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Research on the Standardization of Accounting Basic Work in Universities from the Perspective of Internal Control^①

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Abstract

Accounting work plays a crucial role in the development of higher education institutions, and the standardization of accounting basic work serves as a strong guarantee for ensuring the authenticity and effectiveness of financial information. This paper starts from the current situation of the standardization of accounting basic work in universities, based on a new perspective of internal control, identifies the logical relationship between the five elements of internal control and accounting basic work. It uses this relationship as a path to study the standardization of accounting basic work in order to enhance the financial management level of higher education institutions. The improvement of internal control construction and the standardization of accounting basic work in higher education institutions are mutually reinforcing and coordinated, with both contributing to the high-quality development of the institutions' undertakings.

Keywords

Internal Control, Accounting Basic Work, Standardization, Coordinated Progression

1.Introduction

The standardization of accounting basic work is a strong guarantee for the orderly conduct of financial work and a prerequisite for providing effective data support for the development of higher education institutions. In the new situation, data is a new type of production factor, and only "high-quality" accounting data can become a new form of productive force ^[1]. Only by

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standardizing accounting basic work can we provide high-quality accounting data for the high-quality development of higher education institutions. Internal control plays a significant role in ensuring the accuracy of accounting information and the security of funds. From the perspective of internal control, it brings new ideas and methods to the research on the standardization of accounting basic work in higher education institutions.

2. Analysis of the current situation of the standardization of basic accounting work in Colleges and Universities

As the country pays more and more attention to education, colleges and universities have higher and higher requirements for the basic accounting work, and the basic accounting work is also more and more standardized. At present, the requirements for talents, process system, informatization and other aspects of basic accounting work in Colleges and universities are constantly improving. Analyzing these situations will help to improve the standardization level of basic accounting work in Colleges and universities, so as to improve the efficiency and effect of financial supervision.

2.1 The requirement of accounting talents' quality is higher and higher

High quality compound accounting talents will be able to improve the efficiency of basic accounting work. New accounting thinking talents require not only "bottom line thinking" and "data thinking" [2], but also "business thinking" and "service thinking". Among them, "bottom line thinking" and "data thinking" are accounting thinking, while "business thinking" and "service thinking" are supervision thinking. Bottom line thinking means that there should be a bottom line in basic accounting work, emphasizing principles and complying with various rules and regulations; Data thinking is to have accurate sensitivity to the data of basic accounting work and know the economic significance of each data; Business thinking is to understand the business content behind the data and have an accurate grasp and clear judgment of the business essence; Service thinking refers to the ultimate goal of accounting work to serve teachers and students well and solve all kinds of financial problems for teachers and students.

2.2 Accounting business system and process requirements are more specific

The institutional process of basic accounting work in Colleges and universities is constantly improving. Embedding the regularity and logic of institutional process construction into basic accounting work can effectively regulate basic accounting work and improve the service level of financial management. The accounting work system and process make the basic accounting work reasonable and reliable. At present, the accounting business in Colleges and universities requires that it not only be more specific and perfect, but also have practical guidance and operability,



which can accurately guide the handling of accounting business, so as to standardize the basic accounting work in Colleges and universities.

2.3 The requirements of accounting informatization are constantly improved

In the big data environment, with the continuous expansion of the scale and business scope of colleges and universities, as well as the continuous establishment and improvement of various systems, the basic work of accounting has become increasingly dependent on accounting informatization and has higher requirements. Strengthen the informatization construction of basic accounting work, embed standardized elements such as subject system, business rules, accounting process and business data transmission into the accounting informatization, and increase the standardization automation in the process of basic accounting work to make it more standardized and effective.

3.Path design of standardization of accounting basic work in Universities from the perspective of internal control

Internal control is an important means to standardize the basic work of accounting, and effective internal control can coordinate the balance between risk and development, improve the efficiency and effectiveness of accounting work. There is a certain logical relationship between the five elements of internal control and the norms of accounting basic work, and it is guiding significance to clarify this relationship for standardizing the basic work of accounting and forming a standardized and orderly accounting work order^[3]. The logical relationship between the elements of internal control and the basic work accounting is shown in the following Table 1.

