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ผ่านการเปลี่ยนแปลงทัศนศิลป์

Promote the Dissemination of the Poetry  
of the Tang Dynasty among Young Audiences  
through Visual Transformation Design

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## บทคัดย่อ

บทกวีสมัยราชวงศ์ถังนับเป็นมรดกทางวัฒนธรรมอันล้ำค่าของประเทศจีน ในยุคสมัยปัจจุบันที่การศึกษาพัฒนาให้เข้าถึงได้ง่าย กลับเป็นเรื่องยากที่จะเผยแพร่สิ่งเหล่านี้แก่เยาวชนรุ่นใหม่ การศึกษานี้เป็นงานวิจัยต่อยอดเชิงการมองเห็นเกี่ยวกับบทกวีสมัยราชวงศ์ถัง โดยมีวัตถุประสงค์เพื่อให้เกิดความเข้าใจถึงการรับรู้บทกวีสมัยราชวงศ์ถังของเยาวชนในปัจจุบัน เพื่อสรุปวิธีการออกแบบการเปลี่ยนแปลงบทกวีให้เป็นภาพ และเพื่อแสดงประสิทธิผลในการเผยแพร่ของวิธีการเหล่านั้น งานวิจัยใช้วิธีการวิจัยแบบผสมผสาน การใช้แบบสอบถาม การประชุมเชิงปฏิบัติการ นิทรรศการ รวมถึงการสนทนา ผลการวิจัยชี้ให้เห็นว่าปัจจัยพื้นฐานที่ส่งผลกระทบต่อประสิทธิภาพการสื่อสารบทกวีสมัยราชวงศ์ถังคือรูปแบบที่เป็นลักษณะเก่าและขาดการสร้างสรรใหม่ การเปลี่ยนแปลงบทกวีให้เป็นภาพช่วยเพิ่มความเข้าใจและการเห็นคุณค่าในกลุ่มผู้ฟังเป้าหมายได้อย่างมีประสิทธิภาพ

**คำสำคัญ :** ราชวงศ์ถัง, การเปลี่ยนแปลงทางทัศนศิลป์, องค์ประกอบศิลป์

## Abstract

Tang poetry stands as a precious cultural heritage of the Chinese poetry articulation. However, in the era of visual communication, it has encountered difficulties in communication to the young people. Therefore, this study conducted visual translational research on Tang poetry to (1) understand the contemporary young audiences' reception of Tang poetry, (2) deduce design methods for its visual transformation, and (3) demonstrate the effectiveness of these methods in its dissemination. The research employed a mixed methodology comprising questionnaires, workshops, and exhibitions. The results show that the fundamental factor affecting the communication efficiency of Tang poetry is that the communication form of Tang poetry is obsolete and

lacking. Therefore, researchers will improve the effectiveness of the communication of Tang poetry by studying the visual transformation of Tang poetry.

**Keywords:** Tang Poetry, Visual Transformation, Design Composition

## Introduction

As the peak of Chinese classical poetry, Tang poetry is integral to China's traditional culture (Yang, 2019). Poetry of the Tang Dynasty is the treasure of Chinese literature, which contains China's long history and bright culture. The study of the poetry of Tang Dynasty can improve the comprehensive cultural cultivated manners of contemporary college students. (Han & Yao, 2017). However, Tang poetry has now encountered dissemination difficulties among the 18-22-year-old group. According to the survey (Jiang, 2018), although college students generally believe that learning Tang poetry is essential, the proportion of students participating in Tang poetry learning is very low. "Survey on the Current Situation of Classical Poetry Education in General Universities" conducted a survey on the Tang poetry learning of 102 college students, and the survey showed that: Although 58.82% of the target audience said that it is necessary to learn Tang poetry, 72% of the target audience said that they rarely learn Tang poetry culture and thought that the boring learning form was the main reason (Tang & Wei, 2020). "Contemporary College Students' Views on Classical Poetry -- Taking Suqian College as an Example" conducted a survey on Suqian College students, and the data showed that only 33% of students were willing to spend time reading Tang poetry. The article also suggested:

