

Analysis of the Children's Picture Book as the Carrier to Inherit the Spirit of Yimeng

—Taking the Phoenix Bird Worship in Dongyi Culture as an Example

Xu Ping

Zaozhuang Institute

Abstract—The Yimeng spirit is a cultural and spiritual trait formed by the fusion of Chinese traditional culture, revolutionary culture and socialist culture. In contemporary society that practices the core values of socialism, it is necessary to strive to inherit and develop the spirit of Yimeng and enhance cultural self-confidence. This paper takes children's picture books as a carrier to inherit the spirit of Yimeng, takes the worship of phoenix birds in Dongyi culture as an example, and points out that the creation of children's picture books is a reflection of the integration of Chinese excellent traditional culture into the education. This is extremely important for children's ideological quality, aesthetic experience and national feelings. The important influences will also foster children's cultural consciousness and cultural self-confidence in the subtle.

Keywords—Yimeng spirit; Cultural self-confidence; Children's picture book; Dongyi culture; Phoenix bird worship

I. INTRODUCTION

The culture of the Chinese nation is mainly composed of profound and exquisite traditional culture, a distinct and unique revolutionary culture, and a three-part socialist advanced culture that inherits the past and the future. Born in the Yimeng Mountainous Area of Shandong Province, the Yimeng spirit runs through the historical evolution of Yimeng traditional culture, revolutionary culture and modern culture. It is the product of three kinds of cultural agitation, collision and integration, embodying unique and profound cultural connotations.

II. THE CONNOTATION OF THE SPIRIT OF YIMENG

As a specific bearing of the Chinese national spirit in the old Yimeng area, the Yimeng spirit is an advanced group consciousness gradually formed by the Yimeng people in the practice of long-term revolution, construction and reform. It is in line with Jinggangshan spirit, Yan'an spirit and Xibaipo spirit. The great revolutionary spirit is the powerful spiritual pillar of the millions of Yimeng people. It adheres to the excellent ideological and cultural culture and revolutionary tradition of Yimeng, rooted in the fertile soil of the Yimeng revolution and construction, after the baptism of the war years, the cultivation of the construction period, the test of the reform period, the formation of "love the party, love the army, pioneering forge ahead, hard work, selfless dedication The basic connotation shows distinct characteristics of the times,

open and compatible theoretical characteristics and powerful practical functions [1].

On December 12, 1989, Li Xiangdong published an article entitled "Playing the Advantages of the Old District and Promoting the Spirit of the Yimeng" in the "Linyi People's Daily". This is the first proposal of the concept of "Yimeng Spirit". On February 2, 1990, when Comrade Jiang Chunyun visited the Yimeng area, he summarized the spirit of Yimeng as the core idea of "Love the Party, Love the Army, Entrepreneur, Entrepreneurship, Selfless Dedication". In June 1990, Chen Jianguang published a research paper entitled "Promoting the Historical Inevitability of the Yimeng Spirit", which is the work of studying the "Yimeng spirit". In 1992, Comrade Jiang Zemin inspected Linyi and was pleased with the inscription: "Promoting the spirit of Yimeng and revitalizing the Linyi economy." On July 28, 1997, in order to commemorate the fifth anniversary of Comrade Jiang Zemin's inscription on the spirit of Yimeng, the Propaganda Department of the Shandong Provincial Party Committee and the Linyi Municipal Committee held a symposium to commemorate the fifth anniversary of the inscription of General Secretary Jiang in Linyi. The study of the "Yimeng Spirit" entered a climax.

On November 24, 2013, General Secretary Xi Jinping visited the Yimeng Spiritual Exhibition in the Linyi East China Revolutionary Martyrs Cemetery, and met with local advanced models and representatives of the model descendants of the previous year. He pointed out: "The spirit of Yimeng is the same as the spirit of Yan'an, the spirit of Jinggangshan, and the spirit of Xibaipo. It is a precious spiritual wealth of the party and the country. It must be continuously carried forward in light of the new conditions of the times. The party's mass line education practice activities have resolutely opposed the 'four winds', that is, against formalism, bureaucracy, hedonism and extravagance. The Yimeng spirit of 'love the party, love the army, forge ahead, work hard, and selfless dedication' is the successful example of Shandong Party and government and the Yimeng people practicing the party's mass line. It is also a powerful force against the 'four winds' at this stage. Thought weapon. "This shows that the spirit of Yimeng as a red spirit has become an important part of the national spirit, with far-reaching historical significance and precious value of the times. [2]

