has two decades of work experience in design and design education.
Yang Bo	Director of the Animation Teaching and Research Office of the Film and Television Animation Department of Xi'an Academy of Fine Arts,	The research direction mainly focuses on the fields of two-dimensional animation, digital illustration, and comics. Twenty years of experience in animation, comics, and animation education. Bronze Medal Winner of the Tenth China National Art

	head of the two-dimensional animation studio, associate professor, and animation director.	Exhibition.
Zhao Peng	A famous comicsist in China, a judge of the Malaysia Animation Carnival Competition, and a judge of the Shin Kong Awards. The judges of the China Momentum Competition. Member of Shaanxi Comics Society.	A well-known comicsist and founder of Bo Man Culture. He has been in the industry for twenty-five years and has published more than forty comics and picture books. He was awarded the support of original comics creators (teams) under the “Original Animation Support Program (2009)” of the Ministry of Culture of China.

4.3.2 Interview Content

4.3.2.1 Open-ended Questions

(1) The first group of experts

Table 25 Expert Interview

Source: Designed by Luo Chen (2023)

Name	Cao Lu Sheng	Position and research direction	Professor, Drama Writer, and Literature Education Expert at the Department of Drama Literature at Shanghai Theatre Academy.
Interpretation of the current situation	Students generally prefer frontier poetry because it has the beauty of armor and architecture, and as it involves abundant emotions, students can resonate with it.		
Evaluation of this study	The creativity of comics-based frontier poems in the flourishing Tang Dynasty is very good, which can pique students' interest in learning. At the same time, this study is also in line with the current call of the country in the field of education.		

Suggestions for this study	It is recommended to convert static images into dynamic ones and reflect the story through the images.
Evaluation of frontier fortress poetry in the flourishing Tang Dynasty	The frontier poems in the flourishing Tang Dynasty has a strong sense of imagery, depicting characters, scenery, atmosphere, plot, and so on, with a complete storyline.
Trend analysis of this study	China attaches great importance to patriotic education, including moral education in core values. If patriotic education can be enhanced through comic frontier poetry, it will be more natural and achieve better results.
Target audience positioning evaluation	At present, the target audience set by the research institute is very necessary and has a unique perspective. As ancient Chinese poetry, it is very meaningful for students to use the combination of poetry and painting to understand frontier poetry just as their outlook on life and values gradually take shape when they enter university.
The significance of learning Tang poetry	The Tang Dynasty was the most powerful era in China, and Tang poetry contained a heroic and all-encompassing spirit. Reading Tang poetry now will increase our national confidence and patriotism.
The relationship between Tang Dynasty history and poetry	Everything has at least two facets. In frontier poetry, there are patriotic sentiments to defend the country, heroic heroism to kill enemies, and a cruel aspect of war. This is also closely related to the history of war in the Tang Dynasty. In the early stages of just wars to defend the country, in the middle stages of military expansion, and in the later stages of national decline, the style and content of various periods have changed.
The relationship between frontier poetry and philosophy	The patriotic spirit and meritorious thought in the frontier poems in the flourishing Tang Dynasty are essentially Confucian ideas, which emphasize the spirit of sacrifice and the Confucian philosophy of “serving the country and the people.” The

in the flourishing Tang Dynasty	Confucian Mencius also said that the term “Haoran Zhengqi” is a noble spiritual realm, which is reflected in frontier poetry.
Name	Wang Li Zhou Position and research direction Professor, Doctor of Philosophy, master’s supervisor, vice president of the School of Marxism of Ma Chang’an University, and vice president of Xi’an Education Innovation Association.
Evaluation of this study	This study has certain aesthetic significance. I highly endorse this research.
Suggestions for this study	This generation of young people pays more attention to comics and enjoys fashionable and interesting things. I think using their favorite form to spread frontier poetry is a very good way. But also pay attention to seriousness. After all, this is not a purely entertaining creation.
Evaluation of frontier poems in the flourishing Tang Dynasty	The frontier poetry depicts a remote frontier far away from the city, with grasslands, deserts, snowy mountains, and Gobi. The scenery is very grand and beautiful, all of which are very suitable for expressing through images. Tang Dynasty poetry is too ancient, and creators need to increase their imagination of history to improve many scenes in poetry that are not currently visible, such as the Great Wall, castles, and soldiers.
Target audience positioning evaluation	For teenagers aged 18–22 years, I believe they will love this method of transmission, but in fact, it can be accepted by a wider audience.

The relationship between frontier poetry and philosophy in the flourishing Tang Dynasty	The first is Confucianism, which emphasizes actively entering an official career and achieving success. Second, it is the great swordsman who upholds the spirit of serving the country and the people, is loyal to the monarch and patriotic, and defends national sovereignty and territorial integrity. The third is the anti-war ideology. Many Tang Dynasty poems about compassion for the heavens and the people depict the Han Dynasty, using it as a metaphor for the Tang Dynasty, proving that the Tang Dynasty highly values the orthodox Confucian culture of the Han Dynasty.
Name	Zhao Ge Position and research direction Xi'an Institute of Cultural Relics Protection and Archaeology/ International Council of Monuments and Sites Xi'an International Protection Center, member of the Cultural Heritage Museum, Ph.D. in Archaeology from Northwest University.
Evaluation of this study	This form itself is very in line with the essence of traditional Chinese culture. I think the research you are doing is a very pioneering thing. So, using picture comic books to reinterpret frontier poems in the flourishing Tang Dynasty and poetry is in line with the reading habits of modern people.
Suggestions for exhibitions:	Museums, art galleries, or large commercial stores can be held in places with high pedestrian traffic. Suggest incorporating new exhibition forms, such as dynamism, or incorporating elements, such as sound and lighting.
Evaluation of Frontier poems in the flourishing Tang Dynasty	Tang Dynasty poetry has its own characteristics in various periods, including the sprouting of the early Tang Dynasty, the glory of the flourishing Tang Dynasty, the melancholy of the mid-Tang Dynasty, and the decadence of the late Tang Dynasty. But if it is to be said that the most representative of the Tang Dynasty's temperament, it must also be the poetry of the flourishing Tang Dynasty, especially the poetry of the frontier fortress, which was

	the most flourishing period of the Tang Dynasty.
Suggestions for this study	I believe that the visualization of Tang poetry is a comprehensive cultural promotion, not only the promotion of literature but also the promotion of history, aesthetics, and even archaeology. I hope to collect more literature materials and restore the true appearance of the Tang Dynasty.

(1) Summary

Table 26 Expert Interview Form for the First Group

Source: Designed by Luo Chen (2023)

Consistent evaluation	Recognize the direction of this research and the choice of themes for frontier poems in the flourishing Tang Dynasty. Recognize the Confucian ideology in frontier poetry. Recognize the patriotism in poetry.
Constructive opinions and suggestions	<ol style="list-style-type: none"> 1. Choose poetry with characters, scenery, atmosphere, plot, and complete storytelling. 2. Choose poetry with patriotic sentiments. 3. It is important to demonstrate a certain level of seriousness and not be overly entertaining. 4. The diverse geological and geomorphological features of the frontier fortress, including snowcapped mountains and deserts, should be reflected through the images. 5. Some history can be completed through imagination, reflecting the most important spiritual value. 6. Choose places with high traffic, such as museums, art galleries, or shopping malls, to hold exhibitions. 7. Choose poetry that combines the three elements of frontier poetry: defending the country, military life, and frontier scenery. 8. Collect more literature materials to restore the true appearance of the Tang Dynasty.

(2) Second group of experts

Table 27 Expert Interview Form for the First Group

Source: Designed by Luo Chen (2023)

Name	Leng Lin	Position and research direction	Professor and master's supervisor of the Department of Visual Communication at the School of Design and Art, Xi'an Academy of Fine Arts. Ph.D. in Design.
Suggestions for research	Attention should be paid to how to integrate design knowledge into the research process. Experts suggest conducting workshops to incorporate the research topic into professional courses, as the target audience is between 18–22 years, which matches the current student age. Let them not only passively accept research retarget audience's viewing habits but also participate in the research process themselves. The correctness of research can be demonstrated by setting up workshops.		
Suggestions on communication methods	Considering the information reception habits of the target audience, it is recommended to display within the spatial range through exhibitions to cultivate the viewing habits of the target audience. It can be made into small animations and spread in the target audience's daily fragmentation time.		
Name	Yang Bo	Position and research direction	Director of the Animation Teaching and Research Office, Director of the two-dimensional Animation Studio, Associate Professor, and Animation Director of the Film and Television Animation Department of Xi'an Academy of Fine Arts
Suggestions for research	Integrating traditional art forms into picture comic books to make them more Chinese in their local style. There does not need to be too many colors, but they should reflect the sense of historical depth.		

Suggestions on communication methods	It can be considered to dynamically express picture comic books, which is a form of expression based on the relationship between comics and animations. Its production cost and difficulty are not as high as animations, which is more conducive to mass production. At the same time, it can also take into account the delicate visual expression language of comics. Moreover, dynamism and audio are a trend which has more advantages than static images.
Advice on poetry selection	You can choose some poems with a storyline rather than purely scenery description poems. At the same time, you need to better connect these stories through pictures.
Name	Zhao Peng Position and research direction Well-known comicsist and founder of Bo Man Animation Culture Company.
Advice on research	Comics are an art form of storytelling, and this is the strength of comics. Tang poetry itself has a lot of story-like content, and it is feasible to create it in the form of comics. Tang poetry itself is often very short, a dozen words. If you use comics to express, you can unfold Tang poems to express, such as expressing the historical background and the cause and effect of the story, making it more readable.
Advice on creative style	Poetry itself has a sense of rhythm from the perspective of reading. I suggest that you incorporate more highly generalized visual forms such as points, lines, and planes in your later creations. It should be very interesting to try to express the rhythm of sound with the rhythm of vision.
Advice on poetry selection	It is best to be a poem that combines the elements of frontier scenery, home defense, military life, etc., at the same time.

(3) Summary

Table 28 The second group of expert interview tables

Designed by Luo Chen (2023)

Unanimous evaluation	Recognize the direction of this research and the choice of themes for frontier poems. It is recognized that these poems have Confucianism. Recognition of patriotic sentiment in poetry.
Constructive comments and suggestions	<ol style="list-style-type: none"> 1. Open a workshop to verify the design method. 2. It is recommended to integrate into the traditional art form of the nation. 3. It is suggested that the extended form can have dynamic comics. 5. It is recommended to choose poems with strong storytelling to create. 6. Use dots, lines, and surfaces to reflect the sense of rhythm. 7. The color does not need to be too much, but it must reflect the sense of history.

4.3.2.2 Multiple-choice questions

Table 29 Expert Selection Question Table 1

Source: Designed by Luo Chen (2023)

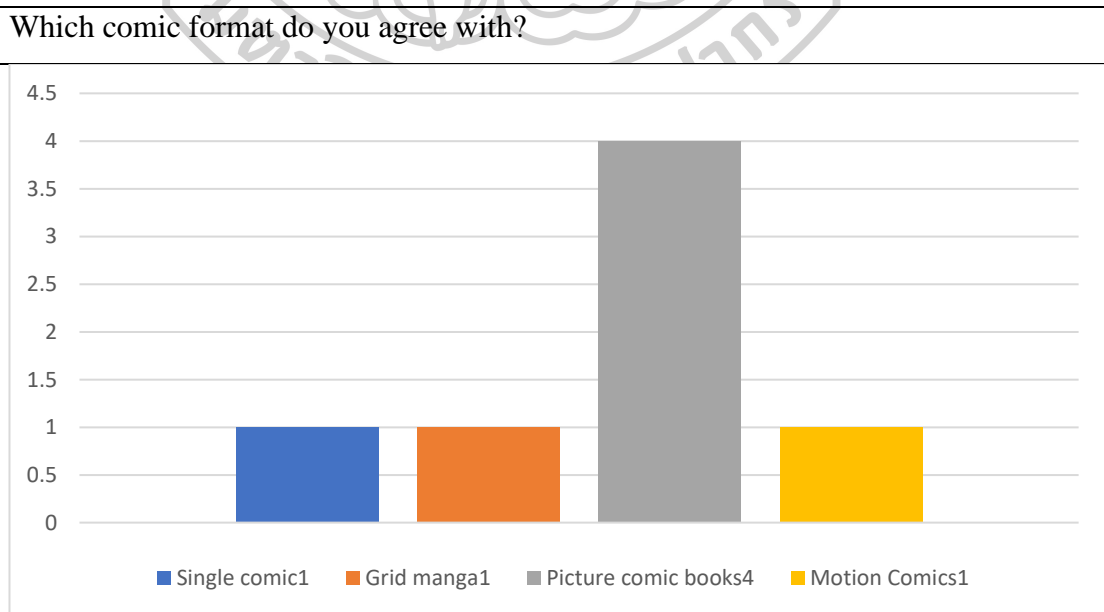


Table 30 Expert Selectivity Question Table 2

Source: Designed by Luo Chen (2023)

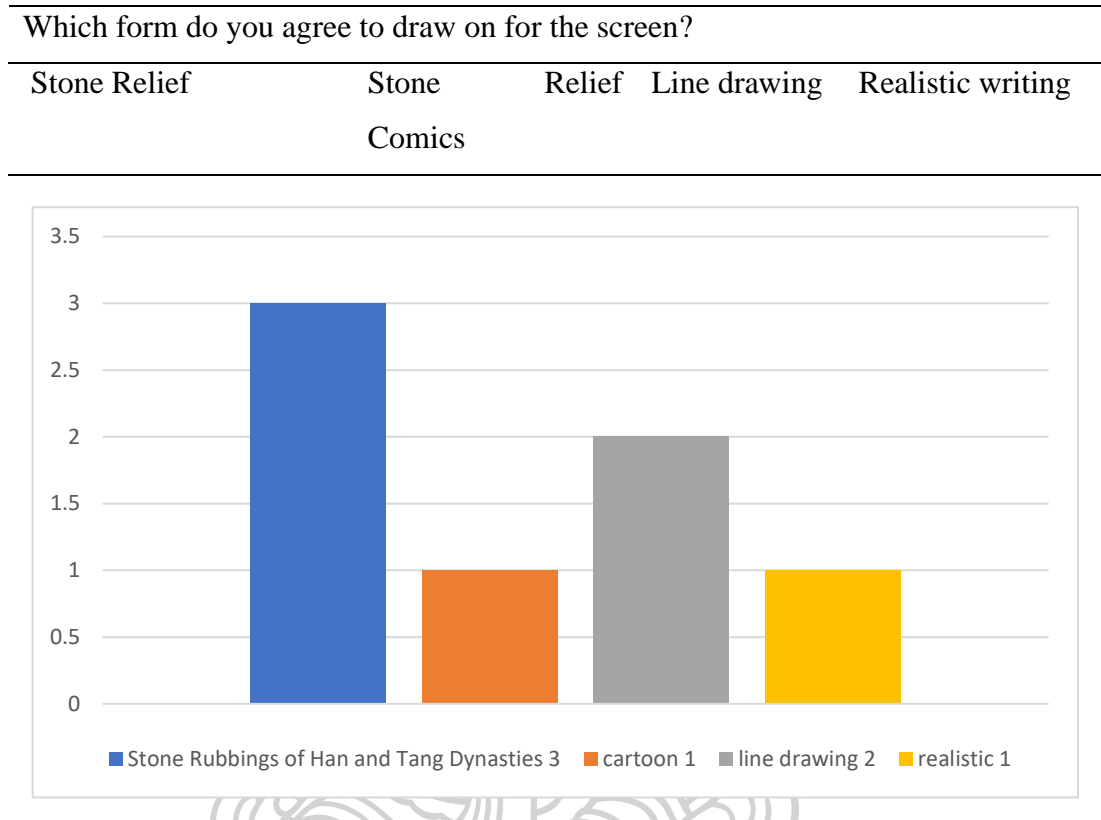


Table 31 Expert Selection Question Table 3

Source: Designed by Luo Chen (2023)

Do you agree to choose Wang Changling's "Army Life" as a poem for practical research?

Yes	Generally	No
5	2	0

4.4 Summary of Target User Research Data Analysis

4.4.1 Relevant Information of Target User Research

Table 32 Research Report

Source: Designed by Luo Chen (2023)

Research purpose	The questionnaire is divided into three parts. The first survey aimed to measure the degree of awareness and willingness to accept Tang poetry in modern society (with young people aged 18–22 years as the primary target). The purpose of the second survey: To measure the degree of cognition and willingness to accept the frontier poems of the flourishing Tang Dynasty in modern society (with young people aged 18–22 years as the primary target). The purpose of the first survey: Through the survey of the target audience, determine which technique and style will be used for artistic creation in this practice and clarify the audience's willingness to accept this form.
Research tools	The online WeChat official account survey software and offline questionnaires were used.
Research duration	The first time in January 2022, the second time in March 2022
Audience	113 people in total, with 101 valid responses
Sex ratio	57 males and 44 females
Target population	18–22 years old
Profession	University undergraduates, postgraduates
Research methods	Collect data through online and offline questionnaires. The questionnaire data were analyzed via percentage analysis.

4.4.2 The First Survey

4.4.2.1 Results on the Popularity of Tang Poetry

Table 33 Target Audience Survey Table 1

Source: Designed by Luo Chen (2023)

Do you like Tang poetry?							
A		B		C		D	
Like	54.5%	Generally	41.5%	Dislike	1%	Doesn't matter	3%
Which period of Tang poetry do you like the most?							
A		B		C		D	
Early Tang	2.97%	Flourishing Tang	88%	Mid-Tang	1%	Late Tang	3%
How much do you know about the Tang Dynasty's history?							
A		B		C		D	
Know well	6.93%	Generally	83%	Do not understand	8.91%	Not interested	1%
What kind of poem best							
A		B		C		D	
Ldyll	29.7%	Frontier poetry	32%	Romantic poetry	28%	Realistic poetry	10%
Do you usually have the habit of reading Tang poetry?							
A		B		C		D	
Yes	16.83%	No	28%	Occasionally	55%		
Under what circumstances do you usually have the opportunity to come into contact with Tang poetry?							
A		B		C		D	
Textbook	49%	Entertainment	13%	Extracurricular readings	27%	Others	1.5%
When did you start to reduce your study of Tang poetry?							
A		B		C		D	
After 10 years of age	9.9%	After 15 years of age	32%	After 20 years of age	48%	After 25 years of age	8.9%

4.4.2.2 Summary of Research Results:

These questions mainly aim to investigate young people's acceptance of Tang poetry.