College students should understand the meaning of ancient poetry in more interesting and novel forms and help them develop associations (Jiang, 2018). Meanwhile, in 2017, according to a survey of 11,671 people conducted by the Social Survey Center of China Youth Daily, only 11.8% of the respondents said that young people around them still have the habit of reading written works, and 56.0% of the respondents admitted that teenagers are more accustomed to reading “pictures” because it is more interesting (Huang, 2012). To sum up, it can be seen that the reasons for young people’s decreased willingness to learn the poetry of Tang Dynasty are mainly concentrated in the following three points: 1. It is difficult to understand ancient Chinese, 2. the learning form is tedious, and 3. few courses are offered. Young people who grew up in the picture-reading era generally believe that the form of pictures would be more likely to bring them sensory enjoyment to make up for the visual omission and lack of text (Luo, 2010). Therefore, This study believes that using visual graphic language to interpret Tang poetry would optimise the reading experience of the target audience, thereby enhancing their understanding and love of Tang poetry.

The theory of mutual transformation between poetry and painting has long existed in China. As early as the Tang Dynasty, Wang Wei, a poet and painter, had incorporated the artistic conception of poetry into his painting creation, and added pictorial description to his poem creation. One of the most representative is his poetry and painting creation around his residence Wangchuan. In this regard, Su Shi, a writer in the Northern Song Dynasty, once said when evaluating Wang Wei’s painting “Wangchuan Map” : “When I look at Wang Wei’s

paintings, it is like reading his poems, and when I look at Wang Wei's poems, it is like looking at his paintings. Thus, the aesthetic concept of "poetry and painting combination" was put forward, thus establishing the interoperability between poetry and painting in creation. According to Yang & Gong (2014), in the construction of the aesthetic thought of "integrating poetry and painting", Su-Shi's view emphasizes the consistency of poetry and painting in depicting objects, creating artistic conception, and conveying images. To this day, the highest level pursued by Chinese art is still to create in the works the subtext meaning and unexpected interest of "painting in poetry, painting in poetry" (Wang, 2021).

Interpreting the theory of "homology of poetry and painting" from a modern point of view, the relationship between poetry and painting is essentially the relationship between text and graphics. Zhang L. & Zhang Z. (2011) believe that in addition to text, images and colors can be summarized as forms of information transmission. Among them, Wu (2014) believes that "poetry and painting in one body" is a formal beauty rule in which poetry and painting complement each other. She believes that painting is a visual symbol and poetry is a language symbol, and the superposition, penetration and enhancement of the two can jointly participate in the overall construction of communication, which can improve the communication efficiency and increase the appeal. From the perspective of mnemonics, Jin (2018) said that people's image reading and thinking ability is the ability of the cerebral cortex to carry out high-level thinking, and observing images crosses the language barrier, and people can give play to their imagination from

the images. On this basis, Liu (2022) believes that the visualization of text content can play a positive role in reducing cognitive load, expanding thinking space, and enriching aesthetic experience.

The ancient art thought of “poetry and painting together” embodies the blending state of poetry and painting with the poetic feeling into the painting landscape and with the painting landscape into the poetry. Contemporary analysis of the theory from a scientific point of view reasonably demonstrates the help that the theory of “poetry and painting in one body” can bring to information dissemination, thus providing a solid theoretical basis for the contemporary application and development of the theory of “poetry and painting in one body”, as well as for the visualization of poetry in the future. Therefore, this study will be based on the theory of “integrated poetry and painting”, deduce the design method through design practice, and further promote the dissemination and promotion of Tang poetry among young people through practical research on the visual transformation of Tang poetry.

## Research Objective

1. Investigate the contemporary young audience’s current acceptance of Tang poetry.
2. Develop design methods for the visual transformation of Tang poetry.
3. Demonstrate the effectiveness of the visual transformation of Tang poetry in communication.

## Research Methodology

This study adopted a mixed research method:

Stage 1: This study conducted an online questionnaire survey among 103 target audience groups aged 18-22. The survey's objectives were twofold: (1) To gather the latest data regarding the acceptance of Tang poetry among the target audience, thereby gauging their existing cognition and inheritance levels of the poetry; (2) To comprehend the target audience's willingness and actual preferences for visualising Tang poetry.

