

product is rooted in the practice of life, which in turn plays and affects the practice of life, by providing products of aesthetic value to meet the aesthetic needs of people at different levels and categories. As a popular art form, digital painting art has been produced and developed with the development of computer information technology. In his book *Digital Human Performance*, Mao Xiaolong points out that like other art forms, the expression and language of painting art always develop with the development of social life and science and technology.

Study design: This paper first analyzes the characteristics of digital painting art and traditional art design, and secondly, from the three aspects of expression, artistic concept and values, it is pointed out that digital painting art and traditional art design are closely related, and finally combined with the development of digital illustration art and the change of design creation habits. This paper expounds the fusion innovation of digital painting art and traditional art design.

Subjects and methods: With the help of modern science and technology, digital painting art has significant differences with traditional art design in artistic expression and painting design techniques.

Traditional art design pays attention to the cultivation of basic ability and artistic cultivation, which plays an important role in the creator's later artistic creation. With the development of digital painting art, although the modern painting software system can effectively make up for the lack of basic ability of painters, but the cultivation and improvement of painting art cultivation is a process of accumulated and gradually upgraded.

Results: As an important form of modern painting art, the development of computer technology has provided a strong technical support for its production and development, especially since human beings entered the digital age, digital painting art has received more and more attention, and with the development of digital technology has made rapid progress. In this case, some radical views overstate the role and advantages of digital painting, think that digital painting will inevitably replace traditional painting. As two forms of painting art, digital painting art and traditional art design have intrinsic relevance and integration. Traditional painting is the foundation and soul of digital painting, digital painting is the multi-development and innovation of traditional painting, for the development of painting art injected new vitality, the two in the development of mutual influence, mutual integration, and promote the continuous development of painting art.

Compared with traditional art design, digital painting art is developed with the development of modern information technology, as a kind of new art, although in the creative means, painting quality, creative efficiency has obvious advantages, but it cannot be separated from the existence and development of traditional art design. In the process of the creation of digital painting art, there is a trace of traditional art design, and the two have internal unity in the concept of art. For digital painting, no matter how developed the development of modern information technology, it is necessary for the painter himself to have a certain basic knowledge of sketching, sketching, color and other painting, master the basic skills of painting, in order to lay a solid foundation for future painting creation. Therefore, in this sense, digital painting art cannot be separated from the traditional art design and development, traditional art design advocate sedated painting foundation and design ability is the root and soul of digital painting creation. In the history of art development, from traditional art design to digital painting art, the change is only the form of art, methods and painting tools, and the painting creators in the observation of things, sense of the world, emotional expression of the acumen has not changed.

Conclusions: As different forms of expression of painting art, digital painting art and traditional art design, in general, in the form of expression has a line of coherence, artistic concept has internal unity, value concept has fundamental consistency, the two merges, influence each other, and together constitute the organic unity of painting art. The art of painting by the promoters is constantly moving forward. The painting art creation has a three-dimensional sense of life and ideological soul, the realization of painting creation from "shape" to "God", from the "objective" to the sublimation of the "mind". Digital painting art and traditional art design interaction, closely linked, and constantly promote the great strides of painting art. Therefore, for modern painting creators, only by fully understanding and grasping the relationship between the two, and better use of technical skills into creative practice, in order to keep up with the pace of the times, create more and better excellent works of art, for social development, the progress of the times and to meet people's aesthetic needs to make greater contributions.

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NON-GENETIC INHERITORS UNDER THE BACKGROUND OF RURAL REVITALIZATION THINKING ON GENDER DIFFERENCES AND PROTECTION, INHERITANCE AND DEVELOPMENT

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Background: The 19th National Congress of the CPC solemnly put forward the general requirements of “rural revitalization”, “thriving industry, livable ecology, civilized local customs, effective governance, and rich life”. This is the foundation for completing the building of a moderately prosperous society in all respects and then a strong modern country in all respects, an important engine for China’s development for a long time to come, and an important opportunity that agriculture, rural areas and farmers will have to actively face.

Study design: For the intangible cultural heritage, it is a lack of necessary attention, industrial thinking and protection and inheritance research. This is contrary to the deployment of the CPC Central Committee and Xi Thought on Socialism with Chinese Characteristics for a New Era.

Study Subjects and their Methods: The survival and inheritance status of inheritors of different genders. The author has long conducted a continuous investigation on the living status and protection and inheritance development of Zigui gongs and drums in the mountainous county of western Hubei Province.

In the spring of 2018, with the support of the county Intangible Cultural Heritage Center, a questionnaire survey was carried out on 67 inheritors (42 men and 25 women) to have a comprehensive and true understanding of the current situation.

Table 1. Age status of the non-hereditary inheritors

Gender / age	More than 70 years old	60-69	50-59	40-49	30-39	Under the age of 30
Man	6	14	12	9	1	-
Woman	1	2	8	4	8	2

As can be seen from Table 1, male inheritors’ aging is better than female inheritors. Only one male inheritor is under 39 years of age, accounting for 0.02%. Female inheritors under 19 reach 10, accounting for 40%.

Women under the age of 39 will more buy or rent houses in counties and towns to support their children to schools. Its leisure time is more abundant. But the same is a long-term separation from rural production and life, as Table 2.