Table 1 The logical relationship between internal control elements and accounting basic work

Internal control elements	Key points of accounting basic work	New ideas on the standardization of accounting basic work
Internal environment	Accounting institutions and accountants	Standardize the setting of basic accounting posts
Risk assessment	Risk assessment of accounting basic work	Strengthen the risk assessment of accounting basic work
Control activities	Management system and process of accounting basic work	Establish and improve the management system and process of accounting basic work
Information and communication	Internal and external information communication of accounting basic work	Improve the effectiveness of information communication in accounting basic work
Internal supervision	Evaluation and supervision of accounting basic work	Strengthening the evaluation and supervision of accounting basic work



3.1 Standardizing the post setting of accounting basic work in Universities

Properly setting up basic accounting positions is a prerequisite for conducting effective accounting work and also serves as a strong safeguard for ensuring the effectiveness of internal controls. accounting basic work has a procedural nature; therefore, it is necessary to establish distinct basic accounting positions, define their respective job responsibilities, and staff them with accountants who possess the appropriate skills and capabilities. Accounting basic work is an integrated endeavor where individual positions are not isolated from one another. Collaboration between positions is essential, requiring effective communication and coordination among all roles to collectively ensure the successful execution of basic accounting functions.

3.2 Strengthen the risk assessment of accounting basic work

The risk of accounting basic work exists objectively, so it is necessary to regularly evaluate the business risk and formulate effective control measures. To do a good job of accounting risk control in universities, it is necessary to accurately identify the risks, assess and clarify the factors causing the risks, and effectively carry out risk prevention and control work by enhancing the risk awareness of accountants and improving relevant systems ^[4]. As the internal and external environment is constantly changing, it is required to conduct a risk assessment at least once a year, strengthen the screening and prevention and control of risk points, re evaluate various risks faced by the accounting basic work and formulate effective corresponding control measures.

3.3 Establish and improve the management system and process of accounting basic work

To establish and improve the management system of accounting basic work, ensure that the accounting basic work can be handled according to laws and regulations, and improve the execution and implementation strength of the system. Summarize, refine and sort out the various documents and policies on which the accounting basic work is based according to the type of work to form a set of management system applicable to the accounting basic work of the unit. The process specification of accounting basic work is to show the process of various business processing in the form of process. It is an important embodiment of internal control to establish standardized business process, also provides the basis for the implementation of internal control of accounting basic work, and is the key to realize the business from "human control" to "control" ^[5]. The management system and process of accounting basic work complement each other and jointly guide the handling of specific accounting basic work.

3.4 Improve the effectiveness of information communication in accounting basic work

The main service objects of accounting basic work in universities are teachers and students. It can



solve all kinds of difficult problems in accounting business for teachers and students , the effectiveness of communication is crucial. The information communication of accounting basic work is mainly the transmission and exchange of business content. Three points should be paid attention to when communicating: first, it is necessary to accurately grasp the business processing standards, and professionalism is the key to solve professional problems; Second, make good use of various communication channels, such as telephone, wechat, email, face-to-face and other communication channels, and select appropriate communication methods according to business types and problems to be solved; The third is to be patient, clear-cut and empathetic in time when communicating, and to solve the problems that can be solved and explain the problems that cannot be solved.

3.5 Strengthening the evaluation and supervision of accounting basic work

The evaluation and supervision of accounting basic work is that the internal audit department regularly or irregularly conducts special or non-special inspections on accounting basic work, checks whether the corresponding post setting is reasonable, whether the risk assessment and control measures are effective, whether the business process is standardized, whether the implementation of rules and regulations is in place, and whether the business content is true, and feeds back the evaluation results and applies them to the actual accounting basic work, so as to build a continuously improved management system of accounting basic work.