Stage 2: This study coordinated a workshop titled “Visual Design of Tang Poems” with 64 sophomore students majoring in visual communication at the Xi'an Academy of Fine Arts, Xi'an, Shaanxi Province, China, in the 2021 academic year. This group comprised 28 males and 36 females. This stage involved a blend of design practice and case analysis. The initial step involved guiding the students to transform the visual symbols of poetry using translating ancient Tang poems, extracting the keywords, and changing the visible signs. Subsequently, the process of deriving the design technique for visually transforming Tang poetry unfolded by delving into the four design modalities of plane composition, color composition, Multi-frame painting, and long scroll painting. The article further expounded upon the quintessential instances of each design approach.

Stage 3: This study orchestrated an exhibition showcasing the final works from the “ Visual Design of Tang Poems “ workshop. One hundred twelve results were exhibited within the academic lecture hall on the first floor of the teaching building at the Xi'an Academy of

Fine Arts Chang'an Campus. During this exhibition, This study invited individuals aged 18-22 years, both from within and outside the institute, to attend. A sample questionnaire survey encompassing 117 attendees was conducted, divided into two segments: Before and after viewing the exhibition. The conclusion is drawn through the evaluation and analysis of the actual effect of the design cases in the show.

## Results and Discussion

### 1. Survey questionnaire

The survey questionnaire comprised with seven items, and the participants selected the answers according to their perspective on Tang poetry (Table 1).

**Table 1** Target audience survey.

Do you like Tang poetry?			
A.Like 55%	B.Generally 41%	C.Dislike 1%	D. It does not matter 3%
Do you usually have the habit of reading Tang poems?			
A.Yes 16%	B.No 27%	C.Occasionally 55%	
In what form did you mainly come into contact with Tang poetry?			
A.Text reading 49%	B.Recreational activities 13%	C.Television program 27%	D.Other 11%
When did you start studying Tang poetry less?			
A.After the age of 10 years. 10%	B. After the age of 15 years. 32%	C. After the age of 20 years.48%	D. After the age of 25 years. 9%

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What do you think is the biggest problem in disseminating Tang poetry?

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A. The form is dull and lacks innovation. 49%	B. Ancient poetry is challenging to understand. 27%	C. There is no time. 13%	D. chance of contact 11%
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Can you learn Tang poetry by “reading pictures”?

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A. Yes 89%	B. Maybe 8%	C. No 3%
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If you visualise Tang poetry, which form are you more likely to accept?

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A. Visual design 56%	B. Chinese painting 12%	C. Cartoon 20%	D. Other 10%
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**Source:** Designed by Luo Chen (2023)

After conducting the research and analysis, This study discovered that while Tang poetry remained relatively popular among the target audience, their engagement with it tended to decline once they entered university. Simultaneously, the data results indicated that text reading still constituted the primary mode of information consumption for the current target audience. Therefore, this single form of communication lacks innovation, resulting in difficulties in disseminating Tang poetry among contemporary young people. Moreover, the data revealed that 89% of the target audience was willing to learn Tang poetry through visual reading. Additionally, almost half of the audience recognised the modern design-based transformation of Tang poetry.

## 2. Workshops

### 2.1 Visual symbol transformation of Tang poems: Poetry interpretation and visual symbol extraction

Translate ancient poems into modern languages, extract keywords, and transform them into visual symbols (Table 2).

**Table 2** The transformation of the visual symbols in Tang poetry.

Original text of the poem	Modern language interpretation	Keywords	Visual symbols
Da Mo Sha Ru Xue ,Yan Shan Yue Si Gou.He Dang Jin Ruo Nao, Kuai Zou Ta Qing Qiu.	The flat sand covers the desert like endless snow, and the moon hangs high on Yanshan Mountain like a crooked hook. When can I put on my golden head and gallop across this crisp autumn field?	Desert, mountains, night, horse, moon	

**Source:** Designed by Luo Chen (2023)

Table 2 is an illustrative example of the focal point of creation. Through data analysis, 87% of the student creators who participated in the workshop initially translated Tang poems from ancient languages into modern languages. This translation aims to ensure that everyday people understand Tang poetry's essence. The creators then began to extract the keywords embedded in the verses. Following this stage has revealed the initial idea is valid for the task of transforming these extracted keywords into visual symbols.