Judging from the survey results, 54% of the audience like Tang poetry, more than half of the audience, which shows that Tang poetry has a high degree of acceptance among the audience, but nearly half of them express their general interest in Tang poetry, which confirms the necessity of our research with urgency. Among the Tang poems, the poems from the flourishing Tang period are the most popular, accounting for 88%, which shows that people's cognition of Tang poetry largely comes from the flourishing Tang period, and the flourishing Tang period is also recognized as the most glorious period for the development of Tang poetry. Among the genres that best represent Tang poetry, frontier poems, pastoral poems, and romantic poems are the same, proving that the categories of poetry are diverse and rich, but frontier poems still account for the highest proportion, which shows that frontier poems are essential for Tang poetry. It is the importance of Tang poetry in the flourishing Tang Dynasty. Regarding the history of the Tang Dynasty, 83% of the audience indicated that their understanding was average. Therefore, how to popularize the history and culture of the Tang Dynasty through the study of Tang poetry is also an essential research category.

When surveying the target audience on whether they have the habit of reading Tang poetry daily, 55% said they occasionally read it, while 27% said they never read it. Among the multiple-choice questions in which form the audience will be exposed to Tang poetry in daily life, the textbooks provided by the school accounted for 95%, occupying an absolute mainstream position. The school channel is still the main channel for learning Tang poetry knowledge. It confirms that Tang poetry plays a vital role in Chinese literature education, and other non-school channels also occupy a particular proportion, which proves the vital role of information diversification in the current dissemination of Tang poetry. In the questionnaire survey about the age at which the audience began to decrease, 48% said that after age 20 years. This option dominated, and this group of people is the leading group in our survey.

This survey results once again confirm the necessity of our research to improve the audience aged 18-22 years to promote the study of Tang poetry.

4.4.3 The Second Survey

4.4.3.1 Questions about How to Promote Frontier Poetry

(Investigation Results Data)

Table 34 Target Audience Survey Table 2

Source: Designed by Luo Chen (2023)

Do you know frontier poems?							
A		B		C		D	
Learn	44%	Do not understand	7%	Generally	48%		
What is the core value of frontier poetry in the Tang Dynasty? (multiple choice)							
A		B		C		D	
Patriotism	95%	Inspiring	67%	War reflection	38.6%	Heroism	43.5%
What do you think is the main content of the Tang frontier poems? (multiple choice)							
A		B		C		D	
Defend the motherland	95%	Make contributions	67%	Frontier scenery	38.6%	Anti-war sentiment	43.5%
What do you want to learn from the Tang frontier poems? (multiple choice)							
A		B		C		D	
Literary	86%	Aesthetic influence	78%	Patriotic	83.7%	Learn about history	83%
Will learning the frontier poems of the flourishing Tang Dynasty increase your patriotism?							
A		B		C		D	
Yes	58.42%	Generally	37%	Won't	3.96%		
What do you think is the biggest problem in the spread of frontier poems in the flourishing Tang Dynasty?							
A		B		C		D	
Dull form	49%	No real value	13%	There is no time	27.1%	No chance to contact	11.57%
Do you think frontier poetry in the Tang Dynasty should be popularized among young Chinese?							

A	B	C	D
Is necessary	79.2%	Generally	16%
		No point	0.99%
		Doesn't matter	3.95%
If you visualize frontier poetry, which form would you be more likely to accept?			
A	B	C	D
Comics	46%	Cultural and creative products	22%
		Illustration	20%
		Others	10.4%

4.4.3.2 Summary of Research Results

These questions were intended to investigate the popularity and promotion of frontier poems in the flourishing Tang Dynasty, and the investigation was carried out according to the solution of the research hypothesis. Among them, in the survey questionnaire on the audience's understanding of frontier poetry, the proportions of understanding and general understanding are the same, 44% and 48%, and less than 7% need help understanding it. This implies that the respondents generally have a good definition of frontier poetry. Moreover, 95% of the respondents think that the core value of frontier poems in the Tang Dynasty is "patriotic feelings," and 95% of the respondents think that "defending the country" is the most critical content in frontier poems, and 67% think that there are "constructing meritorious deeds" in frontier poems.

Regarding the significance of learning frontier poems, 86% of the respondents believe that it can improve literary accomplishment, 86% think that it can improve aesthetic quality, 83% think that it can enhance patriotism, and 83% think that they can learn about history through frontier poems. Through targeted questions, 58% of the respondents agreed that learning Tang frontier poems can enhance their patriotism, and 79% of the people think promoting frontier poetry among young people is very necessary. Regarding "problems encountered in the dissemination of poetry," 49% of the respondents, constituting almost half of the audience, think the form is boring, and 27% have no time. Interest, but subject to the limitations of objective factors such as form and time. The proportion of those who hope to learn Tang poetry through comics is 46%, accounting for the first.

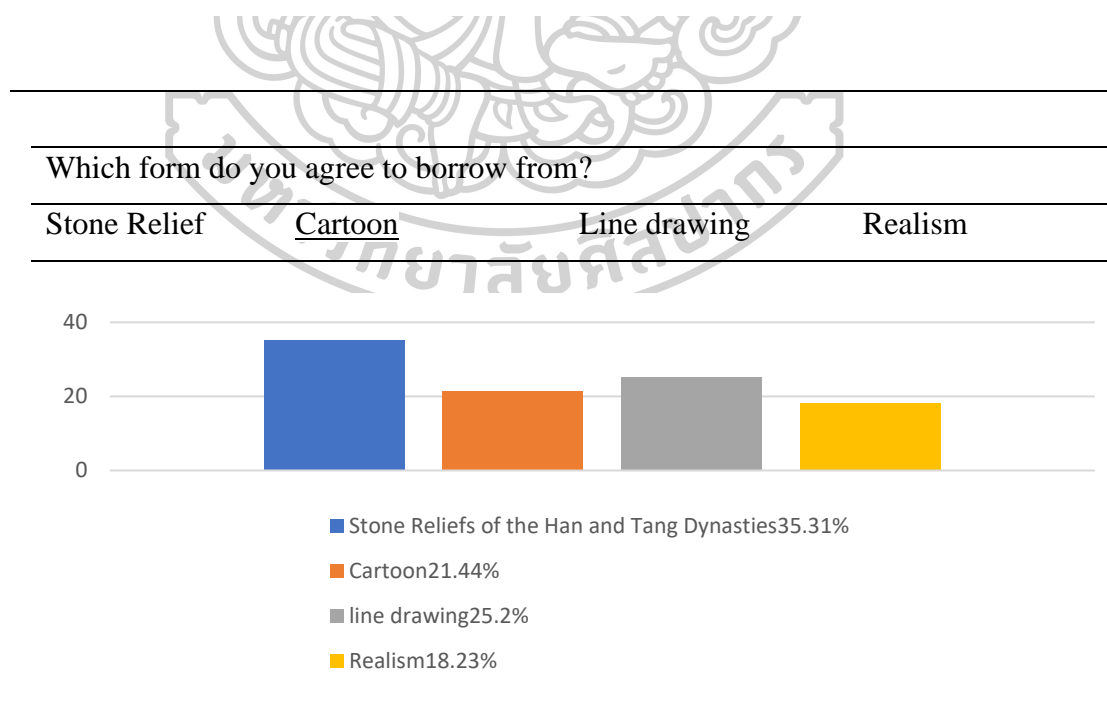
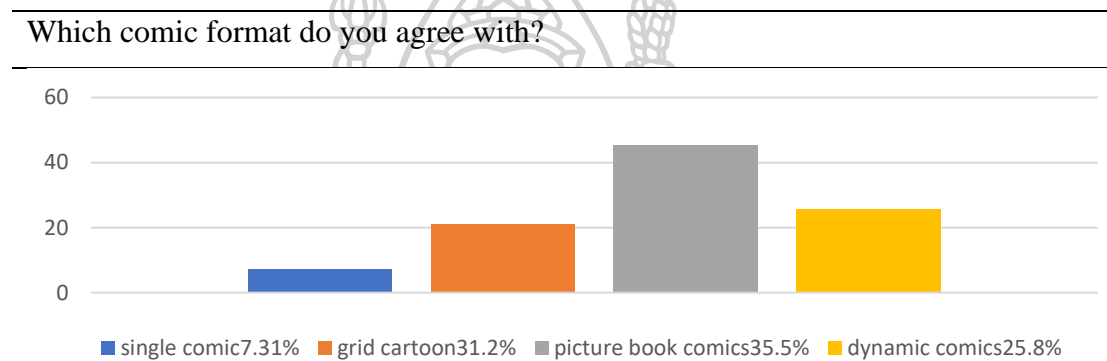
To sum up, the audience’s acceptance of frontier poetry is satisfactory, and the positive content of patriotism and defense of the country in frontier poems has been generally recognized. However, the dwindling time and lack of form limit the frontier poems. In promoting poetry, most people look forward to understanding and learning frontier poems in the flourishing Tang Dynasty through comics.

4.4.4 The Third Survey

4.4.4.1 Regarding the Caricaturization of Frontier Poetry and Picture Books in the Flourishing Tang Dynasty (Survey Results Data)

Table 35 Target Audience Survey Table 3

Source: Designed by Luo Chen (2023)



4.4.4.2 Summary of Research Results

The questions in this part revolve around the choice of creative style. Among them, picture comic books are considered the most suitable form. As for the style of comics, the stone style of the Han and Tang Dynasties leads by 35.31%. The line drawing ranks second with 25.2%, the cartoon ranks third with 21.44%, and the realism ranks fourth with 18.23%.

4.5 Workshop (Methodological Research – Design Guidelines)

4.5.1 Overview of Workshop Courses

The basic design disciplines under the German Bauhaus design system are plane composition and color composition in graphic design. Plane refers to two-dimensional space, and color refers to color matching. Learning and mastering design composition knowledge is essential for cultivating designers to improve their overall quality and artistic accomplishment in art design. They are also considered one of the most essential introductory courses in comics design and are an indispensable step in the visual transformation of comics.

The essence of Tang poetry is to condense the various forms of the world into the most concise and refined words, and the plane composition is also to refine things into the most straightforward points, lines, and planes and to match the warmth and coldness of colors. There exist similarities and commonalities in principle between the two.

In this workshop, the researchers combined Tang poetry with the design composition under the modern design teaching system and, based on the modern aesthetic principles of composition, gradually explored the feasibility of Tang poetry visualization from the three dimensions of plane, color, and four-frame comics. The course lasted eight weeks. In the second week, the theoretical knowledge and field investigation data of Tang poetry in the flourishing Tang Dynasty was shared with students in class, four-frame comics, and other angles to practice expressing Tang poetry visually. Moreover, finally, the researchers undertook the exhibition to collect audience feedback data.



Figure 69 The Scene of the Student Workshop

Source: Photographed by Luo Chen (2022)

4.5.2 Participants

Table 36 Information Sheet for Participants in the Workshop

Source: Designed by Luo Chen (2023)

Name	Xi'an Academy of Fine Arts Art Design Major "Visual Composition of Frontier Poetry" Workshop
Participants	Sixty-four first-year undergraduates from the School of Design and Art
Place	Chang An Campus, Xi'an Academy of Fine Arts, Shaanxi Province, China

4.5.3 Design Method Research

4.5.3.1 Plane Composition

1) Achievement list

Table 37 Plane Composition Results List Table

Source: Designed by Luo Chen (2023)

Name	Technique	Quantity	Source	Size
Plane composition	Hand-drawn or digitally painted	70 pieces	Student work	42*42 square centimeters

2) Some practical works

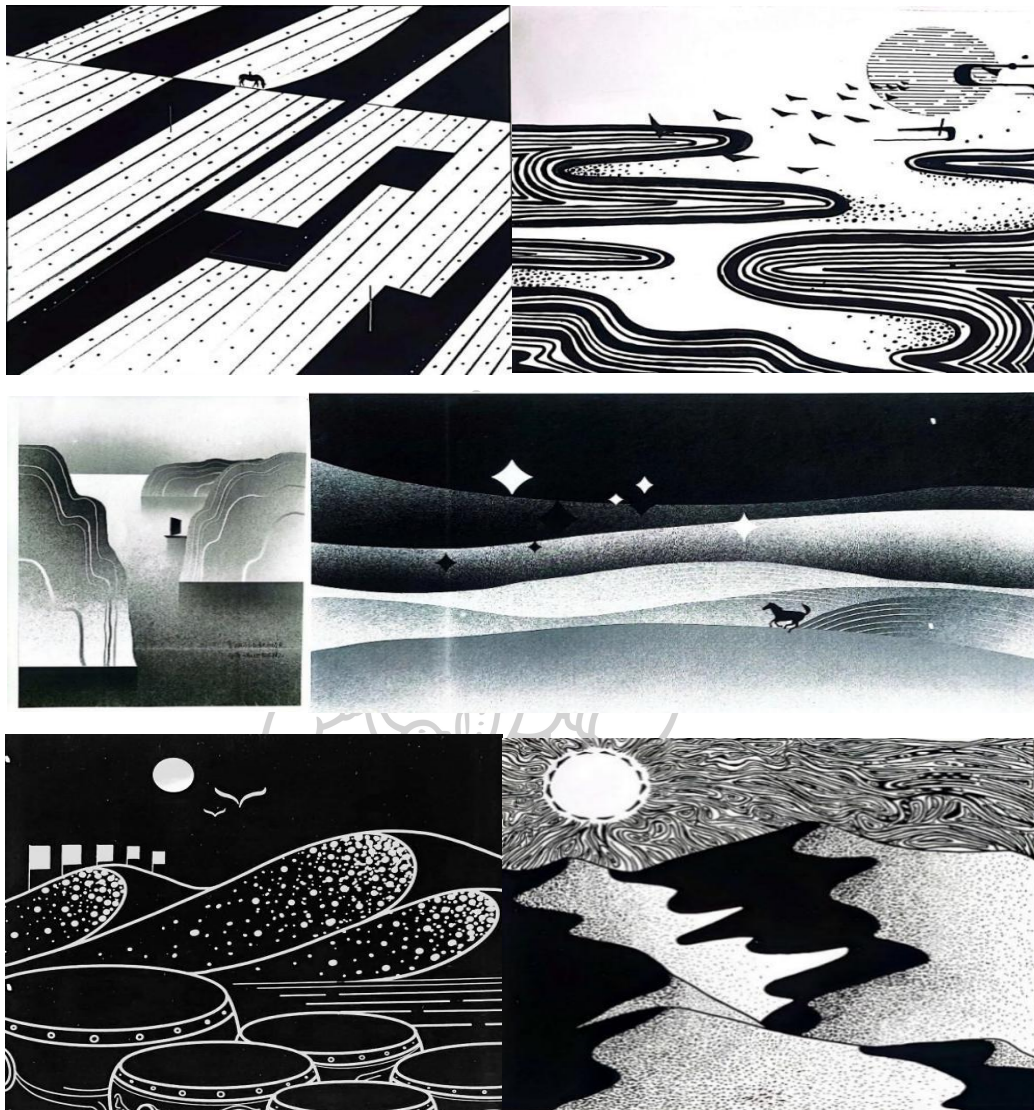


Figure 70 The Planar Composition of Tang Poetry Visualization

Source: Designed by Luo Chen (2023)

3) Break down the demonstration process (for example)

Table 38 Decomposition Demo Table

Source: Designed by Luo Chen (2023)

Form	Plane composition (black and white)				
Title and Author	《马诗》李贺				
Chinese original	大漠沙如雪，燕山月似钩。何当金络脑，快走踏清秋。				
Chinese translation	平沙覆盖着大漠，犹如无边的积雪，月亮高悬在燕山上，恰似一把弯钩。什么时候我能给它戴上金络头，飞快奔驰着，踏遍这清爽秋日时的原野！				
Interpretation of poetry	This poem seems to be about horses, but it is a lyricism through horses, expressing the poet's talent and not being appreciated by the ruler. However, he earnestly hopes that his ambitions can be fulfilled and that he can build merit for the country.				
English title and author	"Poems about horses" Li He				
English translation	The sand in the Gobi Desert swirls like snow. A hook-shaped moon hangs over Yan Mountain Hill. When can I have a bridle made of gold and ride clattering in the autumn chill?				
Keywords	Desert	Mountain	Night	Meniscus	Horse
Keywords with pictures					

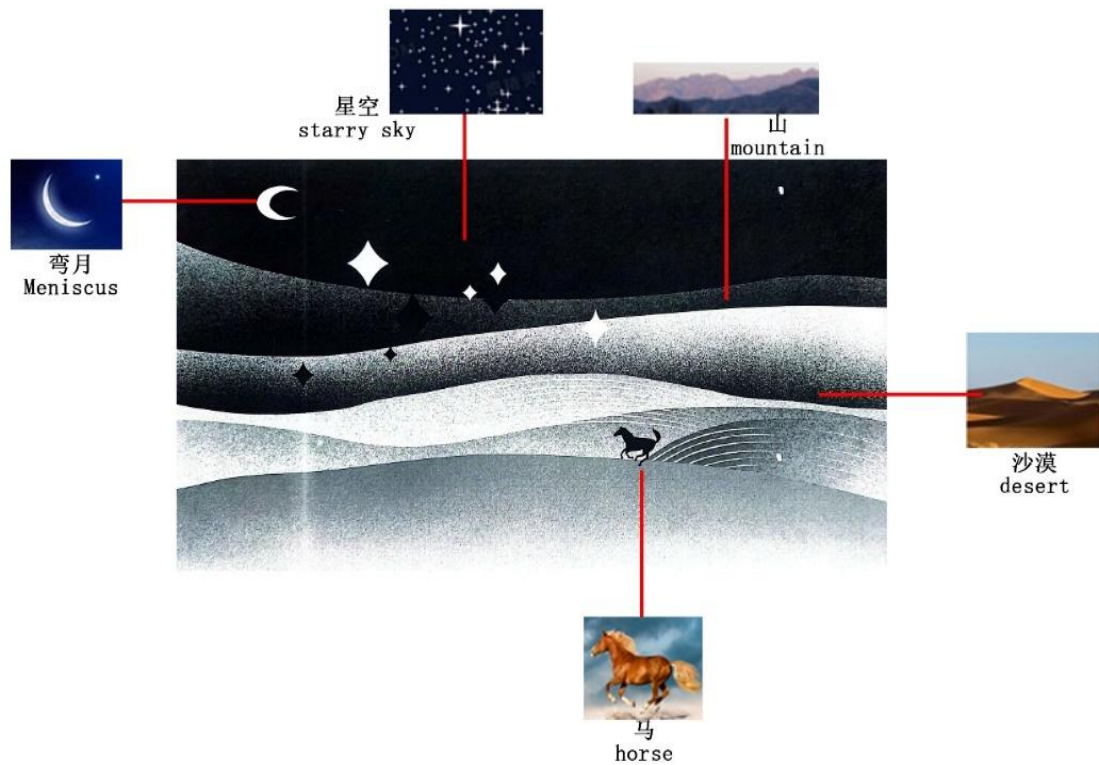


Figure 71 Schematic Diagram of the Planar Composition Design of Tang Poetry Visualization

Source: Designed by Luo Chen (2023)

4.5.3.2 Color Composition

(1) List of Achievements:

Table 39 Color Composition Results List

Source: Designed by Luo Chen (2023)

Name	Technique	Quantity	Source	Size
Color composition	Hand-drawn or digitally painted	29 pieces	Student work	42*42 square centimeters

(2) Some practical works



Figure 72 Schematic Diagram of the Color Composition Design of Tang Poetry Visualization




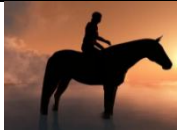



Source: Designed by Luo Chen (2023)

(3) Break down the demonstration process (for example)

Table 40 Decomposition Demo Table

Source: Designed by Luo Chen (2023)

Form	Color composition (color)
Title, author	《碛中作》岑参
Chinese original	走马西来欲到天，辞家见月两回圆。今夜未知何处宿，平沙莽莽绝人烟。
Chinese translation	驰马西来仿佛已经到了天边，自从离别家乡已见两度月圆。今天夜里不知将到哪里住宿，平沙莽莽一望无际不见人烟。
English title and author	“Composed in the Desert” Cen Shen
English translation	Journeying west on horseback and almost reaching the sky. Since leaving home, twice have I seen the full moon.