4.The construction of internal control and the standardization of accounting basic work in Universities

The construction of internal control is closely related to the standardization of accounting basic work in universities. Effective internal control construction can standardize the accounting basic work, and the standardization of accounting basic work is an important part of the construction of internal control [6]. The standardization of accounting basic work will be coordinated with the construction of internal control. Effective internal control construction can implement the standardization of accounting basic work. The standardization of accounting basic work will promote the effectiveness of the construction of internal control. The ultimate purpose of both will ensure the authenticity and effectiveness of accounting information.

4.1 Improving the internal control system is helpful to standardize the accounting basic work

A perfect internal control system is a powerful guarantee for standardizing the accounting behavior of universities and reducing financial risks, reasonably ensuring that the financial activities of the unit are carried out within the constraints of laws, regulations and rules,



reasonably ensuring the fund safety of the unit, effectively preventing fraud, improving the financial management service level, providing a good internal and external environment for the accounting basic work, and realizing the standardization of the accounting basic work. Make full use of effective internal control to standardize the accounting basic work, and effectively implement the checks and balances and process principles of internal control into the accounting basic work, so as to ensure the quality of accounting basic work, improve the accuracy and effectiveness of accounting basic work information, and enhance the effectiveness of financial management.

4.2 Standardizing the accounting basic work is helpful to realize the effectiveness of internal control

Standardizing the accounting basic work, establishing and improving the management system of accounting basic work, ensuring the quality of accounting basic work information, improving the decision-making usefulness of accounting information, and controlling the financial risk within the acceptable range of the unit will help to realize the effectiveness of internal control. The construction of internal control is an important means of standardizing the basic work of accounting, and standardizing the basic work of accounting is an important part of the construction of internal control. According to the requirements of internal control, the setting of accounting basic work posts and the clarification of job responsibilities, risk assessment, the construction of accounting basic work management system, the standardization of content and process, evaluation and supervision are the external embodiment of the effectiveness of internal control, which will promote the realization of the effectiveness of internal control.

5. Conclusion

Starting from the standardization of accounting basic work in universities, this paper finds the logical relationship between internal control elements and accounting basic work from the perspective of internal control, and puts forward the corresponding new ideas and methods to standardize accounting basic work, hoping to have a certain reference for standardizing the current accounting basic work in universities. Finally, it summarizes the relationship between the construction of internal control and the standardization of accounting basic work, which is complementary and mutual promotion, common development and coordinated promotion, and jointly promote the high-quality development of higher education.

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Legal Issues and Resolution Approaches Concerning Reputation Infringement on Online Social Platforms

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Abstract

The advent of the Internet has provided an "acceleration" for the dissemination of information and achieved information sharing. The impact of online behaviors has gradually extended from "virtual entities" to real - life individuals. Therefore, reputation infringement in the online environment is undoubtedly an act that infringes on legitimate civil rights and interests. This paper will combine the relevant content of the Civil Code of the People's Republic of China, starting from aspects such as the determination of online reputation infringement, the assumption of liability for reputation infringement, the problems existing in the current legal system regarding online reputation infringement, and the resolution paths. It conducts multi - perspective and multi - dimensional analyses of the issue of reputation infringement in the online environment, and puts forward tentative supplementary suggestions for China's existing legal system. The aim is to seek diversified solutions to the problem of online reputation infringement and safeguard the relevant rights and interests of every civil subject.

Keywords

Online social platforms, Right to reputation, Tort liability

1. Introduction

During the Wuzhen Summit of the World Internet Conference in 2023, the blue books, "China Internet Development Report 2023" and "World Internet Development Report 2023", were released. Data shows that by the end of June 2023, the number of netizens in China reached 1.079 billion, with the internet penetration rate reaching 76.4%, and the internet penetration rate in rural areas being 60.5%. The rapid development of the internet has opened up broader channels for



people to express their voices, giving the general public more say. However, through means such as anonymity and using nicknames, it has, to a certain extent, reduced the legal cost for those who express their opinions. If the act of infringing on the right to reputation in the online environment is serious enough, criminal liability also needs to be borne. Therefore, the issue of reputation infringement in the online environment should rightly receive extensive attention from society.