Through the design above approach, This study derived the following method for the transformation stage of the visual symbols in Tang poetry (Figure 1):



**Figure 1** Design method of the visual symbol transformation of Tang poetry.

**Source:** Designed by Luo Chen (2023)

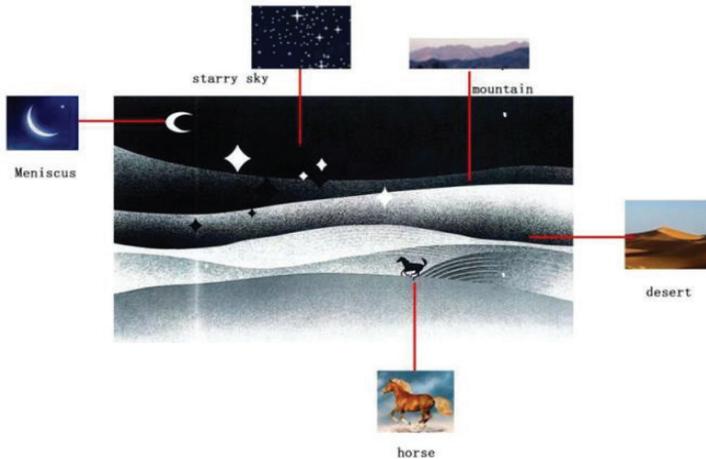
## 2.2 Visual graphic design of Tang poetry: Design composition and compositional extension

### 2.2.1 Design composition

Upon translating the text into visual symbols, The creators organically integrate these elements into one image to form a complete design work. This study chose design composition as the foundation for graphic design. This choice stemmed from its fundamental attributes: Tang poetry language pursues a high degree of conciseness and a sense of rhythm. The theory of design composition also emphasises the discovery of the regularity and rhythm of things. Although the former was a text and the latter was a picture, its essential commonality was the critical factor that could transform the two into each other. (Asakura, 2018).

#### 1) Flat composition

Following acquiring the visual symbols derived from the keywords, the creators were tasked with reordering and assembling them to construct a coherent image. This process necessitated the application of the design principle known as plane composition (Figure 2).



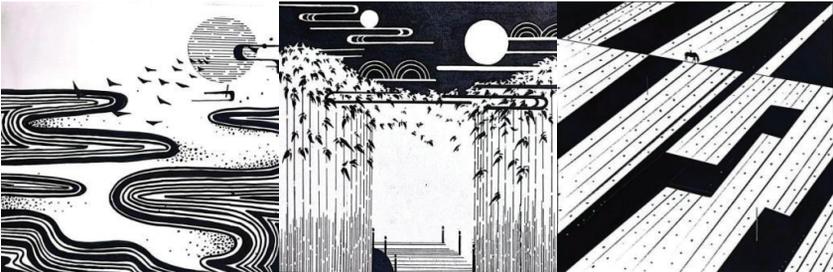
**Figure 2** The design path map of plane composition for visualising Tang poetry.

**Source:** Designed by Zhang Wei (2023)

On a two-dimensional plane, with points, lines and surfaces as the essential elements, arranging and combining according to the visual laws of beauty using Direction, repetition, proportional difference, approximation, gradient, variation, contrast, assembly, emission, specificity, contradictory space, segmentation, texture, trompe l'oeil, etc., and other means is called the plane composition design method (Huang, 2003). Illustrating this concept through the example of “Ma Poem”, the image’s creator initially divided the visual into two distinct “facets”: black and white. This division created a stark contrast between the night sky and the desert. The “line” element, characterised by its curvature and smoothness, represented the desert’s undulating landscape by introducing rhythmic

elegance and tactile representation through texture. Subsequently, the creator strategically incorporated the “point” elements, such as the crescent moon, the stary expanse above the night sky, and the horse.

An analysis of this artwork revealed that throughout the design journey, the creator adhered to the principles of plane composition. They deftly transformed the visual symbols derived from the keywords of Tang poetry into an abstract visual language composed of points, lines, and surfaces. These elements were harmoniously arranged and interwoven to craft an image characterised by rhythmic beauty and profound meaning.