	Dusk falling, still, no idea where to put up for the night, levels and boundless with ne'er a sign of smoke or man.			
Keywords	Desert	Night	Changes of the moon (reflecting time changes)	Man riding a horse
Keywords with pictures				
Interpretation of poetry	This poem was written around the eighth year of Emperor Xuanzong's Tianbao (749 AD) when Cen Shen followed the troops on his first expedition to the west. It has been nearly two months since the author left Chang'an. Camping in the vast desert, the author happened to meet the moon on the 15th day of the first lunar month (traditional Chinese festival, this day will be the full moon, and the Chinese custom is to reunite with a family), so the moon expresses the missing of hometown, and the whole picture reflects the sense of loneliness.			
Color interpretation	At night, choose purple  The moon chooses yellow  Silhouettes of people, choose black  .			
	To reflect the changes of the four seasons in the desert, choose multi-color.			

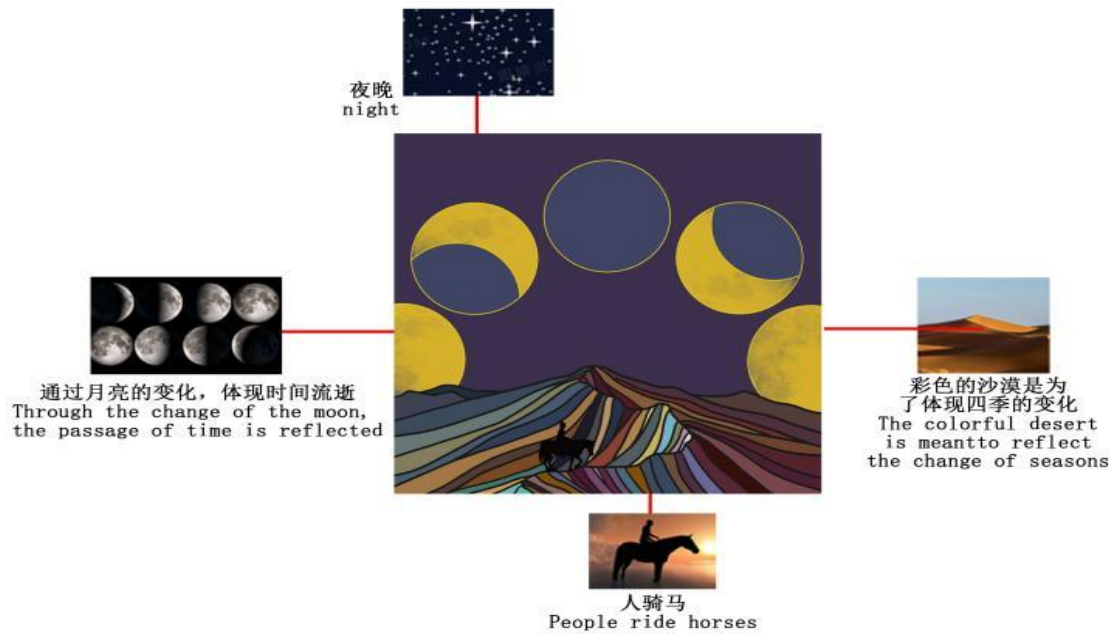


Figure 73 Schematic Diagram of the Color Composition design of Tang Poetry Visualization

Source: Designed by Luo Chen (2023)



Table 41 Decomposition Demo Table

Source: Designed by Luo Chen (2023)

Form	Four frames with text picture comic books (color)
Title, author	《凉州词》王之涣
Chinese original	黄河远上白云间，一片孤城万仞山。 羌笛何须怨杨柳，春风不度玉门关。
Chinese translation	纵目望去，黄河渐行渐远，好像奔流在缭绕的白云中间，就在黄河上游的万仞高山之中，一座孤城玉门关耸峙在那里，显得孤峭冷寂。
English title and author	“Out of the Great Wall” Wang Zhihuan
English translation	Yellow River comes from the distant clouds. Lonesome City stands out at a tall mountain. No need to play “Willow Tune” on Qiang pipe. Spring wind does not go past Jade Door Pass.
Keywords	Yellow River White clouds Isolated city Mountain like a knife Flute player (Qiang flute) Yu Men Pass
Keywords with pictures	     
Lattice analysis	Usually, Tang poems are composed of four paragraphs, so it is most appropriate to use four-frame picture comic books.
Font composition	Choose Chinese calligraphy fonts and follow the vertical layout of ancient Chinese texts with English translation.

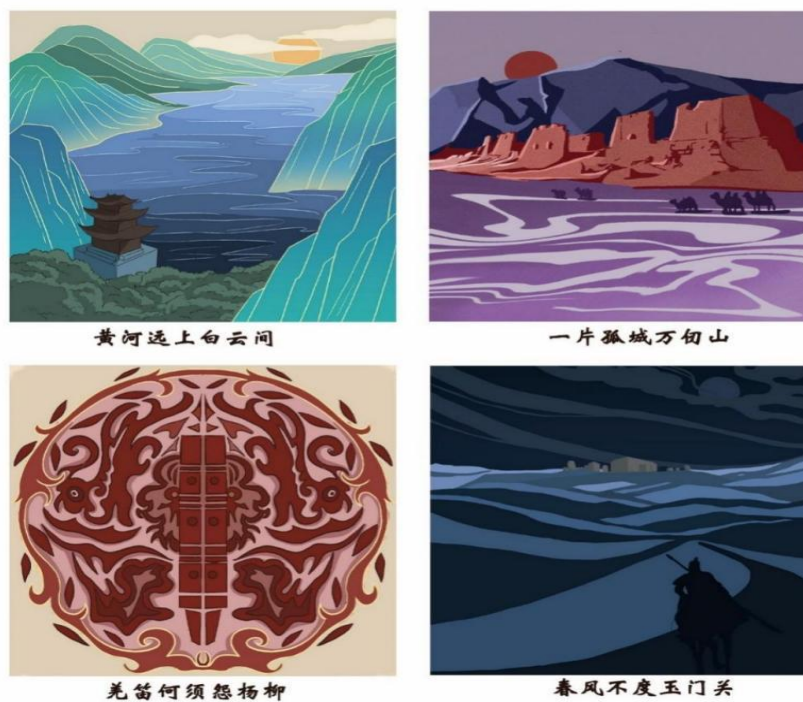


Figure 74 Schematic Diagram of the Color Composition Design of Tang Poetry Visualization

Source: Designed by Luo Chen (2023)



Table 42 Decomposition Demo Table

Source: Designed by Luo Chen (2023)

Form	Long-scroll picture comic books (color)				
Title, author	《田园乐七首其四》王维				
Chinese original	采菱渡头风急，策杖林西日斜。杏树坛边渔父，桃花源里人家。				
Chinese translation	我划着船去采菱叶，体验渡头疾风正在吹，我拄着拐杖到树林西面看夕阳西斜。我就是那杏树边的渔父，也就是住在桃花源里的那户人家。				
English title and author	“The fourth of seven idyllic songs” Wang Wei				
English translation	I rowed a boat to collect lotus leaves and experienced the strong wind blowing on the ferry. I leaned on my cane to the west of the woods to watch the sunset. I am a fisherman beside an apricot tree and a family living in the Peach Blossom Garden.				
Keywords	Lotus leaf	Fisherman	Apricot	Man on crutches (poet)	Peach tree
Keywords with pictures					
Color analysis	It is mentioned in the poem that the story in the poem takes place at sunset, so the whole poem uses the red color of the sunset as the main color.				
Long- scroll analysis	The four paragraphs of verse are drawn into a four-frame picture, but the four frames are connected in series in the form of a long scroll, which is more integrated, unified, and coherent.				

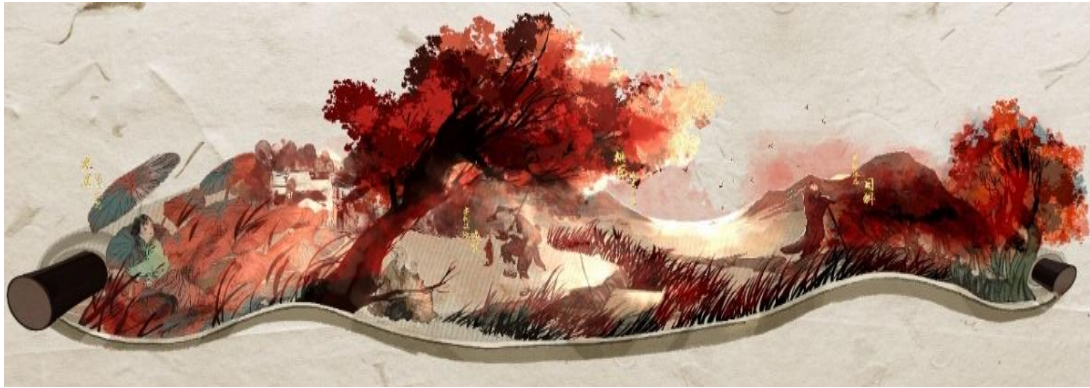


Figure 75 Schematic Diagram of the Long-scroll Comic Design for the Visualization of Tang Poetry

Source: Designed by Luo Chen (2023)

4.5.4 Exhibition and Research

4.5.4.1 Exhibition Description

After the workshop course, the researchers held a workshop exhibition called “A Poetic Scroll.” The module exhibition and related research were also a part of the design guide. The exhibition was held from June 30 to July 4, 2022, in the exhibition hall on the first floor of the Chang An Campus of Xi’an Academy of Fine Arts.

During the period, students from outside the class were invited to visit the site, and relevant survey data statistics were made. The 121 people who visited the exhibition performed data analysis before and after visiting the exhibition, as well as collected and compared two sets of data to understand the audience. The researchers tried to ascertain whether the level of understanding of frontier poetry culture in the flourishing Tang Dynasty has improved after visiting the model exhibition. To understand the effectiveness of this method of communication, an expert evaluation was carried out. Through the comparison of differences, the feasibility of the comics design of frontier poetry and its significance for the dissemination of Tang poems are demonstrated.

(Note: During the preparation of the questionnaire, the researchers developed methods from literature review and field observation. After the questionnaire was prepared, experts evaluated its content effect on the design of research tools and then adjusted it according to the experts’ suggestions.)



Figure 76 “A Poetic Scroll” Exhibition Site

Source: Photographed by Researchers (2022)

4.5.4.2 Data Research

Table 43 Survey Information Sheet

Source: Designed by Luo Chen (2023)

Research purpose	To measure whether the target audience can improve their understanding and love for frontier poetry by visiting the exhibition.
Research tools	Using offline survey questionnaires.
Research time	June 30, 2022 – July 4, 2022
Research location	First Floor, Teaching Building, Chang An Campus, Xi’an Academy of Fine Arts, Shaanxi Province.
Audience size	A total of 121 people, 117 valid questionnaires
Male to female ratio	59 males and 58 females
Target population	18–22 years old
Profession	University undergraduates, postgraduates
Research methods	Data were collected through offline questionnaires. The questionnaire data were analyzed using percentage analysis.

Table 44 Survey Data Analysis Table 1

Source: Designed by Luo Chen (2023)

Before seeing the exhibition			
Question	Average value	Variance	Standard value
Do you like frontier poems?	3.12	0.77	117
Do you think the exhibition can enhance your understanding of frontier poetry in the Tang Dynasty?	2.41	0.81	117
Is the research on the comic design of frontier poems in the flourishing Tang Dynasty approved?	3.16	0.62	117
In the future, will you further study the frontier poems of the flourishing Tang Dynasty?	2.63	0.57	117
Did it increase your patriotism?	3.33	0.53	117
Has it improved your humanistic quality?	3.61	0.45	117
Has it improved your aesthetic quality?	3.12	0.33	117
Did it increase your understanding of the Tang Dynasty?	3.54	0.37	117

Table 45 Survey Data Analysis Table 2

Source: Designed by Luo Chen (2023)

After seeing the exhibition			
Question	Average value	Variance	Standard value
Do you like frontier poems?	4.41	0.34	117
Do you think the exhibition can enhance your understanding of frontier poetry in the Tang Dynasty?	4.12	0.47	117
Is the research on the comics design of frontier poems in the flourishing Tang Dynasty	4.24	0.35	117
In the future, will you further study the frontier poems of the flourishing Tang Dynasty?	3.93	0.43	117
Did it increase your patriotism?	4.42	0.37	117
Has it improved your humanistic quality?	4.52	0.47	117
Has it improved your aesthetic quality?	4.32	0.35	117
Did it increase your understanding of the Tang Dynasty?	4.51	0.43	117

4.6.4.3 Conclusion

Through the analysis of the data collection results of the survey questionnaire, the exhibition can effectively improve the interest of the target audience in Tang poetry and the frontier fortress poetry of the Tang Dynasty, increase their fondness, and increase the understanding ability of the target audience in the frontier fortress poetry of the Tang Dynasty. Most of the target audience expressed that they will continue to study Tang poetry.

4.5.5 Workshop Summary

In this practical research, the participating students have transformed the rhythm and rhythm in poetry into visual elements based on points, lines, and planes and combined concrete visual symbols on the basis of abstract points, lines, and planes. It

conveys the specific information about time, place, event, and so on in the poem very well. Integrating the changes in temperature, lightness, and purity of color into it, the imagination that color as a visual element can provide is very direct. The reason why color is mainly used in the language expression of poetry is that it can provide the most direct reaction to visual experience. Students also produced excellent comics design through the workshop, combined with calligraphy font layout design and long-scroll painting composition design, demonstrating the visual transformation process of Tang poetry after plane composition and color composition.

Through this workshop, the researchers have studied the design methodology for the design of comics of frontier poetry. The design methodology was divided into three phases:

The first stage was the poetry interpretation stage. First, the researchers interpreted the poems that need to be designed from ancient Chinese to modern texts and then interpreted the poems. Finally, the researchers extracted keywords from the interpretation of articles and poems.



Figure 77 Workshop Poetry Interpretation Research Method Deduction Diagram

Source: Designed by Luo Chen (2023)

The second stage was the stage of visual design, in which the researcher converted keywords corresponding to visual picture materials into graphic design through planes, colors, etc., and integrated elements. After that, the elements were integrated according to the content structure of the poem, and finally, the layout design, that is, the text was added to the picture, and the composition was coherent and long.



Figure 78 Workshop Poetry Interpretation Research Method Deduction Diagram,

Source: Designed by Luo Chen (2023)

The third stage was the exhibition stage. Through the exhibition, the promotion of the frontier poem comics in the flourishing Tang Dynasty was completed, and the actual effect of the design research was finally verified by cooperating with the collection and analysis of questionnaire data.



Figure 79 Workshop Poetry Interpretation Research Method Deduction Diagram

Source: Designed by Luo Chen (2023)

Table 46 A Step-by-step Diagram

Source: Designed by Luo Chen (2023)

Step 1: Poetry interpretation				
Original poem	Ancient paraphrase	Poetry interpretation	Keyword extraction	Interpretation of keywords
Step 2: Comic design				
Picture collection	Background drawing	Character drawing	Element integration	Layout composition
Step 3: Exhibition and research				
Organize exhibition	Data research	Analyze data	Get conclusion	

This design methodology was divided into three phases:

The first stage was poetry interpretation. The frontier fortress poetry of the flourishing Tang Dynasty was first an ancient text, which was first translated into modern vernacular, which was followed by a comprehensive interpretation of the poet's life, age, and the background of the poem according to the references, so as to understand the mood of the poet when he created the poem and comprehensively interpret the poem. After that, keywords were extracted and interpreted.

The second stage was comic design. The researchers first sorted out suitable image materials for the keywords and then used Photoshop and digital pad to draw them into Photoshop format by means of drawing lines and colors, and finally integrated these background elements with the main elements into a coherent story according to the content of the poem. Finally, the comics were designed with text and decorative patterns and in the form of a long-scroll painting, output into a layer attribute Photoshop format electronic file map.

The third stage was the exhibition stage. By holding an exhibition, the researchers completed the promotion of frontier poetry comics in the Tang Dynasty. During the exhibition, the researchers collected and analyzed relevant data from the questionnaire in the form of a questionnaire survey and finally verified the actual effect of the design and research and drew a conclusion.

4.6 Designing Experiments

4.6.1 The First Scheme Design

In the stage of expert interview and target audience data research, the four styles all had a certain proportion of the audience, and the gap was not obvious, so the researchers designed several styles and used the form of expert argumentation as the main, the target audience research as the secondary, to carry out the design style demonstration work again. These included realistic style, comic style, white painting, and Han and Tang Dynasty stone sculpture combination of classical style.