2. Legal Definition and Constitutive Elements of Reputation

Infringement

2.1 Provisions on Reputation Infringement in the Civil Code

Article 1024 of the Civil Code of the People's Republic of China provides a detailed definition of the "right to reputation": Civil subjects enjoy the right to reputation. No organization or individual may infringe upon the right to reputation of others by means of insult, slander, etc. Reputation refers to the social evaluation of a civil subject's moral character, prestige, talent, credit, etc.

In the Civil Code, the term "network" has four meanings: as a medium alongside newspapers and periodicals, as the space for the existence of virtual property, as an information channel including the Internet, and as an online service platform. Online reputation infringement is a form of traditional reputation infringement extended to the online environment, with the Internet as the medium. The right to freedom of online speech means that natural persons, within the online space and under the premise of abiding by laws and regulations, enjoy the right to freely express their opinions and viewpoints. The exercise of this right should balance personal interests and public interests to ensure that freedom of speech does not infringe upon the legitimate rights and interests of others, does not spread false information, does not incite violence or hatred, and does not damage social order and public morality. When individuals exercise their right to freedom of online speech, they should exercise self-restraint and avoid publishing content that may cause misunderstandings, slander, infringe upon others' privacy, or violate social ethics.

2.2 Constitutive Elements of Online Reputation Infringement

The infringer has subjective fault. For example, the infringer knows that his or her actions will cause damage to others' reputation, or causes damage to others' reputation due to negligence or slackness. In addition, the determination of online reputation infringement also involves issues such as the identification of the infringer's identity, the speed and scope of the spread of the infringing act, and the authenticity and relevance of the infringing content. The right to reputation of natural persons in China is one of the personality rights. The right to reputation is a legitimate and natural absolute right granted to every natural person in China by laws and regulations. The standard for determining online infringement of the right to reputation is that the actor intentionally implements an act of infringing on the right to reputation, and as a result of the actor's act, the victim has indeed suffered damage to their reputation.



The victim's reputation has been seriously infringed. This kind of infringement is usually manifested in objective situations such as a decline in their public reputation, loss of contract - signing opportunities, and loss of award - winning opportunities. In addition, it is necessary to clearly define the target object of the infringement of the right to reputation, and the directivity should be clear. As an emerging medium, the Internet has a global reach and the rapidity of information dissemination that cannot be matched by other traditional media. Therefore, compared with traditional infringing acts, the harm caused by online infringing acts is more serious. In the Internet age, any infringing remarks and information can spread rapidly around the world in just a few seconds, and its negative effects will also spread rapidly on a global scale, causing more serious psychological harm and economic losses to the infringed person than traditional infringement. For natural persons, online new - media reputation infringement not only seriously damages an individual's reputation, honor, dignity, and prestige, but also inevitably has a relatively serious impact on the victim's real - life, mental state, property income, and interpersonal relationships [1].

When determining the causal relationship between the illegal act and the damage consequences, the court has a relatively large discretionary power, and sometimes the method of "presumption of proof" is also adopted. The court often uses words such as "inevitable", "should", and "sufficient" to prove that the illegal act is the cause of the damage consequence. The act of damaging a company's reputation is generally characterized by fabricating and spreading false facts to damage others' business reputation and the reputation of goods. Acts involving slander, misdirection, and improper influence include the comprehensive business capabilities of the business entity, such as its financial capabilities, commitment levels and attitudes, as well as product, service, management, and marketing levels. The social evaluation of an individual is closely related to their position and income level. The infringed person has the right to demand that the infringer bear the liability for economic compensation. If an individual's social evaluation is lowered, it may cause serious economic losses to them. If the service agreement signed between the online service provider and the consumer is in breach of contract, then it should bear the corresponding liability for breach of contract.