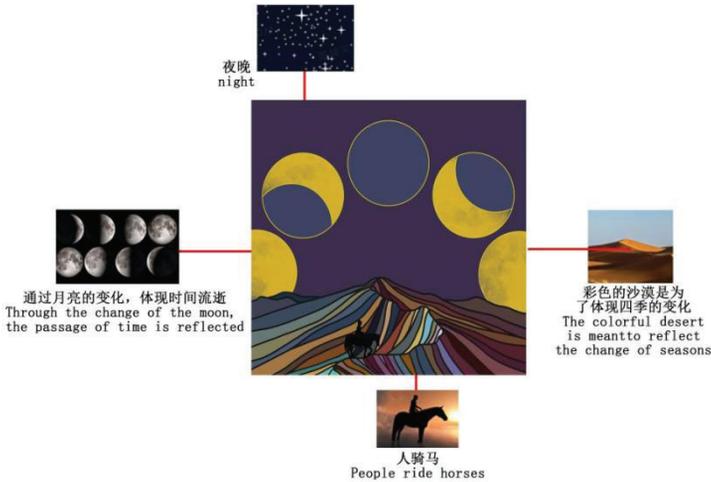


**Figure 3** The visual graphic composition design of Tang poetry.

**Source:** Designed by Li Jie, Liu Xia, Zhao Xiaojing (2023)

## 2) Color composition

Based on following the law of plane composition and then incorporating the concept of color composition applied to the same image, which yielded richer results. (Figure 4).



**Figure 4** The color composition design roadmap for visualizing Tang poetry.

**Source:** Designed by Liu Deshui.

In Figure 4, the creator opted for the Tang Dynasty poet Cen Shen's "Qi Zhong Zuo" as the focal point for the design of their creation. This poem captured the poet's yearning for his homeland while in the desert.

After completing the plane composition design (black and white), the creator further incorporated the concept of color into the image. Beyond objectively rendering the sky with a dark blue hue, the creator introduced symbolic elements to express the author's subjective intention. For instance, deserts with multiple colors reflect the changing seasons. Thus, " **it effectively conveys the poet's long wandering years and highlights his yearning for his hometown.**" This design technique was aligned with the principles of color composition.

The so-called color composition, the interaction of colors, started from people's perception and psychological effects of color by using the variable illusion of color in quantity and quality. This combined the interrelationships between each component according to the specific laws, creating new color effects (Li Gang, 2020). Aspects like hue relationships, brightness variations, purity contrasts, and warm or cool undertones in color influenced the viewers' visual experiences, evoking distinct psychological sensations. This phenomenon is often referred to as the emotional expression of color.

In the color composition of Tang poetry, the creators needed to rationally use color and the combination of different colors to reflect the emotional factors expressed in the poem (Katinaite, 2014). As such, the embodiment of color in the image was mainly divided into two types; one was the expression of the inherent color of the element, also called the direct word of color; the other was the expression of emotions, also called the symbolic expression of color (Qu & Ren, 2021).

### 2.2.2 Composition extension

By adhering to the fundamental principles of design composition, the creators could successfully execute the design of a single visual transformation image for Tang poetry. Nonetheless, given the varying lengths and levels of content in Tang poems, it was often challenging for a single image to encapsulate their intricate meanings. As addressing this meanings, This study guided the students in analysing the design principles of the Multi-frame paintings and long scroll paintings. This exploration broadens the range of creative techniques

for visualising Tang poetry. Therefore, it satisfies the different information-carrying capacities required by various poetry adaptations.

1) The visual transformation that follows the laws of Tang Poetry: Multi-frame painting



**Figure 5** The four-grid painting design path diagram for visualising Tang Poetry.  
**Source:** Designed by Xun Yu.

Examining Figure 5 as an example, the creator selected the Tang Dynasty poet Wang Zhihuan's "Liangzhou Words" as the subject for design. The analysis revealed that the poem adhered to the standard four-part grammatical structure, wherein emotions were conveyed through four sentences depicting various scenes observed by the poet from different vantage points because it corresponds to the four images followed by the poet, which led the creator to choose the four-frame painting technique for the design.