For the three styles, evaluation criteria for works were designed to provide experts with a scoring basis (A Artistry, B Fun, C Inheritance, D Innovation).

Table 47 First Scheme Design Diagram

Source: Designed by Luo Chen (2023)



Realistic style: The proportions of the characters are drawn according to the proportion of real people. The modeling design follows the historical objects, highlighting the three-dimensional sense. The picture pays attention to the performance of light and shadow and to the restoration of the material texture of the object itself, highlighting the overall sense of atmosphere, and the tone is mainly cold. The perspective relationship adopts the focus perspective method. Next, the researchers will elaborate on the quasi-four design evaluation criteria:

A. Artistry: Realistic painting originated from European and American sketches, oil paintings, and other art forms. B. Fun: Many games and comics are in a realistic style, which is one of the forms that young people like.

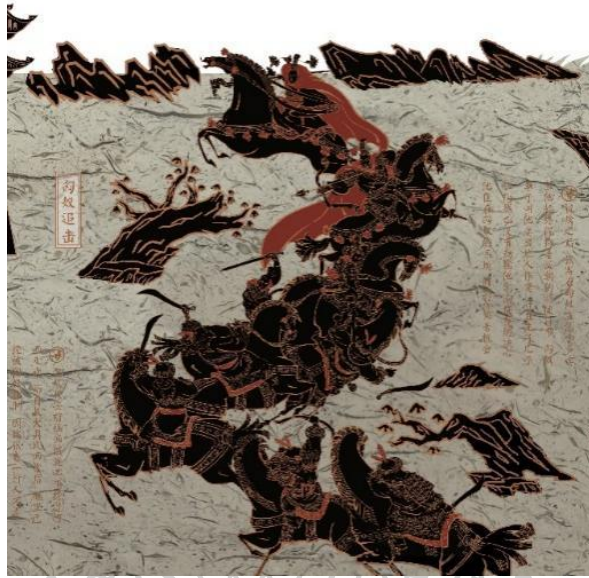
C. Inheritance: The realistic picture will restore the original appearance of history to the greatest extent, reflecting the purpose of inheriting the poetry culture of the frontier fortress in the flourishing Tang Dynasty.

D. Innovation: Using a realistic style to express frontier poetry, giving the audience a sense of real experience.



Cartoon style: The proportions of the characters are drawn according to the proportions of the Q-version cartoon with four heads and bodies. The perspective relationship mostly adopts a wide-screen fish-eye deformation design to highlight the impact of the picture. Next, the researchers will elaborate on the quasi-four design evaluation criteria:

- A. Artistry: cartoon art expresses strong tension and appeal.
 - B. Fun: The cartoon style is characterized by exaggeration and witty humor. It is the most interesting and is highly popular among young people.
 - C. Inheritance: In Europe and the United States, including Disney, there are many cases of inheriting traditional culture through cartoon style.
 - D. Innovation: The cartoon style expresses the frontier poems of the flourishing Tang Dynasty, which is a combination of Chinese and Western cultures.
-



Classical style: It belongs to a flat visual language. The outline draws on the line drawing of Chinese painting, and the color draws on stone rubbings of the Han and Tang Dynasties. The whole picture highlights a kind of simplicity and decoration. The picture is presented in the form of points, lines, and planes. The shape follows the style of Chinese figure painting. The perspective method uses scatter perspective. Next, the researchers will elaborate on the four design evaluation criteria:

A. Artistry: The classical style based on Chinese classical techniques has the highest degree of fit with the traditional cultural attributes of poetry.

B. Fun: “New Chinese style” is a style favored by young Chinese people in recent years.

C. Inheritance: Whether it is line drawing or stone portrait in China, it is a typical representative of traditional Chinese art forms, and these art forms are still inherited in today’s Chinese comics.

D. Innovation: The combination of line drawing and portrait stone technique is innovative.

4.6.2 Expert Argumentation

4.6.2.1 Expert Scoring

Table 48 Classical Style Scoring Chart

Source: Designed by Luo Chen (2023)

Style Scoring Table			
			
Realistic style	Cartoon style		Classical style
Realistic style	Not available -1	General 0	Available 1
A. Artistry	0	1	6
B. Fun	2	1	4
C. Inheritance	6	1	0
D. Innovation	2	4	1
Final score	1		
Comics style	Not available -1	General 0	Available 1
A. Artistry	2	2	3
B. Fun	0	1	6
C. Inheritance	7	0	0
D. Innovation	2	3	2
Final score	-3		
Classical style	Not available -1	General 0	Available 1
A. Artistry	0	2	5
B. Fun	4	1	2
C. Inheritance	0	0	7
D. Innovation	2	3	2
Final score	10		

4.6.2.2 Summary of Expert Recommendations

Table 49 Expert Advice Table




Source: Designed by Luo Chen (2023)

Lao Wu Sheng	The classical style is the most consistent form with the theme of Tang poetry.
Zhang Chun Yong	I chose a realistic style. On the one hand, the realistic style can more truly reflect the original appearance of the history of the Tang Dynasty at that time. For example, the degree of restoration of the armor will be higher. On the other hand, the realistic sense of atmosphere will be better reflected, which will make the audience feel immersive.
Wang Li Zhou	I chose the classical style because Tang poetry itself has been passed down as an ancient culture, and not only the characters are passed down, but also ancient aesthetic art forms, so I think the classical style is the most suitable for the expression of frontier poems in the flourishing Tang Dynasty. Frontier poetry should reflect its serious side.
Zhao Ge	I chose the classical style because this style with portrait bricks from the Han and Tang Dynasties is highly compatible with the theme of frontier poetry, and this style has a sense of simplicity and vicissitudes. I think, as a creator, we should guide the public's aesthetics in the direction of striving.
Leng Lin	I chose the realistic style because the realistic style has richer forms of expression and can present a richer picture layering.
Yang Bo	Although the most interesting is the <u>cartoon</u> style, the most heritage and artistry is the classical style, so I chose the classical style.
Zhao Peng	I chose the classical style, with line drawing and portrait brick rubbings, which is the source of the Chinese picture book comic style, which itself is a kind of inheritance relationship in terms of expression. Makes sense. At the same time, I suggest that you can try the black-and-white painting style, which is also a popular drawing method for comic books now.

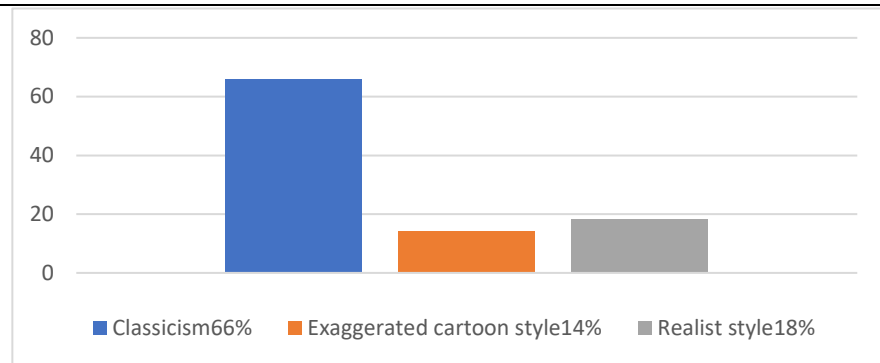
4.6.2.3 Public Research

Table 50 Audience survey form

Source: Designed by Luo Chen (2023)

Research purpose	Vote on the three styles to identify which style is more acceptable to the target audience.		
Research tools	Use online WeChat official account research software.		
Research time	June 2022		
Audience size	A total of 100 people, 97 valid questionnaires		
Male to female ratio	52 males and 45 females		
Target population	18–22 years old		
Profession	University undergraduates, postgraduates		
Research methods	Data were collected through online and offline questionnaires. The questionnaire data were analyzed using percentage analysis.		
Which of the following forms is most suitable for frontier poetry?	Classical style	66%	Cartoon style
			14%
			Realistic style
			18%
			

Survey data
results



4.6.2.4 Conclusion

According to the evaluation by experts on the four points of artistry, fun, inheritance, and innovation, the classical style score is the highest (10 points), the realistic style score is the second highest (1 point), and the cartoon style score is the lowest (-3 points). In the voting stage of the target audience, the classical style is still the first: 66%, the realistic style is the second: 18%, and the cartoon style is the third: 14%. The researchers used the two top-ranked styles in this vote, namely, classical style and realistic style, as well as the black-and-white style proposed by Mr. Zhao Peng, to create another creation. The same line in the same poem suitable for creation was selected, and the same composition angle and picture elements were selected, and then a second comparison was made.

4.6.3 The Second Scheme Design

In the first scheme design, the classical style ranked first, the realistic style ranked second, and the cartoon style ranked third was eliminated. In the expert comment stage, the black-and-white painting style proposed by Mr. Zhao Peng was added, and the second expert demonstration was carried out.

The second scheme design was more targeted. The three sets of designs simultaneously expressed Wang Chang Ling's "Journey to the Army." The first line of the poem is "Qinghai Chang Yun Dark Snow Mountain." The same angle and composition were used to identify different styles.

For the three styles, evaluation criteria for works were designed to provide experts with a scoring basis (A. Artistry, B. Fun, C. Inheritance, D. Innovation).

Table 51 The Second Scheme Design Chart

Source: Designed by Luo Chen (2023)



Realistic style: The focus perspective method is used in the picture, and the three-dimensional realistic style is adopted, focusing on the presentation of light and shadow and the creation of atmosphere. The main light source is aimed at the protagonist to highlight the role of its visual center. The whole picture highlights a real visual experience.



Classical style: The layering method is used in the picture, and the flat classical style is adopted. The technique is to use line drawing, add black, white, and gray in the tone of stone rubbings from the Han and Tang Dynasties, and combine vermilion and gold as the main colors to present a kind of Chinese painting charm.




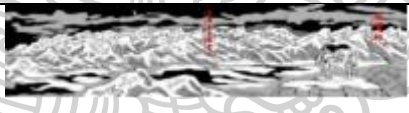

Black-and-white painting style: The black-and-white painting technique is used in the picture to highlight the changes in the density of lines, with black, white, and gray as the main tone, presenting a visual effect of black-and-white comics.

4.6.4 The Second Expert Argumentation

4.6.4.1 Expert Scoring

Table 52 Style Scoring Table

Source: Designed by Luo Chen (2023)

Style Scoring Table			
			
Realistic style	Black-and-white painting style	Classical style	
Realistic style	Not available -1	General 0	Available 1
A. Artistry	3	1	3
B. Fun	2	2	3
C. Inheritance	6	1	0
D. Innovation	2	2	3
Final score	-4		
Black-and-white painting style	Not available -1	General 0	Available 1
A. Artistry	2	3	2
B. Fun	3	1	3
C. Inheritance	6	0	1
D. Innovation	2	2	3

Final score	-4		
Classical style	Not available -1	General 0	Available 1
A. Artistry	0	2	5
B. Fun	3	1	3
C. Inheritance	0	0	7
D. Innovation	1	3	3
Final score	14		

4.6.2.2 Expert Advice

Table 53 Expert Advice For Painting Styles

Source: Designed by Luo Chen (2023)

Cao Lu Sheng	I think the ancient style has the most classical charm, and the color matching is also the most comfortable. It is neither as dull as pure black and white nor as messy as color. It is very restrained and simple and is suitable for expressing frontier poetry.
Zhang Chun Yong	I chose a realistic style, which is consistent with my previous point of view. Realism can better reflect the sense of reality, and it will give you the feeling of experiencing a movie. It is more suitable for expressing frontier poetry.
Wang Li Zhou	I chose the classical style. The first is the classical style. This time, I decided to combine the style of online drawing with stone rubbings. I think it is a more accurate positioning.
Zhao Ge	I chose the classical style. Because this temperament is most in line with the frontier poems of the flourishing Tang Dynasty, coupled with the treatment of some textures reflected in the picture, it also reflects the simple and classical atmosphere.
Leng Lin	
Yang Bo	I chose the classical style, which is conducive to the dynamic production later.
Zhao Peng	I chose the black-and-white painting style. Although this form is the simplest among the three, it is conducive to mass production in the future and is the most suitable for popularization.

4.6.4.3 Conclusion

With the advice of most experts, the researchers finally opted for the line drawing portrait stone rubbing style among the three styles and further sought expert confirmation on color matching. All seven experts approved the color scheme.

4.6.5 The Third Scheme Design

Table 54 The Third Design Scheme Table












Source: Designed by Luo Chen (2023)

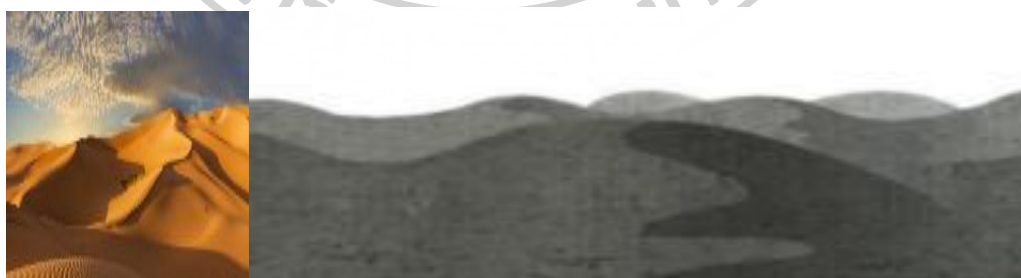
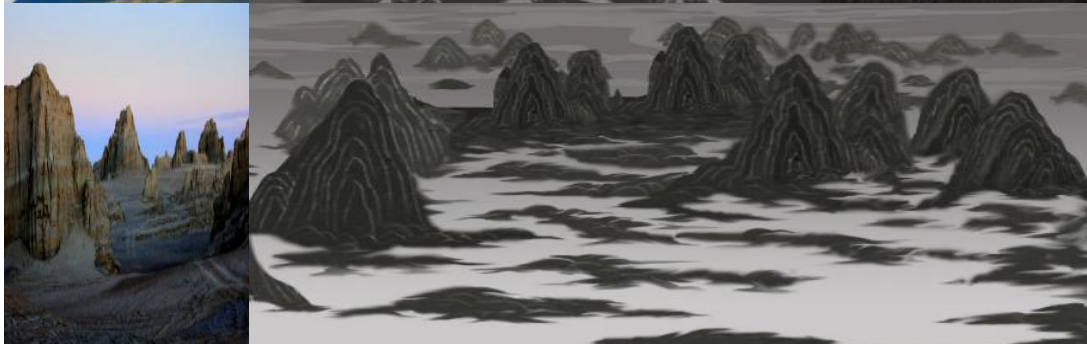
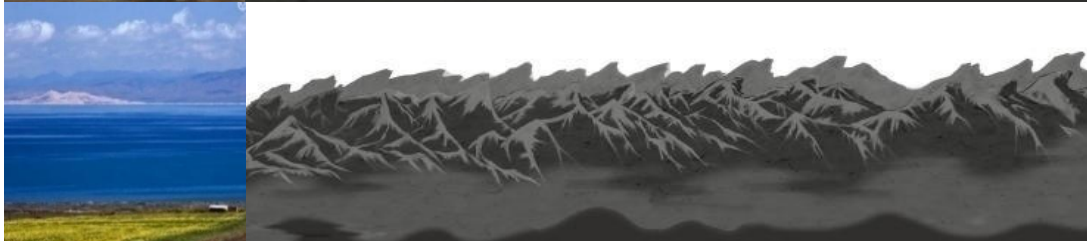
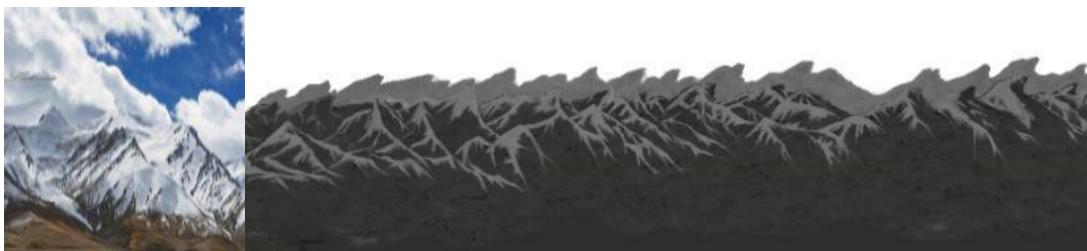
Poetry interpretation	
Name	Army Life
About the author	Wang Chang Ling (approximately 698–757 AD), a minister in the Tang Dynasty of China, was an expert at creating frontier poems. His frontier poems are vigorous and full of positive spirit.
Original	青海长云暗雪山，孤城遥望玉门关。黄沙百战穿金甲，不破楼兰终不还。
Translation	The clouds at the frontier of Qinghai Lake make the snow-covered mountains dim. Looking out from this lonely city, there stands the desolate Yu Men Pass in the distance. Unless we defeat the enemies of Lou Lan Kingdom, we will not leave the desert, even though our golden armor has been depleted in the war.
Poetry interpretation	The first two lines of this poem, “青海长云暗雪山，孤城遥望玉门关。” summarize the appearance of China’s northwest frontier. At that time, Qinghai was the place where the Tang army and Tu Bo fought many times, and outside Yu Men Pass was the sphere of influence of the Turks, so these two cities were important Frontier defense cities in the Tang Dynasty. “黄沙百战穿金甲” is a very powerful poem. “Hundred Battles” is relatively abstract, describing many battles with the enemy. The word “yellow sand” refers to yellow sand on the surface, but it actually highlights the hardships and frequency of battles on the northwest frontier battlefield. However, although the golden armor was worn out, the