2.3 Characteristics of Online Social Platforms and Reputation Infringement Acts

Protecting the right to online reputation reflects the protection of independent subjects in the virtual world [2]. Although online infringing acts and traditional infringing acts have a common origin, due to the development of network technology, the differences between them have become more obvious. On the one hand, the popularization of network technology makes online infringing acts easier to be discovered. On the other hand, the development of network technology also brings new challenges. The characteristics that distinguish online infringing acts from traditional infringing acts are as follows:

Generally speaking, the liability subjects of infringing acts mainly include initiators, disseminators,



online service providers, and search engines. Among them, the initiator is an Internet user, and the recipient is also an Internet user. In the online environment, it is also difficult to effectively identify the identity of the infringer. When the plaintiff files a lawsuit against a specific infringer, problems such as mutual shirking of responsibility among the defendants and difficulty in clarifying the facts may occur. Therefore, when dealing with such cases, the plaintiff usually tries to reduce the litigation risk and classify possible infringers into the same case. This inevitably increases the complexity of the court trial and may lead to innocent defendants being wrongly accused. The subject of the infringing act can be an individual or an online service provider. Online reputation infringement cases usually involve joint infringement by multiple parties, but the scope of liability subjects, identification standards, etc. have not been clearly defined in China at present. In fact, legislators have handed over the power to determine the infringing subject to the victim and the judge. The judge will use the method of interest measurement to determine the liability subject according to the litigation request of the parties.

This is clearly different from traditional infringement. For example, in the case of traditional CDs, they are first printed and produced, then distributed through other channels, and finally gain consumers' recognition. Online infringement is no longer limited by traditional carriers. Instead, through the rapidly transmitting network technology, netizens around the world can easily access websites containing infringing content, and other websites can also easily set these contents as links. In addition, due to the interactivity of the Internet, anyone can freely delete, add, and update infringing content and quickly spread it through various linking methods, making infringement more common. The negative impact of online infringement is expanding day by day, but victims are helpless.

Traditional infringement is often discovered by people and thus easy to identify. Compared with traditional infringement, the high mobility and interactivity of the Internet make online infringement more widespread and more difficult to obtain evidence. Digital information in the Internet lacks continuity, making it difficult to detect and identify its modification and deletion. It shows instability and variability, causing online evidence to lose its originality, so the probative force of the information is highly questioned. Article 66 of the current Civil Procedure Law of China stipulates eight types of evidence. According to the principle of legalism, if the evidence provided by a party does not fall within these eight categories, it is difficult to be effective. Given the existence of online infringement, it is crucial to accurately identify the extent of such infringing activities and their influence in the field of computers. However, if this extent conflicts with the legal forms of evidence and their relevant legal status, they will not be able to play their due role.

3. Legal Issues Existing in Online Reputation Infringement

3.1 Difficulty in Identifying the Subject of Tort Liability in the Internet



Those who infringe on the right to reputation shall bear civil liability, and if the circumstances are serious enough to constitute a crime, they shall bear criminal liability. If a person without or with limited capacity for civil conduct commits an infringement act, their guardian shall bear the tort liability; if a person with full capacity for civil conduct commits an infringement act, they shall bear the tort liability themselves; if an infringement act is caused by the fault of a third party, the third party shall bear the tort liability. However, in specific practice, the subjects of tort liability are numerous and complex. In the cyberspace, due to characteristics such as anonymity and opacity, the behaviors of Internet users are often difficult to track and supervise. Although many online platforms have implemented real - name systems, the authenticity of registration information still cannot be guaranteed, and there are even cases where the registered user is not the same person as the actual account user. In addition, information on the Internet can be easily changed or deleted, which also increases the difficulty of holding people accountable.

Online infringing users include the publishers and disseminators of infringing remarks. They may also deliberately use ambiguous expressions to evade responsibility. Moreover, the boundary between infringement acts and freedom of speech has become blurred. There are various reasons why Internet users publish false information, such as venting emotions or engaging in malicious competition. Although freedom of speech is an important aspect of social fairness, it should be treated with caution to avoid abuse of this right.