In the field of comics, there is an art form called Multi-frame painting; the so-called Multi-frame is the use of different frames

to carry the image and then through the ordering of the structures to narrate the content (N. N. Long & M. Long, 2017). The most common form is the four-frame painting, which utilizes four individual frame images to tell a complete story. This choice of four frames would be aligned with story scripting conventions that would often follow the “beginning”, “continuation”, “turn”, and “resolution” structure. This structure would allow a complete story to be conveyed through four images (Wu, 2017). Furthermore, Tang poetry, particularly near-body poetry, adheres to rigorous grammar by often adopting the four-paragraph format. As explained in the Modern Chinese Dictionary: “‘Beginning’ marks the start, ‘Continuation’ continues from there, ‘Turn’ signifies the turning point, and ‘Resolution’ concludes the entire text.” This division into four parts emphasises each segment’s relationship and connection to the whole (Dictionary Editing Office, Institute of Linguistics, Chinese Academy of Social Sciences, 2016). As a result, it would be evident that Tang Dynasty metrical poetry similarly followed the “beginning, continuation, turn, and resolution” pattern, thus aligning well with the four-frame painting structure.

2) Visual transformation for the fusion of poetic images: Long scrolls Seamlessly images that were separated from each other have combined into one whole image, which, This study guided the creator to refine the artistry of Chinese long scroll painting. This approach linked the independent images from the Multi-frame picture into an organized arrangement, thus forming the cohesive layout characteristic of long scroll paintings (Figure 6). “The Narrative of Time and space in Long scroll Painting -- Taking Guanshanyue long-scroll

painting as an example” mentions that long scroll painting, as a kind of spatio-temporal narrative painting, expresses the creator’s special concept of time and space. The creator intercepts and juxtaposes important time points and combines them on a single picture to complete the spatial narrative of time. When the viewer looks at the painting, he completes the narrative of the event in his consciousness according to the content of the picture, so as to realize the transformation of time and space (Zhang, 2023). Therefore, in the viewing experience of space environment, long-scroll paintings can enable the audience to read orderly through their own movement, and coherent pictures can also make the whole reading process more holistic, avoiding the sense of content fragmentation caused by excessive segmentation. According to the analysis of the above theory. This format ensured a smoother and more coherent reading experience for the audience. This is an art form which is more conducive to the audience’s complete understanding and experience of poetry.



**Figure 6** The exhibition effect of long scrolls for visualising Tang poems

**Source:** Designed by Luo Chen.

Using the example above, the creator opted for Tang Dynasty poet Wang Wei's "Pastoral Music" as the focal point of their creation. The four images were arranged according to the poem's sequence and accentuated into a long scroll painting format. Using the long scroll painting, on one hand, the common rules and form embodied the classical aesthetic characteristics of traditional Chinese scroll paintings. On the other hand, the spatiotemporal aesthetic attributes presented by the scattered perspective technique in long scroll paintings provided viewers with a reading experience of "moving and observing scenery". The so-called scattered perspective was a different perspective method from the Western focal point perspective. The focal point perspective usually had only one vanishing point, while the spatial depth treating of the scattered view often involved multiple vanishing issues and, consequently, multiple viewing angles. Hence, the "scattered perspective" was often dubbed as a "moving viewpoint" (Cao, 2017).

In the experience of observing the spatial environment, long scroll painting allowed the audience to engage in an organized reading by moving themselves. Additionally, the interconnected scenes made the entire reading process more cohesive by avoiding the sense of fragmented content caused by excessive compartmentalization. Therefore, it would be an artistic form more conducive to the audience's complete understanding and experience of poetry.

Through the design above practice, This study derived the design methods pertinent to Tang poetry's visual graphic design phase (Figure 7).



**Figure 7** Design methodology diagram of Tang poetry's visual graphic design.

**Source:** Designed by Luo Chen (2023)

### 3. Closing Exhibitions and Investigative Visits

#### 3.1 Data research



**Figure 8** “Visual Design of Tang Poems” Exhibition site

**Source:** Photographed by Luo Chen.

The feedback data were collected from the participants using a survey form with six items (Table 3).