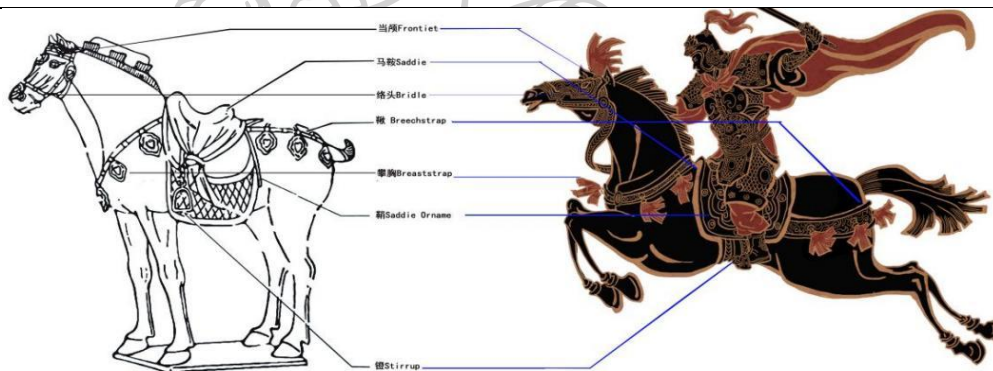
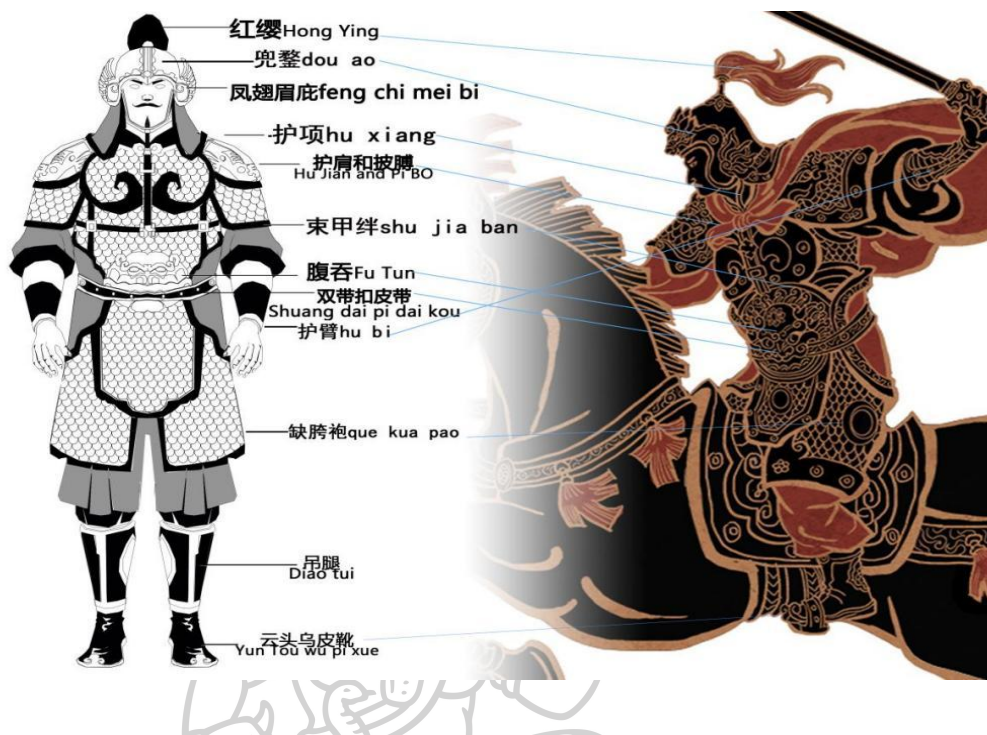
soldiers' ambition to serve the country did not wear off and rather became more determined in the tempering of the desert wind and sand. “不破楼兰终不还” is the heroic oath of the experienced soldiers. The “picture sense” created by the poet in the verses has a sense of substitution, and readers feel as if they are in a magnificent and desolate frontier landscape painting.

Interpretation of keywords 青海: Refers to Qinghai Lake in present-day Qinghai Province, China. 长云: Continuous cloud. 孤城: That is, the ancient frontier castle. 玉门关: The name of the gate established on the frontier in the Han Dynasty of China, located in the west of Dun Huang, Gansu Province, was an important passage leading to the Western Regions in ancient times. 楼兰: The name of the Western Regions in ancient China, located in the southeast of Shan Shan County, Xinjiang Uygur Autonomous Region. Here, it generally refers to the minority regimes in the northwestern region of the Tan Dynasty that often invaded the frontier. 黄金甲: Indicates light armor and soldier armor. 雪山: It refers to the Qilian Snow Mountain in Qinghai Province today. 黄沙: Desert.

Comic design

Keywords picture material	Noun	Qinghai Lake		Long cloud	
	mentioned in poetry	Snow mountain		Yu Men Pass, Castle	
		Yellow sand (desert)		Lou Lan Kingdom	
		Golden Armor			
Based on poetry readings, researchers select images	War horse			Mo knife (used by soldiers)	
	Populus euphratica (desert plant)			Horizontal knife (used by generals)	

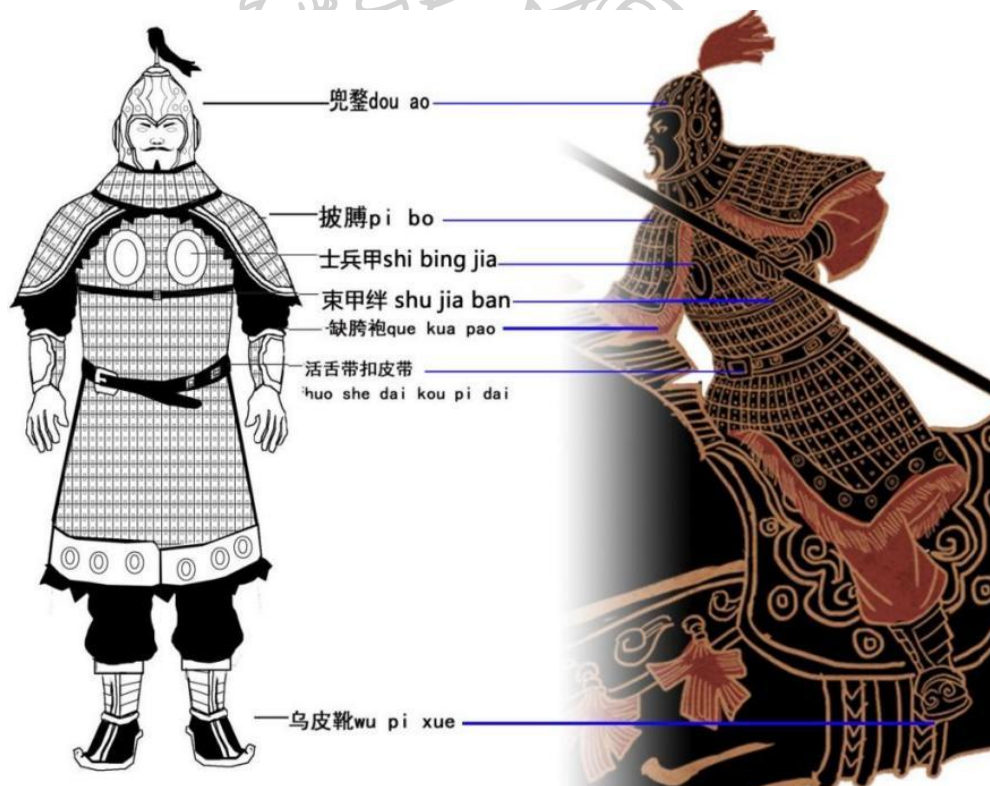




Drawing Process



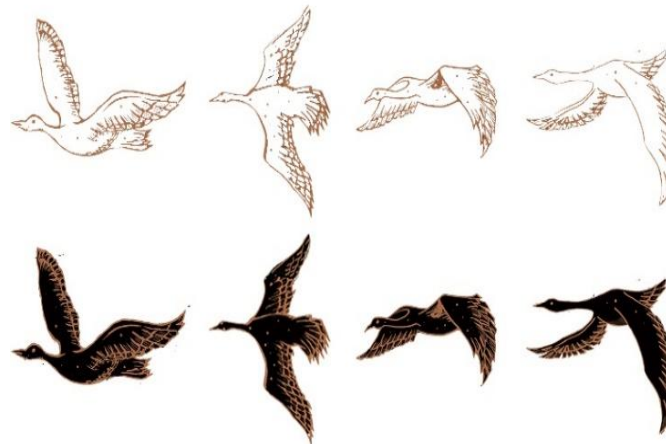
Line drawing (gold) Coloring (red) Coloring (black)



Element Correspondence



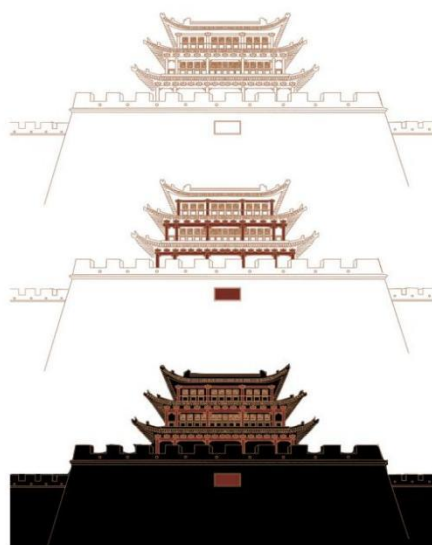
Drawing Process



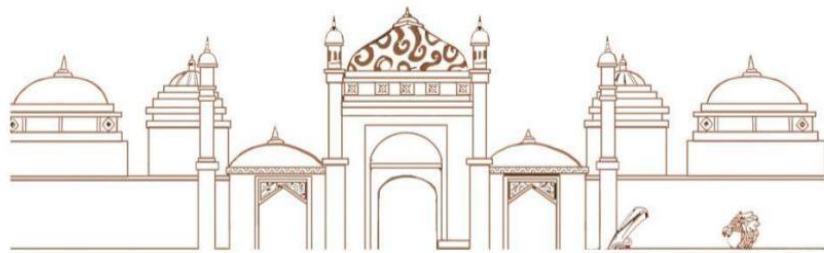
Line drawing (gold) Coloring (red) Coloring



Line drawing (gold) Coloring (black)
Drawing Process



Line drawing (gold) Coloring (black)
Drawing Process

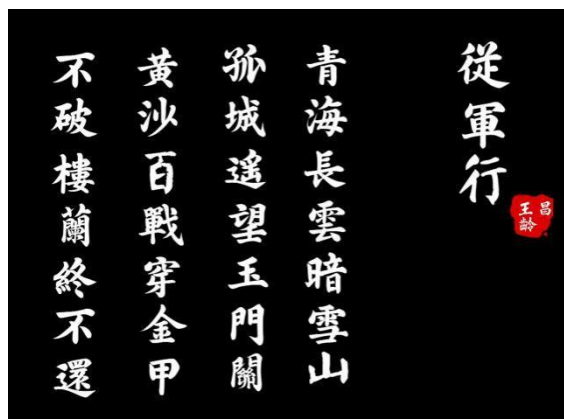


Line drawing (gold) Coloring (red) Coloring (black)









4.6.6 Expert Scores and Comments

The researchers regard modeling characteristics, forms of expression, story content, and ideological connotation as the core evaluation criteria for this research practice, and experts were invited to score and comment on the full score of 10.

Table 55 Expert Assessment

Source: Designed by Luo Chen (2023)

Evaluation standard	Cao Lu Sheng	Wang Li Zhou	Zhang Chun Yong	Zhao Ge	Leng Lin	Yang Bo	Zhao Peng
A. Shape features	7	8	6	7	8	6	7
B. Manifestations	8	9	8	7	7	7	8
C. Plot content	8	9	7	8	8	8	8
D. Thought connotation	9	10	9	9	9	7	8
Final score	32	36	30	31	32	28	31
Cao Lu Sheng	The shape features are distinct, but the soldiers are similar, which can be further optimized in the future. The long-scroll style of expression is very distinctive.						

Wang	I am highly satisfied with the two parts of shape and form, and it also
Li	reflects the profound ideological connotation of defending the country.
Zhou	Achieved the unity of form and content.
Zhang	The shape is basically in place, but the fly in the ointment is that the details
Chun	of the armor can be further refined to make him more in line with historical
Yong	facts. The content and plot can be further refined to make it appear rich.
	Generally speaking, it is an excellent work.
Zhao	For works with high aesthetic value, patriotism, and passionate emotions
Ge	can be felt in the works. In terms of form, from composition to painting
	methods, they follow the characteristics of line drawing, stone relief, and
	long-scroll painting, satisfying the requirements.
Leng	Overall very good, would be even better if the font selection could be
Lin	handwritten.
Yang	This modeling feature is very suitable for the production of dynamic
Bo	comics, but I hope that the modeling can be simplified so that the animation
	actions can be made richer.
Zhao	The atmosphere is very good, reflecting the advantages of the integration
Peng	of traditional culture and modern picture book illustrations.

4.6.7 Summary

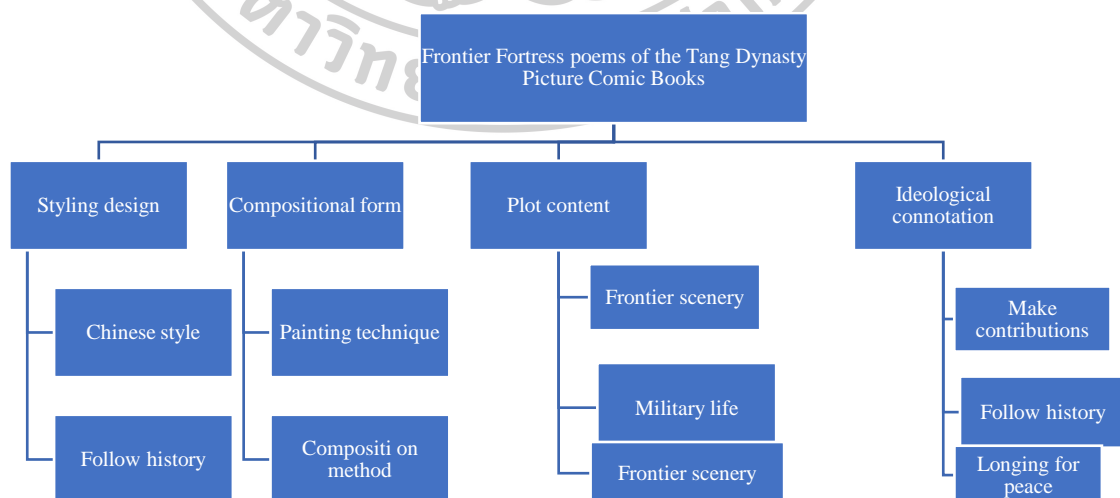


Figure 80 Creation of a Schematic Diagram of the Four-element Framework

Source: Designed by Luo Chen (2023)

The researchers interpreted this song “Army Life” from the four elements of modeling characteristics, painting form, content plot, and ideological connotation and established a model for future research of the same type.

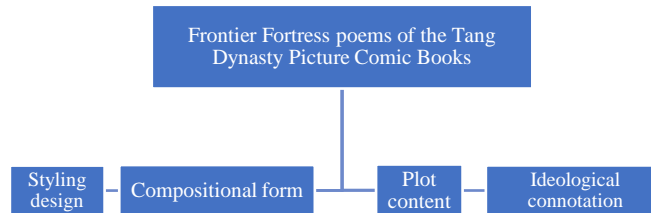


Figure 81 Schematic Diagram of the Core Framework of the Comic Design Research on Frontier Poetry

Source: Designed by Luo Chen (2023)

In terms of modeling design, the researchers focused on the modeling characteristics of traditional Chinese realistic style and strictly followed the requirements of the modeling elements of historical materials so as to restore the original appearance of history as much as possible.

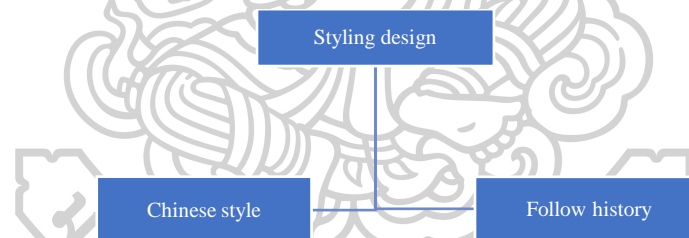


Figure 82 Schematic Diagram of the Modeling Design Framework

Source: Designed by Luo Chen (2023)

In terms of formal design, at the technical level, the researchers combined the line drawing method of Chinese painting with the color-matching method of stone rubbings in the Han and Tang Dynasties. In terms of composition, the researchers combined the four pictures into a long-scroll form of Chinese painting and adopted the form of Chinese long-scroll painting with both pictures and texts, following the concept of “integration of poetry and painting” in form.

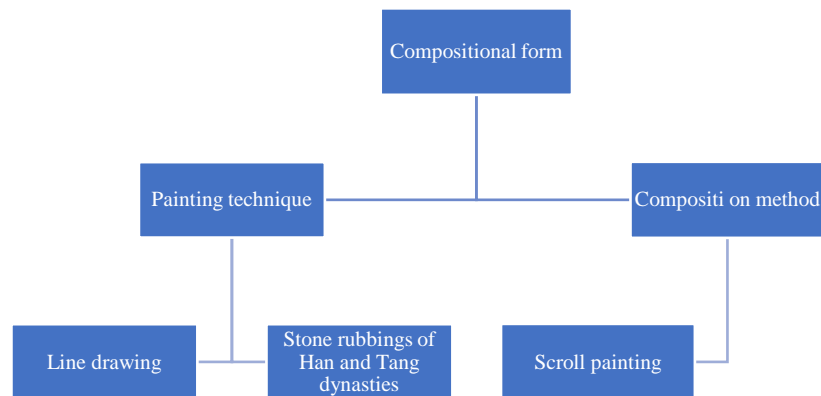


Figure 83 Schematic Diagram of the Design Framework for the Sense of Form

Source: Designed by Luo Chen (2023)

In terms of content and plot, the researchers selected “Army Life,” which can simultaneously reflect the scenery of the frontier, military life, and frontier war. The first sentence describes the scenery of the frontier, and the second sentence reflects a very important element in military life, which is a kind of homesickness to miss one’s hometown and look at Yu Men Pass, which is closer to the capital of Chang An, from the city under the protagonist’s feet. The third and fourth sentences are about the description of the war, so the design maximizes the three content elements of frontier poems through a poem.