Table 2. Cultural degree of non-genetic inheritors

Gender / culture level	Primary school	Junior middle school	High school technical secondary school	Junior college	University
Man	10	18	9	3	2
Woman	2	14	8	1	-

Non-genetic inheritors should not only engage in non-genetic inheritance, but also create economic value, and the professional income generation channels related to intangible cultural heritage are more diversified than before, which is conducive to non-genetic inheritors to adhere to non-genetic inheritance. Non-genetic inheritors are engaged in a variety of businesses to make a living, thus providing the possibility for industrial selection and cultural self-determination under the background of rural revitalization.

Results: In the production system, we should attach great importance to the performance and inheritance role of the elderly inheritors left behind in rural areas. Among them, the male aging inheritance is the dominant person. At the same time, more attention should be paid to fully mobilizing more people to participate in the production of intangible cultural heritage. For example, the artistic processing of grass gongs and drums props makes it a unique tourism commodity, which not only elongates the industrial chain, but also promotes grass gongs and drums in another form. In this regard, female inheritors can play a lot more role.

Conclusions: In the process of protection, inheritance and development, Xi should fully absorb the cultural ideas for the new era. Do not forget the origin, absorb foreign, face the future. We should indeed grasp the origin of pulling gongs and drums, and protect their core elements and inheritance in different forms. We should guard against the one-sided pursuit of the market and losing its authenticity. Attention should be paid to absorbing the advantages of other places and other art forms to give creative transformation. We should build a three-dimensional protection, inheritance and development system, especially in age, cultural level and inheritance groups.

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ON THE LOGICAL THINKING OBSTACLES IN THE TRANSLATION OF INTANGIBLE CULTURAL HERITAGE PUBLICITY

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Background: There are some logical thinking obstacles and deficiencies in the publicity translation of intangible cultural heritage. China has a long history. Through 5000 years of cultural precipitation, it has gathered the efforts and wisdom of many ancestors. The cultural differences between China and the West are reflected in many aspects such as history, culture and development. In terms of word modification, English is difficult to express the artistic conception of Chinese words, and the description of some words in Chinese cannot even find the corresponding English expression. The thinking angles and related characteristics of the two cultures are different, which has caused no small logical thinking obstacles to the publicity translation of intangible cultural heritage. Due to the extreme impression of foreign people from the late Qing Dynasty to the Republic of China, the foreign impression of China is deeply influenced by old ideas, which also has an impact on the publicity translation of intangible cultural heritage. At present, the translation method of publicity has not been recognized by the western people, and relevant adjustments need to be made, otherwise the western people cannot well understand the translation content of publicity, which is contrary to the original intention of publicity translation.

In addition, the malicious propaganda of some foreign countries has tarnished China's image, resulting in a general misunderstanding of China's impression by the western people. This needs to be treated seriously by translators. If there are some errors, it may aggravate this misunderstanding and greatly reduce the effect of publicity translation of intangible cultural heritage. Although there are many personnel engaged in the publicity translation of intangible cultural heritage, their professional quality needs to be improved. Many Chinese writing techniques, rhetorical usages and some related historical knowledge need to be carefully pondered, otherwise the subtlety of words and sentences cannot be translated without a little attention. Therefore, foreign publicity translators need to be very proficient in Chinese culture and meet the requirements of personal professionalism. In translation, we should fully express the meaning of Chinese characters, and do not copy mechanically and distort the original meaning. The translator needs to have a solid foundation in writing, be able to skillfully use various translation skills, and enable the western people to experience the charm of Chinese culture and the beauty of words from the translated words. In addition to the above reasons, the publicity translation of intangible cultural heritage is also limited by the late start of translation. Because the translation time is not long, there are not many preserved materials, and there are fewer references for reference. In this regard, there are reasons for insufficient attention to the publicity translation of intangible cultural heritage, and most of the attention is focused on literary books. There is no special system to support the publicity translation of intangible cultural heritage.

Objective: By strengthening the government's management and providing policy and human and material support, translators can get more references and speed up the process of translation, so as to promote the good development of intangible cultural heritage publicity translation. Strengthen the cultivation of translators' professional quality and improve their literary self-cultivation. Through many translation practices, they can more clearly grasp the differences between Chinese and Western cultures, exercise and improve their comprehensive quality, and enable them to better deal with the publicity translation of intangible cultural heritage. In this process, the Chinese and Western cultures are de roughed and refined, so as to get better translation works. The cultivation of professional talents of publicity translation also depends on special translation institutions. Therefore, we should speed up the establishment of professional translation institutions and provide more talents for publicity translation to make up for the previous shortcomings.

Subjects and methods: 530 English majors from 7 universities were selected by stratified random sampling. These students came from different majors and countries. 530 questionnaires were distributed to them. The number of recovered and effective questionnaires were 512 and 507 respectively, and the recovery rate and effective rate were 96.60% and 95.66% respectively. The questionnaire is compiled according to the publicity translation works of intangible cultural heritage. The data collected in the questionnaire are processed and analyzed by SPSS software. The relevant scoring standard is grade 1-5. The higher the score, the higher the degree of correlation. According to the data of the questionnaire, this paper studies the improvement effect of intangible cultural heritage publicity translation.

Results: Through the analysis of the survey results, the proportion of Chinese and American postgraduates who evaluate the publicity translation of intangible cultural heritage to varying degrees is