3.2 Gaps in the Legal Protection of Online Reputation Infringement

At present, there are no specific regulations in China specifically targeting online infringement of the right to reputation. The relevant laws regarding online infringement of the right to reputation have gaps compared with the laws for traditional infringement cases. The existing laws still have vague boundaries regarding this type of infringement. Some people may take advantage of these legal loopholes to achieve their own goals, making it difficult to fully protect the victims. Also, there are certain difficulties in supervision, and it is hard to define the boundaries. Therefore, current laws and regulations are rather vulnerable in dealing with online reputation infringement issues. There are not only practical problems but also disputes in the theoretical circle [3].

The information publisher is the subject of information obligations. It is the responsibility of the online information publisher to ensure that the remarks they publish online are true and appropriate. The duty of care of the information subject mainly covers two aspects: first, paying attention to the specific content and the way of expression of remarks; second, the authenticity of remarks needs to be verified. The performance of the duty of care needs to be determined by the judge according to the specific circumstances and the method of interest measurement. However, the obligations borne by online service providers and individuals are different and cannot be simply compared. The "Safe Harbor Principle" and the "Red Flag Principle" in the Civil Code stipulate the duty of care of online service providers [4]. The Red Flag Principle requires the platform to take active actions to maintain the network order. The "Safe Harbor Principle" is a



reverse supplement to the "Red Flag Principle" from the perspective of limiting the liability scope of online service providers. Unfortunately, the expressions of these two principles contain a large number of uncertain concepts, and the corresponding guiding norms are not perfect. The specific responsibilities of online service providers have not been clearly defined, and there is also a vague phenomenon in defining the obligation boundaries of natural persons.

At present, the Civil Code of China only clearly stipulates the negligence liability of online information publishers in terms of property liability and the liability without fault in terms of non-property liability. However, although there is no special regulation on the burden of proof, the burden of proof can be divided into two aspects: subjective fault and objective facts. When discussing subjective fault liability, the anonymous function of the online platform may make it difficult to confirm the identity of the perpetrator, and there may be no actual connection between the perpetrator and the victim in real life. In the case of objective facts of online reputation infringement, the scope of the subjects involved is wide, and the infringement relationship is relatively complex, making it difficult to fully confirm the damage consequences. Victims of online reputation right disputes face significantly increased difficulties in providing evidence under the support of information technology. Online reputation infringement cases mainly occur in WeChat groups, Moments, QQ, Weibo, and Douyin. Therefore, it mainly involves network evidence and computer evidence [5].

4. Resolution Paths for Online Reputation Infringement

4.1 Identifying the Subject of Liability for Online Infringement - The Liability of Internet Users

The definition of public interest in reputation rights disputes should not be regarded as an unrestricted exercise of discretion. In view of the current significant differences in compensation for reputation infringement cases in China, this paper holds that relevant departments should issue judicial interpretations regarding online reputation infringement, clarifying the compensation system for infringement liability. At present, the compensation system for infringement liability varies greatly across regions, which is related to the fact that China is a country of written law. China does not take precedents as the standard. In different cases, judges determine the compensation standard based on their own judgment of the case. The specific scope of damages varies from person to person and from case to case. Therefore, it is necessary to give adjudicators a certain degree of discretion in such cases to achieve justice in individual cases. However, it is undeniable that excessive discretion may undermine the stability of judgments and the authority of the judiciary, and the lack of a system may affect the amount of relief obtained by victims.

4.2 Improving the Legal Protection of Online Reputation Infringement

Since freedom of speech on the Internet is not absolute, not infringing upon the rights of others is the most basic bottom line of freedom of speech. Self-censorship of such speech is also the



minimum standard for a good - faith and rational person to fulfill their duty of care [6]. Reputation infringement should be restricted to a reasonable and generally foreseeable situation. Based on the subjective judgment of the actor, they should be able to exercise the same degree of care when facing the same situation and meet objective standards. Through typical cases and other means, reputation infringement should be distinguished from freedom of speech, negative reviews, and malicious negative reviews.