On the basis of the core idea of sixteen characters, Professor He Zhonghua of Shandong University summarized the spirit of Yimeng as "the traditional culture represented by Confucianism, the regional culture marked by Yimeng Mountain, and the symbolic struggle and sacrifice of the revolutionary war years." The red culture, the era culture led by pioneering and indomitable in reform and opening up, the tradition formed by the integration of certain historical conditions, or the cultural core formed by the long-term accumulation and sublimation A spiritual temperament. "The spirit of Yimeng reflects a series of excellent spiritual qualities, such as perseverance, fear of sacrifice, courage and dedication, persistence in ideals, simplicity and kindness, and gentleness." "[3] These expositions highlight the characteristics of the Yimeng spirit with multi-dimensional, multi-faceted and multi-element, show its rich and profound ideological and cultural connotation, point out the main elements and context of its development, and show that the Yimeng spirit is not only one. The kind of red spirit is a kind of cultural trait formed by long-term accumulation and construction on the basis of traditional culture. It is the common spiritual wealth of the Chinese nation, with strong spiritual support value and spiritual power value.

III. INHERITING THE SPIRIT OF YIMENG IS CULTURAL SELF-CONFIDENCE

Since the 18th National Congress of the Communist Party of China, General Secretary Xi Jinping has talked about cultural self-confidence on many occasions. For example, in the thirteenth collective study of the Political Bureau of the Central Committee on February 24, 2014, Mr. Xi proposed to "enhance cultural self-confidence and self-confidence." In the following two years, General Secretary Xi has repeatedly discussed this: "Enhancing cultural self-awareness and cultural self-confidence is the proper meaning of the road to self-confidence, theoretical self-confidence, and institutional self-confidence. "China has a firm road of self-confidence, theoretical self-confidence, and institutional self-confidence. Its essence is based on the cultural self-confidence based on the inheritance of more than 5,000 years of civilization. In particular, in his speech at the celebration of the 95th anniversary of the founding of the Communist Party of China, Mr. Xi explained the cultural self-confidence in particular and pointed out that "cultural self-confidence is a more basic, broader and deeper self-confidence", and thus a firm and clear-cut view. This is both a cultural concept and a guiding ideology. Cultural self-confidence has officially become the fourth self-confidence of socialism with Chinese characteristics after road confidence, theoretical self-confidence and institutional self-confidence.

Cultural self-confidence is the firm affirmation and positive practice of a nation, a country, and a political party for its own cultural values, and its firm confidence in the vitality of its culture. It can be said that culture is the soul of a country and a nation. Whenever and wherever, the cultural heritage is lost. The country and the nation lose the root of life, lose their blood and spirit, and lose the motivation to move forward. And our ancient nation must rise up and practice cultural self-confidence in the current society to develop and

realize the Chinese dream, and carry forward, promote and develop the culture of the nation. By improving cultural soft power, we will promote culture to go abroad, to the world, to build a soft environment for development, and to lay a solid foundation for the great rejuvenation of the Chinese nation.

In the process of adhering to tradition and facing the world, Yimeng spirit examines the national characteristics and the trend of world culture. It is the manifestation and concrete manifestation of the Chinese spirit in the Yimeng region [4]. Inheriting and developing the spirit of Yimeng is one of the effective forms to promote and practice cultural self-confidence. It is a powerful way to promote the international communication capacity building of Chinese culture, to show real, three-dimensional and comprehensive China, and to improve the soft power of national culture.

The spirit of Yimeng is the inheritance of history and the development of the times. Today, we should combine the spirit of Yimeng with the fine traditions of the Chinese nation and the new era features that have emerged since the reform and opening up, and cast them into the national spirit and the spirit of the times to continuously enhance the self-respect, self-confidence and pride of the Chinese nation. Constantly enhance the cohesiveness, centripetal force and creativity of the Chinese nation and continuously renew the tremendous impetus for building socialism with Chinese characteristics [5]. The spirit of Yimeng has a historical penetrating power. In the great rejuvenation of the Chinese nation, the Yimeng spirit will play an important role. The spiritual qualities it contains should be continuously passed down, promoted and developed under new historical conditions. The spirit of Yimeng has condensed into a permanent force, especially in the context of marketization and globalization, which should further highlight its spiritual strength and immortal value. Inheriting and developing the spirit of Yimeng is a kind of cultural self-confidence, an important measure to defend China's excellent cultural traditions, and an important way to maintain the unique cultural memory of the Chinese nation.

