

Research on the Aesthetic Value of Intangible Cultural Heritage from the Perspective of Marxist Literary Theory

--Taking Shouzhou Kiln as an Example

Yue Yao, Yajun Zhang

Anhui University of Finance and Economics, Bengbu City, Anhui Province, China.

Abstract

Based on the Marxist world outlook and methodology, Marxist literary theory not only absorbs the western traditional literary theory and the aesthetic thought of the Marxist era, but also summarizes and elaborates on the basis of the literary practice at that time. This article takes Shouzhou Kiln as the research object and conducts research from the perspective of Marxist literary theory. By analyzing the historical and cultural background of Shouzhou Kiln, we understand its production process and aesthetic characteristics. Based on the principles of history and aesthetics, we criticize and interpret its aesthetic value. During the research process, we delve into the interrelationship between history and aesthetics and their impact on the value evaluation of Shouzhou Kiln, Further deepened our understanding and understanding of Shouzhou kiln.

Keywords

Marxist literary theory; Shouzhou Kiln; History and culture; aesthetic value.

1. Introduction

Marxist literary theory believes that literature and art are forms of social ideology within the entire social framework of the human spiritual world. Literature and art are art forms that reflect social reality and express the will of the people[1], with profound historical, social, and people-oriented characteristics. In literary and artistic creation, artists should take the people as the center, serve the people as the purpose, reflect the people's life, thoughts and feelings, reflect social history and cultural changes, shape the characters of the new era, and convey the correct social values. Marxist literary theory plays an important guiding role in literary and artistic creation[2]. On the one hand, it emphasizes that literature and art must reflect real life, the creative spirit and practical activities of the people, and therefore, literary and artistic works must have authenticity and credibility. On the other hand, Marxist literary theory also emphasizes the aesthetic pursuit of literary works, requiring them to have aesthetic value and appeal. As one of the unique and important representatives in the history of Chinese ceramics, Shouzhou Kiln not only has rich aesthetic connotations and unique artistic styles, but also is an important historical and cultural heritage that reflects the economic, cultural, and political systems of ancient China. Therefore, this article attempts to analyze the aesthetic value of Shouzhou Kiln from the perspective of Marxist literary theory, using historical and aesthetic principles, Further deepened our understanding and understanding of Shouzhou kiln.

2. The Development of Shouzhou Kiln under Marxist Theory of Literature and Art

2.1. The History and Cultural Background of Shouzhou Kiln

According to archaeological discoveries at the Shouzhou kiln site, it can be divided into five periods: during the Northern and Southern Dynasties, the types of ceramics at the Shouzhou kiln site were relatively rare, mainly in the south and north, while also embodying cultural connotations from Central Plains, northern regions, and other regions[3]. In terms of shape and decoration, there was a certain degree of Buddhist color [3]. The firing scale of Shouzhou kiln porcelain in the Sui Dynasty decreased compared to the Song Dynasty, but the variety of ceramics produced increased. In the early Tang Dynasty, Shouzhou Kiln had formed a certain scale and developed its own characteristics, breaking free from the constraints of Song culture and forming a more mature local culture; In terms of variety, there have also been some new changes, with a small number of various handmade products. Although the craft water is not high, its form is very ancient, simple, and charming.

The Shouzhou kiln industry reached its peak in the mid Tang Dynasty. Compared to the early Tang Dynasty, its production scale was larger, more products were produced, and the color of porcelain was also more pure. Moreover, its shape was thick, its lines were smooth, its appearance was full, and it had more charm. In the late Tang Dynasty, the production scale was relatively small compared to the middle period, and the kilns were more concentrated. However, the glaze color was significantly different from the middle period, and the product production process was not precise. The body and glaze of Shouzhou kiln porcelain are relatively rough, but makeup clay is commonly used, and the quality is improved by simple firing before glaze is applied. As no relics later than the Tang Dynasty were found in the site, it indicates that the firing of porcelain in Shouzhou Kiln ended in the Tang Dynasty[4].

Based on the Marxist perspective on social productivity[5], productivity is the driving force behind social development, and culture is one of the greatest driving forces of productivity. The porcelain works of Shouzhou Kiln are not only works of art, but also a manifestation of social productivity. Through elements such as patterns and decorations on porcelain, we can learn about social life, religious beliefs, aesthetic tastes, and other aspects at that time. The porcelain works of Shouzhou Kiln reflect the cultural style and aesthetic concepts of that time, and have had a profound impact on the ceramic art and cultural research of later generations[5].