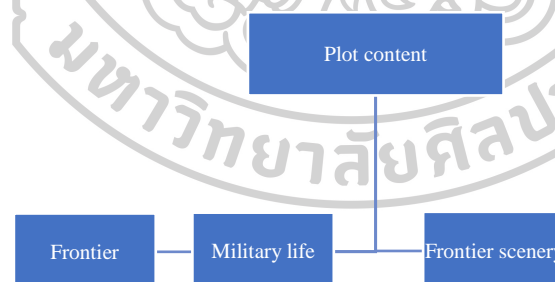


Figure 84 Schematic Diagram of the Content Plot Framework

Source: Designed by Luo Chen (2023)

In terms of ideological connotation, the researchers present the psychological journey of the main character in the picture. He has no hesitation in the face of war and displays a fearless spirit in Confucian philosophy and the mind of governing the country and bringing peace to the world. This is a concrete manifestation of the behavior of

defending the country under the grand ambition of making contributions and patriotism. However, the behavior of looking at the direction of the hometown also reflects the author's inner feelings of yearning for peace. Therefore, this poem simultaneously embodies the heroism of bravely facing the war under the conditions of meritorious deeds and patriotism and the ideological connotation of yearning for peace in the distant frontier.

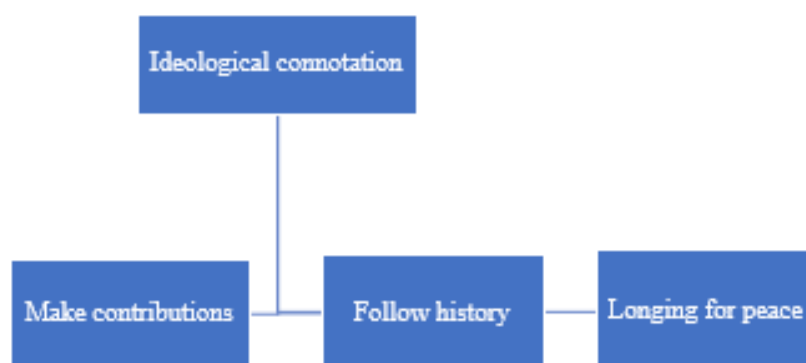


Figure 85 Schematic Diagram of the Framework of Ideological Connotation

Source: Designed by Luo Chen (2023)

4.7 Design Extension

According to the design method that has been summarized, the researchers designed three other pictures as extended works, which once again confirmed the feasibility and correctness of the research method through practice.



Figure 86 "Youth Walk 1"

Source: Designed by Luo Chen (2023)



Figure 87 “Youth Walk 2”

Source: Designed by Luo Chen (2023)



Figure 88 “Silk Road”

Source: Designed by Luo Chen (2023)

4.8 Comparative Analysis with Other Design Works

The design of the visual transformation of Tang poetry is also an exploration of Chinese-style comic design. This design style in China has been part of popular culture, and there are many designers who have endeavored to combine Chinese traditional style with modern comic design form. However, the design style in the context of popular culture often leads to overly similar results. Next, the researchers summarized the more popular Chinese comic styles in the market and then compared and analyzed them with the design styles of this study to demonstrate the uniqueness of this design style.

4.8.1 Comparative Analysis of Comic Style with Gong Bi Drawing



Figure 89 A Cheng's Design "Temple"

Source: <https://www.zcool.com.cn/work/ZNTI1NzA5MDQ=.html>

Scattered perspective, line drawing, and colorful fills are the most notable features of this style.

Take the "Temple" drawn by comicsist A Cheng as an example to analyze as a typical new Chinese-style comic. This work acts as a specific representative. This painting style also uses scattered perspective, reflecting the unique visual characteristics of Chinese painting. This style mainly imitates the artistic expression of Chinese gong painting, first through line drawing to outline the line drawing and then using the flat color filling method to color. This kind of color setting is usually a flattened style and does not overemphasize the sense of volume and light and shadow changes. The overall visual style of this picture is that the lines are dense and complex, and the colors are rich and bright.

However, for the comic design of the theme frontier poems in the flourishing Tang Dynasty, this kind of comic style does not conform. This is because, first, this theme is extremely serious and simple, and it is not suitable to be presented in bright colors. Second, for such a theme that reflects the sense of historical heaviness as the visual direction, the design needs to present a quaint texture, so the researchers

concluded through analysis and research that the simple and rough portrait stone style is more suitable for the artistic expression style of this design practice.

4.8.2 Comparison with Ink Comic Style



Figure 90 Ban Meng Ban Xing's design "Wu Xia"

Source: <https://www.tukuppt.com/muban/nbgrbx.html>

Ink-style comics are also a more representative style of new Chinese-style comics. Zheng Wen and Zao Dao are the best representative characters of this style. This picture, called "Wuxia," drawn by Ban Meng Ban Xing, is a typical ink-style comic. This style is characterized by the fact that the picture is mainly black and white, through the brush tool to smudge the visual effect similar to ink, with a sense of hazy and freehand artistic conception. However, this type of style has a striking characteristic, that is, ink expression often pursues generalization and casualness and cannot reflect the detailed elements that the author wants to express in the picture, such as ornamentation and texture. Therefore, in this practice creation, the researchers hope to restore some detailed elements of the Tang Dynasty border battlefield, such as armor, knives, architecture, and other details that can adequately reflect the original historical appearance at that time so the expression of ink painting cannot achieve the researchers' expected goals. Therefore, this style is not used.

4.8.3 Contrast with Children's Comic Style



Figure 91 Miao Xiang's Design "Hua Mu Lan"

Source: <https://www.zcool.com.cn/work/ZMjM1MjE2Mjg=.html>

Comics intended for children are a more important type in the field of comics. This style is characterized by the shape design biased to the comic style. Most often, the proportion of the character's body is exaggerated, and the character is depicted as a three-headed body or a two-headed body in order to imitate the proportion of children's bodies, with the elements as rounded as possible to meet children's aesthetic habits. Taking this excellent work "Mulan" as an example, although the whole picture uses the Chinese painting line drawing technique and uses scattered perspective, the overly rounded element design style and the head-to-body ratio of the two-headed body make it more inclined to children's aesthetic orientation. This style is extensively used in the market and belongs to one of the mainstream types. However, this style is biased toward a "cute style" and highlights its non-aggression, so it does not conform to the aesthetic habits of young people and does not meet the theme needs of frontier poems. In sum, it does not meet the style requirements of this design.

4.8.4 Conclusions of Comparative Analysis

Through comparison, the researchers found that the style of Gongbi's painting was too delicate and ornate to reflect the simplicity and desolation of poetry. The ink

painting style needs to be more freehand and hazy and cannot reflect the realism and material texture of the poem. The children's drawing style is too "cute style" and naïve to win the love of young people. Therefore, this comic style borrows from the portrait brick style because its simple, authentic, and severe style is the most suitable style for the theme of frontier poems.

4.9 Exhibition and Research

4.9.1 About the Exhibition

4.9.1.1 Exhibition Introduction

The researchers held an exhibition titled "Poetic Picture Scrolls – Visual Composition Art Exhibition of Tang Poetry," and the fourth section, "Luo Chen's comic exhibition of the frontier poems in the flourishing Tang Dynasty" was a module exhibition of this research topic. The exhibition process and related research were part of the design guidelines, and the exhibition was held from February 14 to March 31, 2023, in the Temporary Exhibition Hall on the third floor of the Datang West Market Museum in Xi'an, China.

Ordinary citizens and tourists were allowed to visit the site during the exhibition period. The researchers transformed relevant survey data statistics into questionnaires, taking 500 target audiences who visited the exhibition as the research objects. The researchers asked them the relevant questions before and after visiting the exhibition. After conducting relevant research, the researcher made data analysis and comparison to understand whether the audience's understanding and love for frontier poetry improved after visiting the exhibition. To understand the effectiveness of this method of communication, the researchers conducted expert assessments. The different comparisons ultimately demonstrated the feasibility of the comics design of frontier poems in the flourishing Tang Dynasty as well as its significance for the dissemination of Tang poems.

During the preparation of the questionnaire, the researchers developed methods from literature review and field observation. After the questionnaire was prepared, experts evaluated its content effect on the design of research tools, after which the researchers adjusted the content in accordance with the experts' suggestions.

Table 56 Exhibition-related Information Sheet

Source: Designed by Luo Chen (2023)

Exhibition name	Poetic Scrolls – Tang Poetry Visual Composition Art Exhibition
Exhibition time	February 14, 2023 – March 31, 2023
The name of the research section	“Golden Armor, Iron Armored War Horse” Luo Chen's comic exhibition of the frontier poems in the flourishing Tang Dynasty
Exhibition location	Temporary exhibition hall on the third floor of Xi'an Datang West Market Museum
Exhibition area	200 square meters

4.9.1.2 Exhibition Hall Introduction

Tang Dynasty West Market Museum is recognized as a “National First-Class Museum” in China. The museum is located in the Tang Dynasty West Ruins. It mainly reflects the culture of the Tang Dynasty and the culture of the Silk Road. It covers an area of 20 mu, with a construction area of 35,000 square meters, an exhibition area of 8,500 square meters, and a site protection area of 2,500 square meters.

The museum has been rated as a national 4A-level tourist attraction, a national and Shaanxi Provincial “Cultural Industry Demonstration Base,” the first batch of “National Intangible Cultural Heritage Productive Protection Demonstration Base,” “Chinese Cultural Heritage Protection and Inheritance Demonstration Base unit,” “China’s Excellent Cultural Heritage Base,” “National Popular Science Education Base,” “Asia’s Top Ten Private Museums and Outstanding Contribution Awards,” and the third batch of “National First-Class Museums,” among other honorary titles.

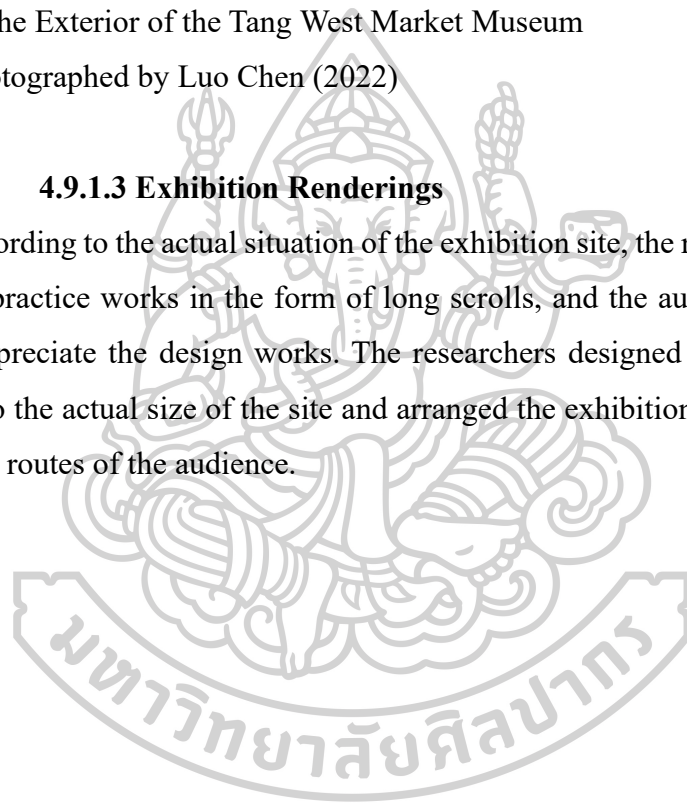


Figure 92 The Exterior of the Tang West Market Museum

Source: Photographed by Luo Chen (2022)

4.9.1.3 Exhibition Renderings

According to the actual situation of the exhibition site, the researchers displayed the design practice works in the form of long scrolls, and the audience moved in the space to appreciate the design works. The researchers designed the exhibited works according to the actual size of the site and arranged the exhibition locations according to the travel routes of the audience.



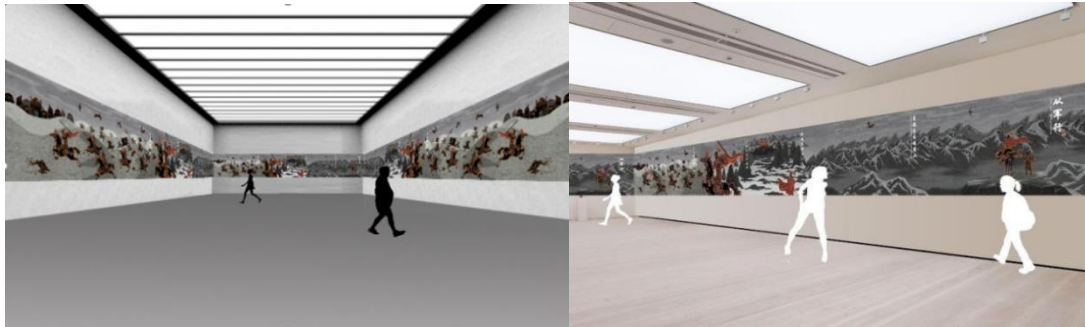


Figure 93 Initial Renderings

Source: Designed by Luo Chen (2023)

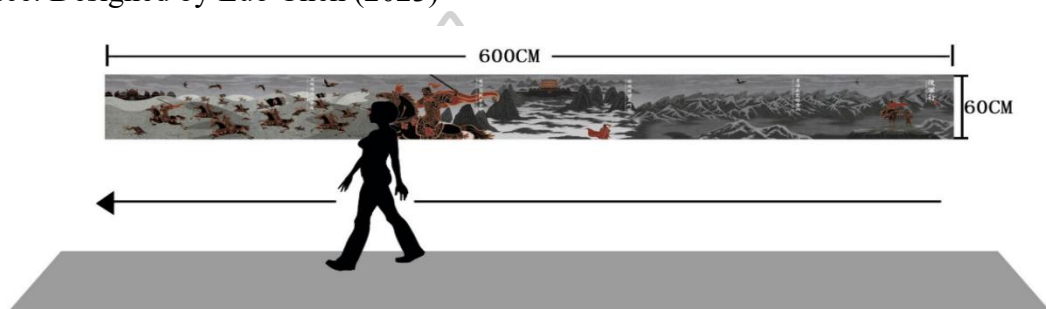


Figure 94 The Rendering of Audience Marching

Source: Designed by Luo Chen (2023)

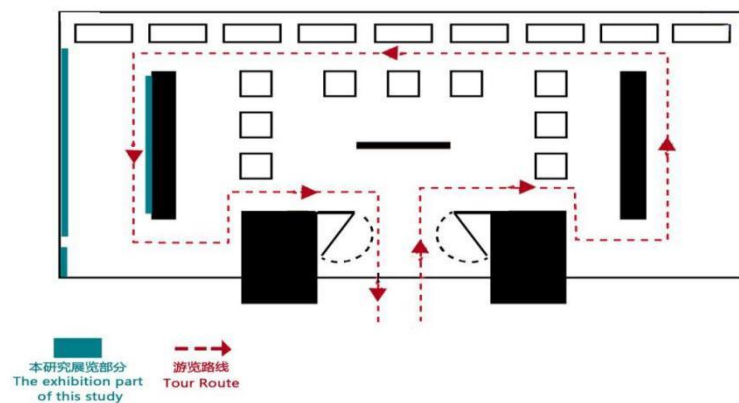


Figure 95 The Floor Plan of Audience Movement

Source: Designed by Luo Chen (2023)

4.9.1.4 Exhibition Text Introduction

As stated earlier, frontier poems are poems with the theme of frontier scenery, frontier wars, and the lives of soldiers and civilians. The flourishing Tang Dynasty was the golden age of frontier poetic painting. The Tang frontier poems with a history of thousands of years are crucial carriers of patriotism education, literature, and aesthetics

education. Interpreting the cultural connotation of these poems with illustrations not only makes the poems easy to understand but also inspires cultural self-confidence and enhances the patriotism of defending the country.

The researchers transformed the frontier poetry culture of the flourishing Tang Dynasty into a visual form of contemporary Chinese comics, transformed the invisible Chinese Tang poetry culture into new visual forms and values through tangible visual art forms, as well as promoted the popularization of Tang poetry culture. The researchers injected new connotations into the humanities, aesthetics, and design of contemporary comics. The space in the museum adopted digitally drawn comics and displays, with the hope of providing the audience with a “move position, change picture” reading experience.



Figure 96 Rendering of the Exhibition Description

Source: Designed by Luo Chen (2023)

4.9.1.5 Exhibition Site

The exhibition period coincides with the Chinese Lunar New Year; the target audience is on vacation, and there is a large flow of people at the exhibition site. The researchers at the exhibition site set up a text introduction related to the exhibition, a

research practice case, three other works designed according to the research method, and a dynamic video screen extended according to the research method. The exhibition has been valued by relevant government departments. The director of the Shanxi Provincial Tourism Bureau visited the site, and Xi'an TV station paid a special visit to the researchers.



Figure 97 Display of Design Works, Photographed by the Researchers (2023)

Source: Photographed by Staff (2023)

4.9.2 Data Research

4.9.2.1 Survey Data Results



Figure 98 Visitors Fill out the Questionnaire

Source: Photographed by Luo Chen (2023)

The survey results and data on the promotion and learning of frontier poetry are presented in the figure below.

Table 57 Survey Information Sheet

Source: Designed by Luo Chen (2023)

Research purpose	To assess whether the target audience can improve their understanding and love for frontier poetry by visiting the exhibition.
Research tools	Using offline survey questionnaires
Research duration	February 14, 2023 – March 31, 2023
Research location	Temporary exhibition hall on the third floor of Tang West Market Museum, Xi'an, Shaanxi Province
Audience size	A total of 500 people, 483 valid questionnaires
Male to female ratio	276 males and 207 females
Target population	18–22 years old
Profession	Undergraduates, postgraduates, social people
Research methods	Data were collected through offline questionnaires. The questionnaire data were analyzed using percentage analysis.