IV. THE CHILDREN'S PICTURE BOOK REFLECTING THE YIMENG SPIRIT

The Chinese traditional culture has a long history, a thick foundation, and a profound connotation. It is the mother of our cultural development and accumulates the deepest spiritual pursuit of the Chinese nation. For thousands of years, it has penetrated into the bone marrow and mind of every Chinese, and has become a daily-use and unconscious value, which constitutes a unique spiritual world of the Chinese. As Mr. Xi said, Chinese traditional ideology and culture "embodies the world outlook, outlook on life, values, aesthetics, etc. formed and passed down by the Chinese nation in generations and productions. The most core content has become the most basic culture of the Chinese nation. gene. These most basic cultural genes are unique marks of the Chinese nation and the Chinese people that are gradually formed in the process of repairing Qi Zhiping, respecting the time, keeping the times, changing things, creating things, and making contributions.

The spirit of Yimeng is an important component of China's excellent traditional culture. In contemporary society, the

inheritance and development of the Yimeng spirit is the choice of history and the call of the times. The integration of the Yimeng spirit into the children's picture book is a reflection of the all-round integration of Chinese excellent traditional culture into the educational process. It has an extremely important influence on children's ideological quality, aesthetic experience and national sentiment. At the same time, it will cultivate children's culture in a subtle way. Conscious and culturally confident.

Children's picture books are children's books with artistic, literary and educational characteristics. They are popular with children because of their beautiful pictures, strong stories and rich imagination. They are internationally recognized as the most suitable books for children to read. They help to promote children's thinking ability, language ability, aesthetic ability and writing ability. And other aspects of development [6]. In the West, children's picture books have been in existence for hundreds of years, and their development is maturing. It was not until the end of the 1990s that the mainland of China began to introduce foreign picture books, and there was a rush of publication sales. However, most of them are translated by European, American, Japanese and other countries. The original picture books in China are far from satisfying the needs of readers.

The nationality is the world. No matter which country publishes the picture book, it undoubtedly has the characteristics of its own national culture, and the potential influence on its own culture. Children's picture books in China should also carry forward the traditional culture of the country as their own duty, open the children's spiritual world in the form of picture books, condense the national cultural memory, make them lie in the beautiful world of picture books, and naturally feel the essence of the national culture conveyed by the picture books. Therefore, the moisturizing and gradual shaping of the child's mind, spirit, and thoughts.

Carrying out and developing the Yimeng spirit with the children's picture book as the carrier, using the picture language and the written language of the picture book to describe the spirit of Yimeng, and strive to show the connotation, characteristics and essence of the Yimeng spirit in a vivid, three-dimensional and comprehensive way, thus further enhancing the influence of the Yimeng spirit. Force and appeal. In the picture book, the "micro-telling" of the Yimeng story is carried out, and the new field of the study and application of the Yimeng spirit is expanded in the form and language of the picture book, so that the Yimeng spirit can obtain new interpretation and development in children's aesthetic education and moral education, which will effectively promote the Yimeng spirit. The inheritance and development in the children's audience, the realization of the traditional Chinese revolutionary spirit in the children's picture book aesthetic construction, promote the establishment of the Chinese picture book style and the formation of core values, has an important positive impact on children's physical and mental health.

Yimeng spirit has a long history, profound and profound, and the unique cultural accumulation is the human gene generated by Yimeng spirit [7]. Yimeng culture originated

from the prehistoric Dongyi culture. From the Western Zhou Dynasty to the Spring and Autumn Period and the Warring States Period, it experienced the integration of Dongyi culture and Qilu culture. During the Wei, Jin and Southern and Northern Dynasties, it also experienced the fusion of the Shu culture and the southern regional culture. Since the Sui and Tang Dynasties, the Yimeng culture has had a profound influence. In the modern times, the Yimeng revolutionary culture has revived the glory. The cultural integration in history has made Yimeng culture form a humanistic gene with multiple intersections, inclusiveness and innovation, and accommodates subculture systems such as Confucianism, military culture and revolutionary culture, and has become the cultural cradle for cultivating the spirit of Yimeng [8].

Therefore, entering the long river of history, trace the original source of the Yimeng spirit - Dongyi culture, feel the myths and legends of the far and the strange, contact the phoenix bird worship thought of the core of Dongyi culture, choose the material to create the children's picture book, and use the vivid and intuitive form. Expressing the charm of traditional culture is a good entry point for inheriting the development of the Yimeng spirit.