In view of such situations, it is necessary to reasonably allocate the burden of proof between the two parties to reduce the burden of proof on the victim. For ordinary people, they should retain complete evidence in a timely manner, report the case to the police actively, and rely on the power of the public security organs to bring the infringer to justice. If necessary, they can resort to law to safeguard their legitimate rights and interests through legal channels. Just like the case of "the Hangzhou woman being slandered for having an affair when picking up express delivery", the cost of spreading rumors is very low, but the consequences are huge. Therefore, when a rumor - spreading incident occurs, the victim should try to collect and copy valid evidence to refute and expose it more powerfully. Pictures or web page content that attacks or slurs the infringed person on the Internet should be continuously collected within a certain period, and attention should be paid to maintaining the continuity of time. To ensure that the court can accept the case, the actual identity information of the infringer should be provided, rather than being limited to the nickname or username on the Internet. After collecting evidence for a certain period, the victim should first report to the public security organs and use the collected evidence to assist the police in finding out the actual identity of the infringer. Once the identity of the infringer is determined, the victim can file a lawsuit in the court where the infringer's domicile is located.

5. Conclusion

With the rapid updates of network technologies, the digital world is evolving at an astonishing pace. In the face of this unique online environment, how to effectively prevent online reputation infringement and implement regulatory responsibilities remains a matter of continuous concern for government departments. This paper argues that we can take measures such as increasing the cost of violations, issuing judicial interpretations to clarify the compensation system for infringement liability, conducting legal - popularization campaigns, mobilizing public participation, and enhancing the moral and sense of responsibility of the media. These efforts can further strengthen the public's awareness of abiding by the law and safeguard the legitimate rights and interests of every civil subject. Meanwhile, by strengthening the supervision of online public opinion, actively protecting the legitimate rights and interests of victims, and reducing the occupation and waste of unnecessary public resources, we hope to minimize the negative impact of such incidents at the source.



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The Practice Dilemmas and Development Pathways of Chinese Opera Aesthetic Education in Universities in the New Era: An Empirical Study Based on Current Status Surveys

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Abstract

Chinese opera, as an important carrier of traditional Chinese culture, holds unique value in aesthetic education in universities. This paper systematically explores the current status and core issues of opera aesthetic education in universities in the new era through questionnaires and case analysis. The study finds that the current opera aesthetic education in universities faces dilemmas such as low student participation. Based on this, this paper proposes strategies to strengthen policy support, innovate teaching models, and integrate on- and off-campus resources. It is suggested that digital technology, interdisciplinary integration, and practice-oriented teaching design be used to stimulate college students' sense of identity and innovation in opera culture, providing theoretical and practical references for the high-quality development of opera aesthetic education in universities.

Keywords

Opera aesthetic education; Higher education; Cultural heritage; Innovation strategies; Current status survey

1.Introduction

Under the impact of globalization and multiculturalism, the inheritance of traditional opera faces severe challenges. Universities, as the main battleground for cultural dissemination and talent cultivation, urgently need to activate the contemporary value of opera art through aesthetic education practices. Previous studies have mostly focused on the macro significance of opera aesthetic education, but there is a lack of empirical analysis of the implementation pathways in universities. Based on 908 valid questionnaires and typical cases nationwide, this paper reveals the practical dilemmas of opera aesthetic education in universities from the perspective of



"value-problems-strategies" and proposes targeted solutions, aiming to provide new ideas for the deep integration of traditional culture and university education.