2.2. The Manufacturing Technology and Aesthetic Characteristics of Shouzhou Kiln Porcelain

In terms of craftsmanship, the body of Shouzhou kiln porcelain is mainly formed by drawing, with uniform wall thickness and very regular shape. From the physical appearance, the marks of the blank forming are clear. In terms of glaze color, the porcelain yellow of Shouzhou kiln is highly appreciated by people for its special glaze color. The bright color of yellow has been a symbol of imperial power and status from ancient times to present. The firing of yellow glazed porcelain is mainly carried out by changing the firing atmosphere of the kiln, and there is not much change in the configuration and composition of the glaze. However, this change may seem simple and accidental, but it has profound significance. The firing of yellow glazed porcelain changed the pattern of Tang Dynasty ceramics centered on the south and north, and added varieties of ceramic glaze colors, forming its own unique style, making Shouzhou kiln one of the six famous kilns of the Tang Dynasty. In terms of decoration, Shouzhou Kiln is mainly simple and practical, with a symmetrical and balanced structure that does not seek singular shapes, but focuses on tranquility and beauty. The ceramic decoration of Shouzhou Kiln is not fixed, and the early decoration methods were relatively single. For example, during the Sui Dynasty and before, most of the celadon glazed porcelain was fired, due to its thin glaze layer, grayish blue

color, and accompanying small openings. From the perspective of expression techniques, it mainly uses molds to create uniform and regular patterns for embellishment, resulting in a shallow relief visual effect. In addition, it also includes decoration and carving, but more importantly, various decorative elements are combined and displayed together, among which carving involves printing patterns and decoration, with rich expression styles and multiple decorative elements interconnected. From the perspective of decorative pattern themes, it is greatly influenced by Buddhist culture, and some regular vessel decorations often use lotus patterns as the expressive material [12].

The Tang Dynasty was the heyday of the development of Shouzhou kiln, which best reflected the characteristics of Shouzhou kiln ceramic art, and the application of various elements and patterns tended to mature. During this period, some decorative elements from before the Tang Dynasty were retained in the decorative patterns of Shouzhou kiln ceramics, and the expression techniques were also improved. The geometric patterns and carved patterns were widely used during the prosperous Tang Dynasty. In addition, many patterns mainly featuring cloud dragon patterns, birds and beasts, as well as other rich and colorful decorative patterns have been added. During this period, the Tang Dynasty experienced economic prosperity, an open cultural atmosphere, and a relatively popular period of artistic creation. The production of porcelain from Shouzhou Kiln is precisely in this context, and the aesthetic characteristics it exhibits are closely related to the atmosphere of the times [12].

The porcelain works of Shouzhou Kiln not only express the beauty of porcelain in form, glaze color, and decorative patterns, but more importantly, they contain aesthetic taste and cultural connotations in art. From the perspective of Marxist literary theory, art is an art form that reflects social life and people's thoughts and emotions [13], and the porcelain works of Shouzhou Kiln are also the same. These works, with their unique artistic forms and cultural connotations, convey the aesthetic taste and cultural style of the society at that time, and have had a profound impact on people's thoughts and emotions. In the production of porcelain during the Tang Dynasty, Shouzhou Kiln adopted many technological innovations, such as the use of saggars to prevent smoke and dust pollution, the use of makeup clay technology, and the variety of decorative techniques, creating a unique artistic form with a unique charm. The innovation and application of these technologies played an important role in promoting the production of porcelain at that time, and also enriched the form of Tang Dynasty ceramic art[11]

3. The Aesthetic Value of Shouzhou Kiln under Marxist Literary Theory

3.1. Criticizing and Interpreting the Aesthetic Value of Shouzhou Kiln Based on Historical Principles

As one of the earliest ceramic kilns in northern China, Shouzhou Kiln has important historical value. From the perspective of Marxist historical materialism, it is believed that the people are the creators of history [7], and culture is the product of history. Therefore, the historical value of Shouzhou Kiln is not only the historical and cultural heritage it represents, but more importantly, it reflects the development and changes of China's ancient social history, economy and culture, and expresses the people's exploration and creation of production and life. For example, the Shouzhou kiln porcelain of the Tang Dynasty has a distinct Central Asian and Western regional style, reflecting the diplomatic relations and cultural exchanges during the Tang Dynasty. The Shouzhou kiln porcelain of the Song Dynasty emphasized the simplicity and delicacy of its shape and decoration, reflecting the cultural and artistic trends after the mid Song Dynasty.