V. DONGYI CULTURE AND PHOENIX WORSHIP

Dongyi culture mainly refers to the culture created by the Dongyi people living in Haishu area in ancient times. It is one of the oldest and most brilliant cultures of mankind. It is also called "Haicang Culture" because of its geographical location. The so-called Haitang area mainly refers to the Shandong area and the Xuhai area in the north of Jiangsu. It is an independent geographical unit centering on the Taihang Mountains, including the surrounding small plains and the Jiaodong hills. Dongyi culture has a long history, stretching for more than 5,000 years, and finally melting into the Central Plains culture, and has an important influence on many regional cultures in the north and southeast to southern Xinjiang.

As early as the Dawenkou culture period (six or seven thousand years ago), the original cultivation has become an important form of social economy in the Dongyi area. At this time, the production and production tools have been specialized and finalized. Dongyi people will plant a variety of crops, raise a variety of livestock, and also make wine. They can make beautiful stone, bone, dental appliances and fired pottery, and independently invented textile technology, hieroglyphics and calendars (mountain calendar), gossip divination and so on. By the time of the Longshan culture dating back to three or four thousand years, Dongyi people have made great achievements in ore smelting and metal processing, and have been able to produce brass vessels and ironware. In particular, they created a thin-shelled eggshell pottery that is as thin as paper, as mirror-like, black as lacquer, and decorated with delicate patterns. This is the world-famous "Longshan Black Pottery". This black pottery is an exquisite piece of art. Its craftsmanship is at its peak, and even modern people can hardly match it. The "black pottery culture" has become the name of Longshan culture [9].

Dongyi people admire the heroic spirit, and many heroes and legends have emerged among their tribes, such as Chiyou,

Taihao, Shaohao, Houyi and so on. The most famous tribes in Dongyi culture are Taiyu and Shaohao Group, and Yimeng Mountain is their main activity area. The scope of Taihao's activities has changed before and after, but according to experts' research, Yishui, Pingyi, Feixian, Weinan, Mengyin and the Jining area adjacent to the area in the Yimeng Mountain area have been the main areas of their activities. The scope of Shao's activities is similar to the above, especially in today's Yixian, Rizhao, Weinan and Yucheng, which were the main areas of the activities of the group, while the Qufu area was the area of late activity. Therefore, Yimeng culture originated from Dongyi culture, and the original origin of Yimeng spirit was Dongyi culture.

The Shaolin tribe has gradually become stronger, rejecting the Taiyuan tribe and replacing it. The Chinese people's love and worship of dragons and phoenixes originated from the ancestor worship in ancient times. According to the current archaeological excavations and literature research, they mainly originated from the dragon totems of the Taiyi tribes of Dongyi and the phoenix totems of the Shaohao tribes [10].

Taihao and Fuxi are the same person. For example, "Shiben•Emperor" is called "Taifu Fuxi", and "Emperor Century" shows the legendary life of Taihao: "Taiyi Emperor, Xi Xi's, Feng surname Also, the world of swearing. There are giants out of Lei Ze. Huaqing takes a foothold, has a pregnancy, and is born in a state of sorrow. The snake is the first person and has a holy character." This shows that Fuxi is the son of Raytheon, the son of the dragon. The image of Fuxi in the Han Dynasty stone is the head of the snake. Legend has it that Fuxi painted gossip, created text symbols, netting, teaching people to hunt and fish, barbecue food and so on. Fuxi and Nuwa are brothers and sisters, and they are married and become the common ancestor of breeding human beings.

"Zuo Zhuan" in the seventeenth year of Zhaogong: "Taiwan is a dragon, so it is the dragon master and the dragon name. "Du pre-notes: "Too Fu Fu Fu, the ancestor of the Feng surname, there is Long Rui, so the dragon is the official. "Bamboo Book" and "Bamboo Book Notes" are the famous names of the dragons, including Feilongshi, Qianlongshi, Julongshi, Jianglongshi, Tulongshi, Shuilongshi, Qinglongshi, Chilongshi. , Bai Longshi, Heilongjiang, Huanglongshi. These eleven sub-families are all named "Dragon", indicating that the Taizu people used the dragon as a totem worship and was the pioneer of the dragon culture.

The relationship between Dongyi people and birds is very deep. In ancient myths and legends, there are many stories of Dongyi people's ancestors swallowing eggs. The ancestor of the merchant is the Dongyi people. In the "Book of Songs, Shangyu, and Mysterious Birds", he once said: "The gods of the destiny, descending on the business." "Historical Records Yin Ben Ji" also has a detailed description: "Yin Qi mother cloud Jane Di. Threesome bath, see fenice aborting their eggs, Jane Di get swallowed, because inoculates deed. "Therefore, Dongyi people think that their ancestors are birds and their birds are their own totems. In the archaeological finds, many costumes, utensils, and paintings in the Dongyi culture have the image of birds.