Table 58 Data Analysis 1

Source: Designed by Luo Chen (2023)

Before seeing the exhibition			
Question	Average value	Variance	Standard value
Do you like frontier poems?	2.47	0.57	486
Do you think the exhibition can enhance your understanding of frontier poetry in the Tang Dynasty?	3.11	0.65	486
Is the research on the comic design of frontier poems of the flourishing Tang Dynasty approved?	2.35	0.64	486
In the future, will you further study frontier poems of the flourishing Tang	2.91	0.48	486

Dynasty?			
Did it increase your patriotism?	2.34	0.54	486
Has it improved your humanistic quality?	3.01	0.54	486
Has it improved your aesthetic quality?	3.21	0.43	486
Did it increase your understanding of the Tang Dynasty?	2.43	0.45	486

Table 59 Data Analysis 1

Source: Designed by Luo Chen (2023)

After seeing the exhibition			
Question	Average value	Variance	Standard value
Do you like frontier poems?	3.81	0.36	486
Do you think the exhibition can enhance your understanding of frontier poetry in the Tang Dynasty?	4.34	0.45	486
Is the research on the comic design of frontier poems of the flourishing Tang Dynasty approved?	4.11	0.47	486
In the future, will you further study frontier poems of the flourishing Tang Dynasty?	3.96	0.61	486
Did it increase your patriotism?	4.53	0.52	486
Has it improved your humanistic quality?	3.89	0.36	486
Has it improved your aesthetic quality?	4.02	0.48	486
Did it increase your understanding of the Tang Dynasty?	4.33	0.39	486

Table 60 Data Analysis 1

Source: Designed by Luo Chen (2023)

Other related issues			
Question	Average value	Variance	Standard value
What is your overall impression of the exhibition?	4.67	0.27	486
Do you think the exhibition is rich?	4.54	0.36	486
Are you satisfied with the display effect of the exhibition?	4.56	0.32	486
Are you satisfied with the text and picture description of the exhibition?	5.23	0.43	486
Are you satisfied with the exhibits?	5.67	0.45	486
Do you agree with this form of expression that combines traditional art with picture comic books?	4.98	0.25	486
Did you gain anything after visiting the exhibition?	5.43	0.32	486

Table 61 Data Analysis 1

Source: Designed by Luo Chen (2023)

Some open messages
The overall feeling is good.
High artistic value.
Let Tang poetry have a sense of picture.
The form of poetry matching the picture is very interesting.
It is very helpful for learning Tang poetry.
After seeing the exhibition, I want to go to the frontier fortress to travel in person.
Let me feel the glory of the Tang Dynasty.
We must love the motherland and respect the soldiers.
This is an improvement in aesthetic awareness.
It would be great if there was more publicity.

4.9.2.2 Conclusion

During the exhibition period, through the analysis of the results of the questionnaire data collection, holding the exhibition “Poetry and Caricature Design Exhibition of the Frontier Fortress of the Tang Dynasty” effectively increased the interest of the target audience in Tang poetry, especially the poetry of the frontier fortress. It further increased the audience’s love for Tang poetry and their ability to understand Tang poetry. Most of the target audience affirmed that they would continue to study Tang poetry. At the same time, the exhibition could effectively enhance the patriotism, humanistic quality, and aesthetic quality of the target audience and could increase their understanding of the history of the Tang Dynasty. The target audience also appreciated the combination of line drawing, stone statues of the Han and Tang Dynasties, scroll picture books, and comic strips. In conclusion, the exhibition achieved the expected research goals.

4.9.3 Expert Seminar

4.9.3.1 List of Participating Experts

Zhang Chun Yong, Wang Li Zhou, Zhao Ge, Leng Lin, Yang Bo, Zhao Peng, Cao Lu Sheng.

4.9.3.2 Experts Visiting the Exhibition

Six of the seven experts visited the exhibition site at different time periods, and the researchers gave relevant explanations. Expert Cao Lu Sheng was unable to go to the scene in Shanghai, so the researchers recorded a video and sent it to Cao Lu Sheng for viewing. Then, on March 11, 2023, an online seminar was held using Tencent conference software.



Figure 99 Researchers Giving Explanation to Experts

Source: Photographed by Staff (2023)

4.9.3.3 Expert Seminar

(1) Expert Advice

Table 62 Data Analysis 1

Source: Designed by Luo Chen (2023)

Cao Hu Sheng	The exhibit worked well, and I think it achieved its intended purpose. I hope that in future research, you can carry out this research idea, make out the most representative frontier poems of the flourishing Tang Dynasty, publish them in books, and promote them on a larger scale.
Zhang Chun Yong	Judging from the effect of the exhibition, the goal set by the researchers has been achieved. Through the effective promotion of frontier poems, it is actually demonstrated that through the form of picture comic books, other traditional cultures can also be promoted by drawing inferences from one instance.
Wang Li Zhou	When we mentioned the promotion of Tang poetry before, we could not help wondering about how to get students to recite Tang poetry. In fact, more attention should be paid to whether they have gained more knowledge through Tang poetry. Translating text and Tang poetry in the form of comics is extremely valuable for promoting the spirit of Tang poetry.

Zhao Ge	<p>The fact that the exhibition was successfully held proves that presenting Tang poetry in comics and picture books can be more conducive to the dissemination and promotion of Tang poetry and can better express the history and culture of Tang poetry. It is hoped that in the future, offline exhibitions will continue to be carried out on the Internet so that more people can know about and understand Tang poetry.</p>
Leng Lin	<p>The form of picture comic books this time is highly aesthetic. The previous workshop research has brought great help to this design research. In the future, we can continue to combine traditional culture with design teaching to create a more humanistic design and impart aesthetic education through entertainment.</p>
Yang Bo	<p>This exhibition proves that traditional culture must be innovated in order to maintain the vitality of traditional culture and better spread and inherit traditional culture. Taking this exhibition as a model, I hope that researchers will continue to pay attention to the design innovation of traditional culture.</p>
Zhao Peng	<p>In the age of reading pictures, comics are a bridge to communicate with young people. Experiments have verified that frontier poetry can be well-integrated with picture comic books. I think researchers can widely promote this method on campus to allow more target audiences. Use the form studied by researchers to study Tang poetry.</p>

(2) Expert Scoring

Table 63 Data Analysis 2

Source: Designed by Luo Chen (2023)

Exhibition-related questions			
Question	Average value	Variance	Standard value
Do you think the researcher met the research goals?	4.71	0.23	7
Are you satisfied with the format of the exhibition?	5.23	0.31	7
Are you satisfied with the exhibition works?	5.43	0.17	7
Do you agree with this form of expression that combines traditional art with picture comic books?	5.23	0.29	7
Are you satisfied with the research results?	4.93	0.25	7
Did you gain anything after visiting the exhibition?	5.12	0.31	7

(3) Exhibition Summary

Experts generally recognized the form of the exhibition and the research direction of the researchers and believed that the research had achieved the original research purpose. Some experts suggest that researchers can extend this research method to schools so that more target audiences can understand Tang poetry. Some experts suggested that according to this research method, more comic strips of Tang poems could be designed into books and published for wider dissemination and promotion.

4.10 Chapter Summary

The researchers first screened representative poems through data analysis and reviewed relevant literature helpful for this study.

The researchers then collected the data through field visits. They divided the expedition into two parts: a museum expedition and a historical site expedition. During the museum inspection, the researchers inspected the Tang West City Museum, Shaanxi Provincial History Museum, Xi'an Museum, Dun Huang Mo Gao Grottoes Cave 156, and Xi'an Tang Dynasty Armor Exhibition Hall. The investigation of historical sites was broadly divided into geomorphological investigation and architectural style investigation. During the geomorphological investigation, the researchers recorded the relevant data on the landforms and climate of Gansu and Qinghai. The researchers collected detailed data, including Qinghai Lake, Ming Sha Mountain Desert, Qilian Snow Mountain, Qilian Grassland, Ya Dan, Danxia, and other landforms. In the architectural style investigation, the researchers primarily investigated Yu Men Pass and Jia Yu Pass, and researchers observed the two accordingly, restoring the original historical appearance of the ancient city to the greatest extent.

In the expert interview segment, the researchers interviewed seven experts from literature, philosophy, history, armor, design, comics, and animation separately. The interview content was divided into two parts, open-ended content, and multiple-choice content, to accumulate theoretical foundations and screen and judge the relevant content of subsequent research.

After that, the researchers carried out a questionnaire survey divided into two parts: the acceptance of Tang poetry and the promotion of frontier poetry. Subsequent to that, the researchers analyzed and summarized the research data of the target users to confirm that most of the target audience liked and appreciated Tang poetry. However, the current communication form is tedious. Hence, the communication efficiency was somewhat low, and most of the target audience recognized how to understand frontier poetry through comics. Therefore, the researchers made it clear that it is feasible to promote frontier poems in comic book form.

In the following study, the researchers conducted workshops. During the workshop, the researchers led students to transform poetry from text to visual symbols

through modern text transformation, keyword extraction, and visual symbol transformation of ancient poetry. After that, the visual symbols were designed as comic works with modern composition aesthetic laws in the form of flat composition and color composition, and through the form of four-panel comics and long-volume comics, they were designed into comic works with coherent pictures. At the end of the workshop, the researchers held an exhibition of their final works and conducted an on-site investigation. The results suggested that (1) This design method is feasible and (2) Through the exhibition, the communication efficiency can be improved.

After that, the researchers carried out design practice according to the above design methods, taking “Army Life” as an example, based on integrating the elements and materials obtained from the field investigation, combining the Han Dynasty and Tang Dynasty portrait stone style with line drawing techniques, using long-scroll paintings as the composition method, from the four levels of styling design, compositional form, plot content, and ideological connotation, and finally completed the comic work “Army Life” and extended the exhibition of “Youth Walk 1,” “Youth Walk 2,” “Silk Road,” and other works.

Finally, the researchers held the “Poetic Picture Scroll – Visual Composition Art Exhibition of Tang Poems” at the Tang West Market Museum, where related design works were exhibited, during which the researchers conducted on-site feedback research and expert seminars. The final results indicate that (1) Poetry visualization can enhance the target audience’s understanding of and love for frontier poetry; (2) Holding exhibitions can improve the efficiency of communication; (3) Incorporating traditional art into comic design can markedly enhance the localization style of comics.

4.11 The Model of Visual Interpretation of Frontier Poems In The Flourishing Tang Dynasty

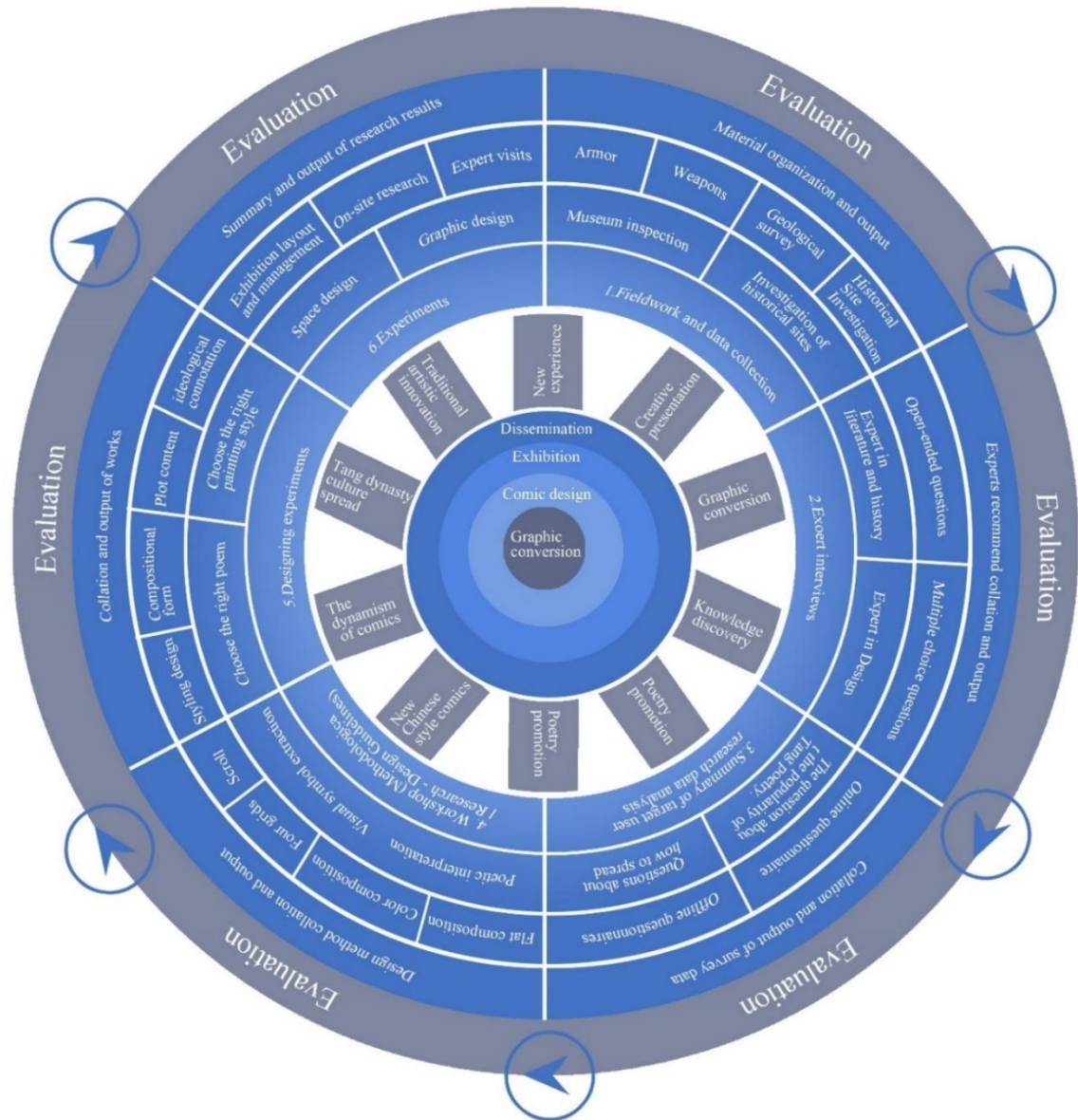


Figure 100 The Model of Visual Interpretation of Frontier Poems In The Flourishing Tang Dynasty

Source: Designed by Luo Chen (2022)

CHAPTER 5

CONCLUSION DISCUSSION AND RECOMMENDATIONS

5.1 Conclusion (Following the Purpose of the Study)

Based on the theory of homology of ancient Chinese poetry and painting, modern semiotics, multimodal poetry and painting linguistics, scattered perspective, and image reading and memory, among other key concepts, the researchers carried out the relevant analysis of combining theory with practice.

The design method developed by the researchers to visually transform the caricature of frontier poems has enhanced the understanding and interest of the target audience in frontier poems and enhanced the patriotic feeling and humanistic quality of the target audience. In addition, it incorporates the traditional techniques of rubbing bricks, traditional Chinese line drawing, and long-scroll painting, which makes the comic picture more Chinese local style. Therefore, the researchers concluded that the caricaturization of frontier fortress poetry in the Tang Dynasty had a positive effect on the target audience's learning of this kind of poetry.

The researchers finally found that the visual transformation of caricaturization of frontier fortress poetry can be summarized into four dimensions: modeling design, form design, plot content, and ideological connotation. Among them, the modeling design needs to follow historical facts and reflect the Chinese style, and the formal rules are divided into two links: painting techniques and composition rules. In this study, the painting techniques follow the line drawing and the brick rubbings style of Han and Tang Dynasty paintings, while the composition rules integrate the four-panel comics into a long-volume painting with scatter perspective and present it in the form of pictures and texts. The plot is mainly to transform the main contents of the frontier fortress poetry, such as the frontier fortress war, military life, frontier fortress scenery, and so on, into a visual narrative, while the ideological connotation mainly reflects the core ideas of the frontier fortress poetry: making achievements, patriotism, yearning for peace.

5.2 Comparison with Previous Research

5.2.1 Comparison Between This Study and Relevant Theories

The theoretical basis of this study on the caricaturization of frontier poetry is based on the modern transformation of the theoretical knowledge of “the same origin of poetry and painting” and “the integration of poetry and painting.” At the same time, the theory of this study also has certain similarities with multimodal poetry and painting linguistics.

The similarities between this study and the above-mentioned theories are enumerated as follows:

(1) Both discuss the aesthetic commonality between poetry and painting. For example, the theory of “integration of poetry and painting” mentions the consistency in aesthetic standards between poetry and painting in describing objects, creating artistic conception, and enlisting intentions. The researchers also studied how to reflect the aesthetic value of poetry through pictures.

(2) Both discuss the mutual transformation between poetry and painting. “The integration of poetry and painting,” in essence, refers to the mutual transformation between graphics and text, such as the transformation of text into picture or the transformation of picture into text. The researchers also explored how to make the picture poetic and how to make the picture sense of how poetry can be presented in pictures.

(3) Both discuss the integration between poetry and painting. In traditional Chinese painting, there has always been a composition form that combines words and pictures, and there is also a tradition of painting poems and matching poems to pictures. This research based on the design method of modern picture comic books is also research centered on “the integration of pictures and texts.”

The differences between this study and the above-mentioned theories are enumerated as follows:

(1) In the past, the theories of “the same origin of poetry and painting” and “the integration of poetry and painting” focused on the mutual transformation of poetry and picture, while this research focuses on the theoretical research of the transformation from poetry to picture, so the whole research process is more about how to transform words into graphics.

(2) Because the core intention of this research is to help the target audience learn frontier poetry, it will increase the theoretical knowledge about the educational level and improve its function.

The similarities between this study and multimodal poetry and painting linguistics are as follows:

(1) Both recognize the concept of diversified information communication methods in the era of reading pictures and believe that the combination and coordination of text and images are more conducive to information communication.

(2) Multimodal poetry and painting linguistics and this research are the contemporary extension and development of the ancient concept of “the same origin of poetry and painting” and “the integration of poetry and painting.”

The differences between this study and multimodal poetry and painting linguistics are as follows:

(1) The main research object of multimodal poetry and painting linguistics is traditional poetry and painting works, so its focus is the combination of text and image, and the focus of the two is evenly distributed. This research is based on practical design and is a study and record of a design generation process, focusing more on the process of text to graphics transformation and how to finally form the visual form of “both pictures and texts.”

(2) Multimodal poetry and painting linguistics expound graphics as a kind of language, while this study focuses more on graphics as a category different from text and language and discusses the communication advantages and complementary relationship of graphics compared with text.

How would the proposed theory be similar or different in other designs?

According to the researchers, there are three points in the value of using comics to design the culture of frontier fortress poetry in the flourishing Tang Dynasty. First, the visual presentation is highly intuitive, which is conducive to students’ memory and understanding of frontier poetry. Second, visual presentation can reflect the specific form of Tang poetry for the history and culture of the Tang Dynasty in addition to the text so that the target audience can have a more comprehensive understanding of Tang poetry and the historical and cultural knowledge behind it. Third, the caricature of Tang poetry is more interesting and can enhance students’ interest in learning, which is an

education model combining teaching with fun. Therefore, the communication form of comics is conducive to the cultural communication of frontier poetry. Research has also proven that the dissemination and promotion of comics in the form of exhibitions will improve communication efficiency. The combination of traditional Chinese culture and art forms with picture comic books has effectively enhanced the localization style of Chinese comics.