At the same time, the porcelain works of Shouzhou Kiln reflected the production technology and relations of production at that time. For example, the production process of Shouzhou kiln celadon requires advanced technologies such as refractory materials and high-temperature

firing equipment, as well as sufficient means of production and labor force, reflecting the level of productivity and relations of production at that time. In addition, the porcelain works of Shouzhou Kiln also reflect the social division of labor and economic system at that time, such as the production and consumption needs of the literati, farmers, businessmen, and other social classes, reflecting the production and socio-economic development situation at that time.

However, during the long years of history, Shouzhou Kiln also faced some inevitable challenges and changes. With the changes of the times and the development of technology, the porcelain production of Shouzhou Kiln gradually fell behind the trend of the times, leading to its gradual decline during the Ming and Qing dynasties. In addition, in certain historical periods, there were also certain issues with the production process and quality of Shouzhou kilns, which also affected the evaluation and recognition of their aesthetic value.

In short, the aesthetic value of Shouzhou kiln cannot be evaluated without its historical and cultural background. Its unique style and innovative craftsmanship not only reflect the aesthetic trends and cultural connotations of the era, but also provide important inspiration and influence for the development of ceramic art in future generations[10]. At the same time, the aesthetic value of Shouzhou kiln lies in the inheritance and promotion of its cultural value. The humanistic spirit and aesthetic concepts it expresses have been borrowed and inherited by later ceramic artists. Therefore, from a historical perspective, the aesthetic value of Shouzhou Kiln holds an important position and significance, which deserves our in-depth research and exploration.

3.2. Criticizing and Interpreting the Aesthetic Value of Shouzhou Kiln Based on Aesthetic Principles

Shouzhou kiln is one of the representatives of traditional Chinese ceramic craftsmanship, with strong ethnic and regional characteristics in its creation and aesthetics, rich in unique aesthetic charm and cultural connotations. From the perspective of aesthetic principles, the aesthetic value of Shouzhou kiln can be criticized and explained from the following aspects:

3.2.1. Beautiful color decoration

The porcelain during the Eastern Jin and Southern and Northern Dynasties was most representative of a type of celadon with a clear body as the glaze. Therefore, at the beginning of the Shouzhou kiln's creation and firing, celadon glaze porcelain was also used as the main firing object. After the Tang Dynasty, the rise of oxide flame technology led to continuous improvement in pottery making technology and temperature rise. At the same time, the atmosphere of the kiln was improved, and the colors of the glaze also presented various colors, such as brown yellow, eel yellow, orange yellow, brown yellow, etc. In terms of the original shape of pottery, the roasting of tea cups has become more exquisite and rustic, giving people a warm, bright, and romantic feeling overall. This yellow color is not only highly respected by the emperor, but also represents the confident, inclusive, and peaceful style of the Tang Dynasty culture[15]. In terms of decorative patterns, research has found that Shouzhou kilns in the Sui Dynasty were not lacking in ornate porcelain. The decorative techniques were mostly traditional printing, applique, and scratching (single and multiple string patterns, lotus petal patterns, wave patterns, etc.). However, in the Tang Dynasty, the decorative patterns were significantly reduced, mostly accompanied by patterns such as lotus or fish patterns, which were popular among the people at that time. In this regard, the aesthetic value of Shouzhou kiln has been affirmed.

3.2.2. Cultural Connotation Beauty

The development of Shouzhou Kiln reached its peak during the Tang and Song dynasties. Due to the influence of Buddhism, Taoism, and Confucianism, Shouzhou Kiln gradually exhibited unique cultural characteristics and became one of the six famous kilns of the Tang Dynasty with

its unique and warm style, deeply loved by the people. Under the subtle nourishment of Buddhist aesthetics, Tang Dynasty Shouzhou kiln ceramics actively improved their own production techniques, enhanced the cultural core of Shouzhou kiln ceramic art, and enriched the product dimensions of Shouzhou kiln ceramics in response to the needs of Buddhist aesthetics for ceramic products. In addition, the yellow glazed porcelain of Shouzhou Kiln was famous in the Tang Dynasty due to its grounding, which is in line with the daily life of the people and has a broad market. It not only has a complete variety but also has a sufficient number of stars. This style and characteristics have had a certain impact on the production of later porcelain, and its aesthetic value has also been widely recognized.