And Shaohao's is to push the bird worship with the phoenix bird as the core to a new height. In "Zuo Chuan Zhaogong Seventeen Years", there is a detailed record of this: in 525 BC, the monarch of the Shu State went to see Lu Zhaogong, and Lu Zhaogong asked him what the Shaoguan name was. The scorpion said: "My ancestor of the ancestors of the ancestors was also the phoenix bird, and it was the bird, the bird name for the bird. The phoenix bird, the calendar is also; the mysterious bird, the division is also; the Bo Zhao, the Secretary to the same; the blue bird, the Secretary of the Qi also; Dan Bird, the Secretary is also closed. Wuyi, for the five workers, the weapon used, is measuring, the people of the people also. Jiuyi, for the Nine Farmers, the people are not arrogant. Since the beginning of the shackles, it is impossible to go far, and it is near. If you want to use civil affairs for the civil division, you can't do it. "

It can be seen that the Shaolin tribe is extremely admired for birds, and 24 kinds of official positions are specially set up in the name of birds. The phoenix bird is the most distinguished, and it appears as a symbol of auspiciousness when it comes to the second place. In the hearts of the ancients, the phoenix bird is a lucky bird, a god bird, and its appearance indicates that the world is peaceful. "Shan Hai Jing•Hai Nei Jing" contains the phoenix bird "see the world and peace", "Bao Puzi" contains "the peace of the world, the phoenix often lives in its country" is this meaning. The phoenix bird of the Shaolin tribe is the king of a hundred birds, and evolved from the characteristics of a variety of birds. According to expert research, the prototype of the phoenix bird is the most likely to be a swallow or a pheasant.

With the expansion and evolution of Dongyi culture and the integration of other cultures, the phoenix worship gradually moves to the north and south of the country and spreads throughout China. The phoenix bird has become a symbol of auspiciousness, power, love, and national culture. It has the characteristics of sacredness, high purity, lightness, and self-renewal. It has received countless praises and praises for thousands of years. "Shan Hai Jing•Nan Shan Jing" records: "The mountain of Dan Point... There are bird owls, which are like cranes, colorful and literary. The famous phoenix, the first literary ethics, the literary essays, the back literary rituals, the literary essays, the confession. It is a bird, a natural diet, self-singing and dancing, seeing peace in the world. "The legendary phoenix character is high and clean, not the morning dew does not drink, non-nature bamboo does not eat, non-millennial phoenix does not live. Every time after death, the whole body ignited a fire, and then he was reborn in the fire and gained more vitality. He was known as the "Phoenix Nirvana." [11]

The spirit of admiring the light, self-improvement and innovation in the phoenix worship not only affects the Dongyi people infiltrated by generations to create a splendid Dongyi culture, but also has become an excellent inheritance of the Chinese national culture spirit for thousands of years. Feng's artistic image gives people a huge spiritual power. Like the dragon, it is a symbol of the Chinese nation. Therefore, we should say that we Chinese are the descendants of the dragon and the phoenix.

Today, there are many place names in the Yimeng area related to the phoenix. The ancient city of Linyi is known as the Phoenix City. The whole shape resembles the phoenix that flutters south. The Yimeng people's hard work and self-reliance have undoubtedly inherited the spiritual temperament of Dongyi culture, and the feats of tenacious struggle, poverty alleviation and wealth have the courage and feelings of phoenix nirvana. Therefore, the use of children's picture books to show the theme of phoenix worship is both a remembrance of Dongyi culture and an interpretation of the Yimeng spirit.

VI. THE PERFORMANCE OF PHOENIX ELEMENTS IN CHILDREN'S PICTURE BOOKS

In order to go abroad, it is necessary for Chinese children's picture books to combine national traditional culture with modern consciousness, seek humanity, let the works have the unique artistic charm of national folk culture, and actively hold our own "root" culture [12]. Therefore, in the picture book, the mythical legends of Yimeng, which is mainly composed of phoenix birds, are included, so that children can make vivid and three-dimensional contact and feelings with Dongyi culture, Yimeng spirit and Chinese traditional culture, which can effectively promote local culture in contemporary The inheritance and development of children's growth process will deepen children's sense of identity and belonging to national culture.