The researchers firmly believe that as long as the research method of comics design transformation of frontier fortress poetry follows the four dimensions of shape design, form design, plot content, and ideological connotation, it can also be applied to the visual transformation of other types of poetry.

Besides frontier poetry, Tang poetry also includes pastoral poetry, romantic poetry, realistic poetry, epic poetry, an ode to things poetry, farewell poetry, and other types. Taking pastoral poetry as an example, although frontier poetry and pastoral poetry are not the same type of poetry, they can still be designed according to four dimensions.

For example, in the design of frontier poems, researchers mainly follow historical facts and Chinese style. Idylls can also be designed according to this rule. However, due to the different types of poems, the elements depicted in them are different, and therefore, the selection of graphics and the use of colors may vary. With regard to form design, painting techniques, and composition, rules can still be followed. However, due to different themes, the style of frontier poems is simple and thick, so the traditional techniques of brick painting and line drawing can be used for reference. Other traditional techniques can also be selected for pastoral poetry according to the characteristics of poetry. In terms of composition rules, frontier poetry, and pastoral poetry belong to the modern style of Tang poetry, and their writing techniques are similar. According to the poetic layout characteristics of “beginning, turning, and combining,” the poems can be transformed into four-graph comics and integrated by using the long-scroll composition conducive to narrative and using the composition form of “both pictures and texts.” With regard to plot content, frontier poems are mainly frontier style, military life, and frontier war, while pastoral poems are pastoral life, pastoral scenery, and life perception. In terms of ideological connotation, frontier poetry and pastoral poetry also have their own emphasis.

Although frontier poetry and pastoral poetry are two different content themes, they both have the basic paradigm of Tang poetry, so this method can be applied to the two different poetry themes. In a similar way, not only idyllic poetry but also other types of poetry and comics design can be designed according to the four dimensions of shape design, form design, plot content, and ideological connotation. However, because of the different types of poetry, in the specific design process, we need to analyze it according to different categories.

5.2.2 Comparison Between This Study and Previous Studies

(1) Comparison with “Translation and Application Research of Tang Poetry Images in Design”.sh

The similarities between the two include: 1) Both are studies focused on the visualization of Tang poetry; 2) Both are demonstrated through design practice to demonstrate research results; 3) Both integrate Tang poetry with modern design.

The differences between the two” include: 1) The current study has an educational purpose, which is to enhance the target audience’s understanding and interest in poetry through a visual transformation; 2) This study is based on the visual transformation of Tang poetry through comic media, while “The Translation and Application of Tang Poetry Images in Design” is based on visual transformation in product design, and 3) This study focuses more specifically on the frontier fortress poetry of the flourishing Tang Dynasty as the main research object.

(2) Comparison with “Image Generation of Tang Poetry”

The similarities between the two include: 1) Both are studies that visually transform Tang poetry; 2) Both have the purpose of applying research results to the field of education.

The differences between the two include: 1) The current study mainly discusses the research on graphic transformation based on design art, while “Image Generation of Tang Poetry” studies the computer-automated process of text to graphic generation based on a certain transformation template. 2) This study is based on the transformation of aesthetics as the evaluation criterion, while “Image Generation of Tang Poetry” is based on the accuracy of generation based on big data as the evaluation criterion.

(3) Comparison with “The Application of Shaanxi Folk Paper Cuttings Art in the Dissemination of Tang Poetry”

The similarities between the two include: 1) Both are studies that visually transform Tang poetry; 2) Both have the purpose of spreading traditional culture; 3) Both are evaluated based on visual beauty.

The differences between the two include: 1) This study explores how to use contemporary visual language to transform Tang poetry, while “The Application of Shaanxi Folk Paper Cuttings Art in the Dissemination of Tang Poetry” explores how to combine the two traditional arts, so as to make them glow with new vitality; 2) The focus of this study is more on the new knowledge generated in the process of visual transformation of text, while “The Application of Shaanxi Folk Paper Cuttings Art in the Dissemination of Tang Poetry” pays more attention to the possibilities of the possible results after the combination of the two.

(4) Comparison with “The Current Use of Tang Poetry: Exploring the New Path of Contemporary Advertising Copywriting Creativity”

The similarities between the two include: 1) Both are studies that transform ancient Tang poetry into modern creative thinking; 2) Both are research based on design.

The differences between the two include: 1) This study is a visual exploration of Tang poetry aimed at cultural dissemination and education, while “The Current Use of Tang Poetry: Exploring a New Path of Contemporary Advertising Copywriting Creativity” focuses on the application of Tang poetry in commercial advertising creativity; 2) This study focuses more on cultural communication and education, while “The Current Use of Tang Poetry: Exploring a New Path for Contemporary Advertising Copywriting Creativity” focuses more on the application of Tang poetry for commercial purposes.

(5) Comparison with “Visual Poetry – A Study on the Visual Design of Ancient Chinese Poetry”

The similarities between the two include: 1) Both are studies on the visual design of classical poetry; 2) Both are studies that use design practice as the final evaluation criterion; 3) Both are studies on visual beauty.

The differences between the two include: 1) The research focus of this study is on the frontier fortress poetry of the flourishing Tang Dynasty, which is more targeted, while “Visual Poetry – A Study on the Visual Design of Ancient Chinese Poetry” is a broader category of classical Chinese poetry; 2) This study is mainly based on the study of graphic art, while “Visual Poetry – A Study on the Visual Design of Ancient Chinese Poetry” is more extensive, covering forms such as text layout, material craftsmanship, and the use of light and shadow; 3) The purpose of education and communication is the evaluation criterion for this research meeting, while the final evaluation criterion for “Visual Poetry – A Study on the Visual Design of Ancient Chinese Poetry” is not based on the final landing effect.

5.3 Recommendations

This research has achieved phased results. Through a series of research and design practices, the researchers demonstrated the feasibility of the design method and effectively promoted the communication of frontier poetry through the design exhibition. In future research, relevant researchers can continue to deepen the design methodology, further systematize and organize it, and promote the methodology to more designers who are willing to promote frontier poetry so that they can implement the design and promotion according to the methodology.

Related researchers can also use this design method to design other types of poetry, except frontier poems in the flourishing Tang Dynasty, to demonstrate the applicability and extensibility of this design methodology. In addition, relevant researchers can also use this set of methods to design literature other than poetry and verify whether the design methodology can adapt to the possibility of visual transformation of more diversified literary types.

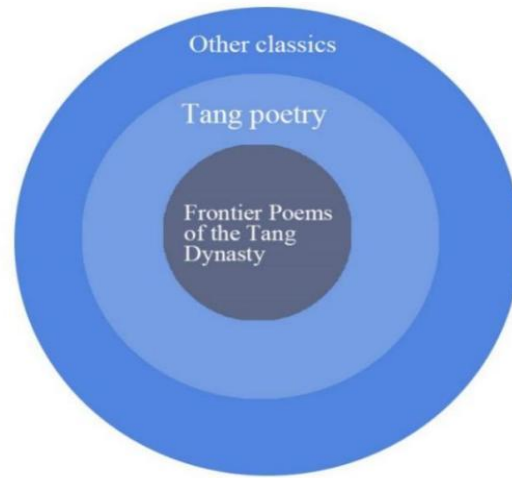


Figure 101 Schematic Diagram of the Future Extendable Literature Category

Source: Designed by Luo Chen (2023)

In addition, relevant researchers can continue to deepen the extension design on the basis of the existing research and practice results and use more diversified design methods to promote frontier poetry in the Tang Dynasty, such as the design and publication of paper books, the design and dissemination of network comics, and the further study of dynamic comics suitable for network and television broadcasting, which are all research areas that can be involved.

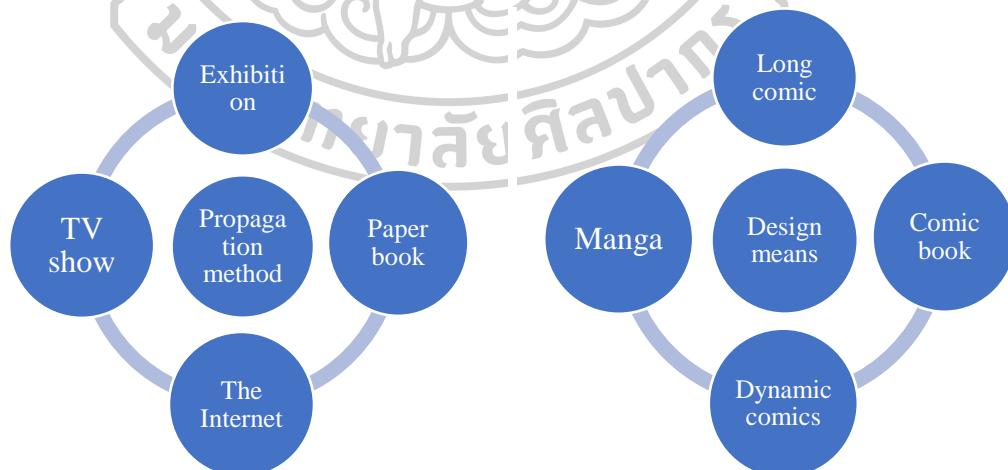


Figure 102 Future Design of the Study Promotes the Extensible Model

Source: Designed by Luo Chen (2023)

This study designs and promotes extensible models in the future

At the same time, relevant researchers can continue to expand their outreach to a larger target audience, primarily focusing on college students aged 18 to 22 years. However, the forms can be more diversified, for example:

By entering the classroom teaching method, the students studying in the classroom can be shown caricatured poems to help them learn and understand poetry.

Spread through the Internet to expand the spread of poetry and comics.

Use this method for offline events in other exhibition venues, including shopping malls.

Continue to promote through TV programs.

Moreover, in the future, relevant researchers can expand the target audience, such as expanding the target audience to the age range of 15 to 30 years old, including junior high school students and high school students in addition to college students and young people who are employed, in order to demonstrate whether this design methodology can cover more audiences and optimize and expand this design methodology again according to the needs.

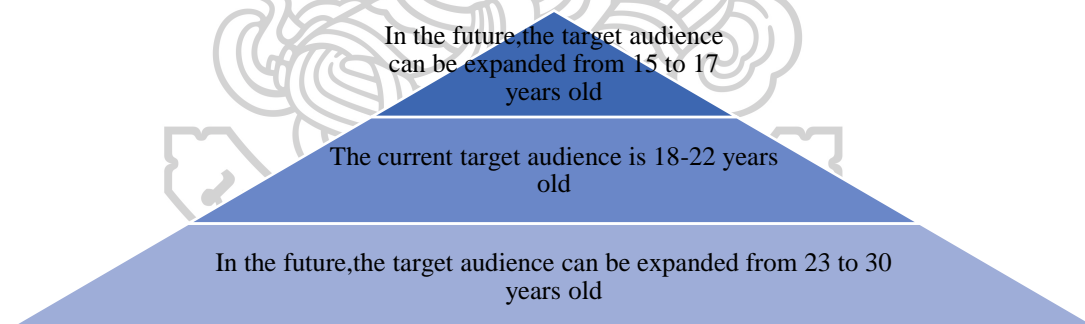


Figure 103 Schematic diagram of Expandable Target Audience

Source: Designed by Luo Chen (2023)

Through the practice of this workshop, the researchers concluded that integrating traditional culture into college courses can help improve the comprehensive quality of college students and enrich the teaching dimension of college professional courses, which is in congruence with the concept of “ideological and moral learning” being integrated into daily professional course teaching proposed by the Chinese government. On the basis of cultivating college students’ professional skills, enhance

their understanding of traditional culture, and increase patriotic feelings. Later, relevant researchers can expand this course into a representative model of traditional culture combined with professional education to expand the dimension of professional course teaching.

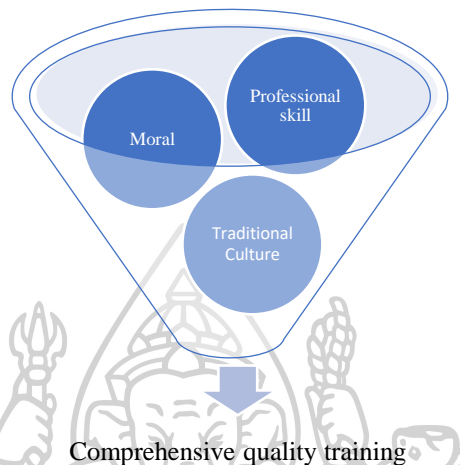


Figure 104 Schematic Diagram of the New Model of University Classroom Teaching
Source: Designed by Luo Chen (2023)

Finally, the researchers concluded that the promotion and popularization of Tang poetry cannot be completed in a short period of time, and more researchers must continue to study it to achieve concrete results. In future studies and work, the researchers will further mobilize more designers and researchers to participate in the work and promotion of this research, that is, mobilize more professionals to respond and participate in the action of “reviving national culture.”

5.4 Chapter Summary

The researchers first selected the most representative poem of frontier poems in the flourishing Tang Dynasty and completed the design transformation of poetry from abstract words to concrete comic graphics through poetry interpretation, keyword extraction, visual transformation, element integration, and other methods. Finally, through exhibition, research, and other means, the related application of the design of the frontier poems in the flourishing Tang Dynasty.

Comics was completed. The research results demonstrate that the caricaturization of frontier poems of the flourishing Tang Dynasty can effectively enhance the target audience's understanding and love for frontier poems, and the comics integrated with the traditional cultural forms have a more localized style.

The researchers found that the visual transformation of frontier poetry can be summarized into four dimensions: shape design, form design, plot content, and ideological connotation. The researchers believe that the value of using comics to design the frontier poems of the Tang Dynasty has three points. First, the caricature is beneficial to the target audience to remember and understand the frontier poems of the Tang Dynasty. Second, the caricature enables the target audience to have a more comprehensive understanding of frontier poetry. Third, the caricature of frontier poetry is an educational model – more specifically, an edutainment model – that combines teaching with fun.

The essence of this research is the extension and development of the theory of “the same origin of poetry and painting” in contemporary times. However, different from this theory, this study focuses more on whether the caricaturization of poetry can improve the target audience's awareness of poetry. Therefore, relevant needs about the purpose of education and functional theoretical knowledge based on this need are incorporated. Compared with multimodal poetry and painting linguistics, this study pays more attention to the transformation process of poetry to comics, which can ultimately facilitate the promotion of Tang poetry.

This research theory can be applied not only to the visual transformation of frontier poetry but also to various types of poetry, including pastoral poetry, romantic poetry, and epic poetry.

Ultimately, the researchers suggest that the study should continue in the future. Future researchers are advised to make it more systematic and expand the scope. For instance, the target audience can be expanded from 18–22 years old to 15–30 years old. Second, the research object can be expanded from frontier poetry to a broader literary category. Third, in addition to picture comics, they can also be transformed into dynamic comics, strip comics, paper book comics, video comics, etc., to adapt to more diversified platforms, including the Internet, TV programs, publishing, etc., so that the promotion efforts are greater.

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APPENDIX

APPENCIX A

Photos from the exhibition of “Poetic Picture Scrolls – Visual Composition Art Exhibition of Tang Poetry”



APPENCIX C

Proofreading and Editing Service Verification Certificate



Proofreading and Editing Service Verification Certificate

Paper Title: The Visual Interpretation of Frontier Poems in the Flourishing Tang Dynasty

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APPENCIX D**Manuscript Accepted for publication**

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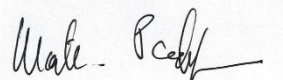
Subject: Manuscript accepted for publication

Dear Associate Professor Luo Chen

The Editorial Board of Journal of Community Development Research (Humanities and Social Sciences) is pleased to inform you that your manuscript entitled “**Analysis on “the Spirit of the Prosperous Tang Dynasty”** and “**Picturesense” of Frontier Fortress Poetry in the Prosperous Tang Dynasty**” is accepted for publication. The manuscript will be published in Volume 16 No. 3 (July - September 2023).

Thank you for your contribution to Journal of Community Development Research (Humanities and Social Sciences).

Sincerely yours,



(Associate Professor Dr. Watana Padgate)
Editor-in-Chief

Department of Research and International Affairs
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Phone number. +6694-7095636 ID Line. teekapko

Date : June 22, 2023

Acceptance Letter

Dear Author (S) : Luo Chen and Atitthep Chaetnalao

Paper ID : 660731

Paper Title: A Study on the Picture-Book Practice of Frontier Poems in Tang Dynasty

This is to enlighten you that above manuscript reviewed and appraised by the review committee member of Journal of Roi Kaensarn Academi by 3 assessors and it is accepted for the purpose of publication in Journal of Roi Kaensarn Academi at Group 1 of Thai journal citation Index Centre (TCI) with ISSN 2697-5033 (Online) Volume 8 Issue 7 July 2023 that will be available at <https://so02.tci-thaijo.org/index.php/JRKSA/index>

Sincerely

Dr. Teedanai Kapko

Editor Journal of Roi Kaensarn Academi

VITA

NAME	Luo Chen
INSTITUTIONS ATTENDED	Faculty of Decorative Arts, Silpakorn University, Bangkok
PUBLICATION	<ol style="list-style-type: none">1. Analysis on “the Spirit of the Prosperous Tang Dynasty” and “Picture Sense” of Frontier Fortress Poetry in the Prosperous Tang Dynasty. (Community Development Research)2. A Study on the Picture-Book Practice of Frontier Poems in Tang Dynasty. (Journal of Roi Kaensarn Academi)
AWARD RECEIVED	<ol style="list-style-type: none">1. In 2020, the bronze award of the Yunnan Public Welfare Design Competition of "Battle with Art".2. In 2020, the first prize of the Golden Monkey Award Venture Capital Competition of the China (Hangzhou) International Animation Festival.3. In 2020, the second prize of the China (Kaifeng) International Animation Festival Golden Rhino Award Venture Capital Competition.4. In 2020, Xiamen International Animation Festival Golden Dolphin Award Finalist.5. In 2021, the Top Ten Cutting-edge IP Animation Awards of the 3rd China International Film and Television Animation Copyright Protection and Trade Expo.6. In 2021, Shin Kong Award. Selected for the China International Original Animation Competition.7. In 2021, the third prize of the 3rd Shaanxi History and Culture Animation Game Competition.8. In 2021, the Shaanxi Artists Association Anti-epidemic Theme Art Exhibition.

9. In 2021, the Shaanxi Artists Association celebrates the 100th anniversary of the founding of the Communist Party of China.

10. In 2023, the Outstanding Original Animation Work Award at the China (Jilin) Animation Conference.