In summary, the porcelain works of Shouzhou Kiln not only express the beauty of porcelain in form, glaze color, and decorative patterns, but more importantly, the aesthetic taste and cultural connotations they contain in art. From the perspective of Marxist literary theory, art is an art form that reflects social life and people's thoughts and emotions[13], and the porcelain works of Shouzhou Kiln are also the same. These works, with their unique artistic forms and cultural connotations, convey the aesthetic taste and cultural style of the society at that time, and have had a profound impact on people's thoughts and emotions.

4. Conclusion

Marxist literary theory plays an important educational role in literary and artistic creation and aesthetic activities. Combined with the study of Marxist literary and artistic theory, we can deeply explore the aesthetic value of Shouzhou kiln works, and systematically analyze and evaluate the aesthetic value of Shouzhou kiln. It is found that Shouzhou kiln ceramics not only have unique artistic characteristics and profound historical and cultural connotation, but also contain the wisdom and creativity of the vast working people in their production process, It expresses an aesthetic concept and emotional experience that reflects traditional Chinese culture. In addition, the aesthetic value of Shouzhou kiln is not only in the field of art, but also in the traditional Chinese culture and people's spiritual culture, which has important historical and practical value.

References

- [1] Xing Bensi. On Ideology [J]. Chinese Social Sciences, 1992 (01): 63-78
- [2] Liu Qing. The Phenomenon of "One Thousand People, One Voice" in National Vocal Music from the Perspective of Marxist Literary Theory [J]. Contemporary Music, 2020, No.642 (09): 142-144
- [3] Hu Wenjin Research on the Application Value of Anhui Folk Decorative Patterns [D]. Anhui University of Engineering, 2010
- [4] Xu Huaixi. Preliminary Exploration of Shouzhou Kiln [J]. Decoration, 2002 (12): 64-65. DOI: 10.16272/j.cnki.cn11-1392/j.2002.12.033
- [5] Shang Yingxuan. Analysis of the Realistic Art Characteristics of "Disillusionment" from the Perspective of Marxist Literary Theory [J]. Comparative Study of Cultural Innovation, 2020,4 (07): 57-58
- [6] Chen Shifen Research on Shouzhou Kiln in the Tang Dynasty [D]. Jingdezhen Ceramic College, 2010
- [7] Lin Lirong On "Revolutionary Narrative" in New Century Novels [D]. Suzhou University, 2011
- [8] Zhou Wen. Ceramic Art of Shouzhou Kiln from the Perspective of Buddhist Aesthetics during the Sui and Tang Dynasties [J]. Ceramics, 2021, No. 430 (08): 77-81. DOI: 10.19397/j.cnki.ceramics. August 20, 2021
- [9] Liu Qian The Protection and Inheritance of China's Intangible Cultural Heritage from the Perspective of Marxist Cultural Outlook [D]. South China University of Technology, 2019. DOI: 10.27151/d.cnki.ghnlu. 2019. 000049

- [10] He Xiaolan. Dance Creation under the Guidance of Marxist Literary and Art Theory - Review of "Marxist Art Theory Tutorial" [J]. Leadership Science, 2019, No. 738 (01): 126. DOI: 10.19572/j.cnki.ldkx.2019.01.070
- [11] Tan Haozhe. On the Historical and Theoretical Forms of Marxist Literary and Art Theory [J]. Shandong Social Sciences, 2018, No.269 (01): 52-58. DOI: 10.14112/j.cnki.37-1053/c.2018.01.009
- [12] Qin Houwei. Research on Shouzhou Kiln Ceramic Art [J]. Journal of Bengbu University, 2014,3 (05): 48-50. DOI: 10.13900/j.cnki.jbc.2014.05.013
- [13] Zhang Yongqing. The Contemporary Form of Marxist literary criticism [J]. Academic Monthly, 2011, 43 (10): 97-100. DOI: 10.19862/j.cnki.xsyk.2011.10.013
- [14] Liu Jiang. On the Sinicization of Marxist Literary Theory [J]. Heilongjiang Social Sciences, 2008, No.106 (01): 6-9
- [15] iu Kun, Zhou Fenfen, Zhang Huwei, etc Intangible cultural heritage