**Table 3** Exhibition effectiveness survey feedback form.

Issue	Average Value		Variance		Standard Value
1. Will the exhibition enhance your interest and understanding of Tang poetry?	Before the exhibition	After the exhibition	Before the exhibition	After the exhibition	117
	2.41	4.12	0.81	0.47	
2. Do you recognise the research on the visual design of Tang poetry?	3.16	4.24	0.62	0.35	117

3. Will you study Tang poetry further in the future?	2.63	3.93	0.57	0.43	117
4. Do you think attending exhibitions will improve your humanistic qualities?	3.61	4.52	0.45	0.47	117
5. Do you think viewing exhibitions will improve your aesthetic literacy?	3.12	4.32	0.33	0.35	117
6. Do you think viewing exhibitions will improve your historical literacy?	3.54	4.51	0.37	0.43	117

**Source:** Designed by Luo Chen.

The analysis of the survey data in Table 3 showed that the target audience generally recognized this research.

Visually transforming and promoting Tang poetry could improve the efficiency of communicating Tang poetry to the target group and enhance the target audience's admiration and understanding of Tang poetry. Moreover, the target audience believed they had improved their comprehensive literacy in humanities, a esthetics, history and other aspects by visiting the exhibition.

In addition to obtaining data through questionnaires, the study also randomly interviewed part of the target audience watching the exhibition in the form of on-site visits, and most of the audience gave positive comments on the exhibition. The target audience said that through the presentation of the picture, it enhanced

their interest in the Tang Dynasty related culture, and said that the form of “looking at the picture” is very intuitive, which is conducive to understanding and memory, and the target audience said that by watching the exhibition, it increased their sense of national honor. In short, through the form of research and visits, the exhibition concludes that the visual transformation of poetry of the Tang Dynasty is conducive to the dissemination and promotion of poetry of the Tang Dynasty among contemporary young people.

## Conclusions and Suggestion

The previous dissemination methods of Tang poetry were overly monotonous, lacked innovation and visual presentation, and led to challenges in its propagation.

This study demonstrates the applicability of the theory of “integration of poetry and painting” in contemporary times by applying the theories of image memorization and information communication. Based on this theory, practical research on the visual transformation of poetry of the Tang Dynasty is carried out in the form of workshops. The whole visual transformation process includes the forms of plane composition (black and white), color composition (color), divided grid painting, long-scroll painting, etc., and then the design works are generated. On the basis of following the creation track, the design method is developing gradually. The research proves that the design method of visual transformation of Tang poetry is feasible and, through practical validation, demonstrated their positive impact on the target audience’s learning of Tang poetry.

From the perspective of modern design, the relationship between poetry and painting is essentially the relationship between words and graphics. In the process of transformation, visual elements need to be extracted according to the content of poetry; It is also necessary to follow the rhythm and rhythm of poetry grammar and the ideological connotation of poetry content, and to design visual forms that reflect them, so as to maximize the ideological connotation and formal beauty contained in poetry of the Tang Dynasty

This represented an innovative fusion between the tradition and modernity where it has constituted an interdisciplinary exploration of literature and a esthetics.

Because of the universality of the theory of graphic transformation, this design method can not only be applied to the visual change of Tang poetry. Meanwhile, it could also be extended to other forms of literary and visual transformation beyond Tang poetry, such as Song Poems and Yuan qu (a form of Chinese opera). Furthermore, by adjusting the graphic design style to cater to the aesthetic preferences of different audiences, This study could make this design methodology applicable to a broader range of age groups. In contemporary commercial design, more and more designers consider integrated traditional Chinese culture, including the poetry of the Tang Dynasty, into their designs. On the one hand, it can enhance the cultural connotation of design works, and on the other hand, it is also conducive to the promotion and dissemination of traditional culture. The research results on the visual transformation of poetry of the Tang Dynasty will also help designers design such works, providing a set of design methods

for reference and follow.

In conclusion, This study emphasises that while this study achieved interim milestones, promoting and disseminating Tang poetry would constitute an enduring endeavour. Therefore, more researchers should be encouraged to participate actively and collaborate to contribute to visual communication and endorsement of Tang poetry.

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