First of all, in the art design of the picture book, traditional cultural elements can be fully utilized, such as ink, paper-cut, clay sculpture, New Year pictures, shadow play, Peking Opera masks, etc., full of rich Chinese flavor, so that children have a refreshing feeling. The form of picture book is not only painting, but also can be appropriately added to Chinese characteristics such as embroidery, engraving, smudge, etc., bringing a new visual impact to children, making them feel new and pleasant, while subtly touching, understanding and feeling the Chinese tradition. The charm and value of culture.

Secondly, select appropriate performance themes, and carry out processing and refinement. Mainly choose the myths and legends of Dongyi related to the worship of phoenix birds, such as Fuxi and Nuwa, the story of Shao hao, the life of the mysterious bird, the shooting of the post, and so on, and extended to "Shan Hai Jing", "Speaking", etc. Classics. In particular, the phoenix bird element should be processed with the theme of phoenix and other birds, such as phoenix nirvana and phoenix phoenix. However, it is not enough to dig into ancient myths and legends, because after all, the quantity is small and the content is too far away, and it is too far away from the lives of today's children. Therefore, it is necessary to use traditional culture as a background to tell stories that meet the modern children's life experience. The friendship and games that are closer to children's lives are the core of the story, making it more childlike, so that the plot and theme are more easily understood by children. In addition, it is necessary to grasp the essence and core of the traditional story, to separate it from the past time and space environment, to tell more in line with the modern children's cognition, and to deepen the children's emotional experience of traditional culture.

The current traditional cultural features of the picture book, the topic is still concentrated on traditional festivals, folk culture, celebrity stories, etc., because the "traditional features" of these topics are more obvious. However, the transmission of traditional culture does not mean that it must be fixed in past events, experiences and circumstances. It does not mean that we must play "nostalgic cards". It seems that only nostalgia, only the past is the tradition. Instead, the picture book should focus on the inner world of children, know what they care about, what they need, what they fear, what they worry about, understand their emotions and interests, and communicate with children spiritually and spiritually. Great literary and artistic works are related to the spiritual world motif shared by human beings, such as love, death, life, affection, friendship, childhood, fear, thoughts, and events that reflect the truth, goodness and beauty. Children also have the same interest in these motifs. They hold similar questions and impress children. These are often the emotions that transcend time and space and the nation. These are the topics that should be valued in the creation of picture books. As far as domestic original children's picture books are concerned, creators should also think more about how to display the emotional core of traditional culture and not just to express their expressions [13].

For example, the theme of "Phoenix Nirvana", design and conception will be a good way to explain life and death to children, courage and self-improvement. With the phoenix as the protagonist, a series of picture books can be launched, which not only highlights the sacred purity, beauty and purity of the phoenix, but also transforms the phoenix into a child's longing, the object of worship, the beautiful dream, the symbol of truth, goodness and beauty, even from the perspective of children. It is a friend, a partner. Through the continuous development of the story of the picture book, accompany the children to grow up happily, guide them to know themselves, understand the world, feel the beautiful emotions of human beings, realize life, enlighten their thoughts and hearts, and improve their aesthetic ability and quality.

VII. CONCLUSION

In the whole social and cultural system, the art of painting is a cultural form with unique social values and humanistic charm, and traditional culture is the blood of a country and a nation. The original picture book based on excellent traditional culture will contribute to the inheritance and development of traditional culture and promote the development of children's aesthetic education in China. Drawing on the unique artistic characteristics and aesthetic meaning of folk culture, the children's spiritual world is opened up, and the cultural memory of the nation is condensed, so that in the process of reading the picture book, the national culture conveyed by the picture book is naturally felt, and the children's spiritual thoughts are subtly shaped. At the level, let the gradually disappearing traditional folk art inherit the innovation and development in the picture book [14].

Yimeng spirit is an important component of China's excellent traditional culture and a concentrated expression of Chinese traditional virtues. Integrating Yimeng spirit into

children's picture book creation is the inheritance and development of excellent traditional culture, the manifestation and practice of cultural self-confidence, the embodiment of the all-round integration of Chinese excellent traditional culture into the education link, and will play an important role in promoting the inheritance and development of excellent traditional culture in the contemporary era.

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About the author: Xu Ping, female, born in Zaozhuang, Shandong Province, born in 1973, master of literature, associate professor, research direction for children's literature, ancient Chinese literature, ancient Chinese culture, is now a teacher of the primary school of Zaozhuang College.

Mailing address: No. 1 Bei'an Road, Zaozhuang City, Shandong Province; Zip code: 277160

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