2.The Value Orientation of Opera Aesthetic Education:The Dual Functions of Personality Shaping and Innovation Cultivation

I.Implicit Moral Education

Opera art conveys traditional values such as loyalty, filial piety, and patriotism through character shaping and narrative storytelling, with its implicit educational function being irreplaceable. For example, the spirit of loyalty in Li Yuhé from *The Red Lantern* and the national sentiment in *The Yang Family Heroines* guide students to form positive moral judgments through emotional resonance. Surveys show that 76.8% of students involved in opera practice have a deeper understanding of "sense of responsibility," confirming the unique role of opera in the internalization of values.

(1) Value Conveyance through Character Symbols

Visual symbols in opera, such as facial makeup and costumes, carry distinct symbolic meanings. For example, the "red face" in Peking Opera symbolizes loyalty, while the "white face" implies treachery. These symbols strengthen moral cognition through visual impact. In university teaching, practical forms such as "facial makeup workshops" allow students to deeply understand the cultural connotations of traditional ethical symbols, thereby forming a clear distinction between good and evil.

(2) Empathy Education through Narrative Storytelling

The narrative logic of opera, which involves conflict and reconciliation, stimulates emotional resonance. For example, the tragic plot of *The Injustice to Dou E*, with its "snow in June," points directly to issues of social justice. Through role-playing and plot analysis, students can reflect on the connection between individual behavior and social responsibility. Such practices not only enhance moral judgment but also cultivate empathy and a sense of social responsibility.

II.Multi-Dimensional Stimulation of Innovation

The formalized performance and cross-media characteristics of opera provide a practical carrier for innovative thinking. For example, Tsinghua University's "Peking Opera and Kunqu Art Inheritance Program" combines opera with VR technology to develop immersive teaching scenarios. Zhejiang University's "Opera E-Sports Club" integrates Yue Opera arias into game music, attracting the attention of young people. These practices show that opera aesthetic education can activate students' cross-border creativity through formal innovation and technological integration.



(1) Creative Deconstruction of Formalized Performance

The "singing, speaking, acting, and fighting" in opera may seem fixed but actually contain innovative genes. For example, Mei Lanfang integrated the Nanbangzi tune and the Qingyi singing style in *Chang'e Flies to the Moon*, breaking the traditional Dan role performance paradigm. Universities can draw on this "conservative innovation" thinking and encourage students to deconstruct opera forms. For example, students from the Shanghai Theatre Academy combined Sichuan Opera's "face-changing" with mechanical engineering to design an automatic face-changing mask, achieving the modern transformation of traditional skills.

(2) Creative Practices of Cross-Media Integration

The comprehensive nature of opera provides an interface for cross-disciplinary innovation. In Bilibili's *Shangyuan Qian Deng Huievening* party, Peking Opera performer Wang Peiyu collaborated with pop singers to integrate the Cheng School singing style into modern arrangements. A segment of Kunqu *The Peony Pavilion* combined with figure skating created a visual spectacle of "ink painting on ice." Universities can guide students to explore cross-border expression through "opera+technology" or "opera+design" course modules, such as developing opera-themed AR murder mysteries or digital art installations.

3. Current Realities and Challenges: Multidimensional Challenges of Opera Aesthetic Education in Universities

I. Course Acceptance and Aesthetic Generational Differences

Survey data indicates that only 14.17% of students believe that opera courses are "helpful" for their studies, while over half of the students feel alienated due to the "slow pace" and "obscure content." Generational aesthetic differences further exacerbate this issue: contemporary college students tend to prefer fast-paced popular culture, and the virtualized performance and slow narrative of traditional opera fail to meet their needs.

The formalized performance style, dialect-based lyrics, and disconnection from the modern life context of opera create an aesthetic barrier for students. For example, in an elective opera course at a university, students commonly reported that they "could not understand the lyrics" and "had difficulty grasping the plot logic." To address this, one could draw on the adaptation experience of the youthful version of *The Peony Pavilion*, which simplifies the lyrics, adds subtitle annotations, and incorporates modern stage design to lower the entry barrier.

Traditional classroom teaching is dominated by theoretical lectures and lacks interactive experiences. The opera appreciation course at Guangdong University of Finance was regarded by students as a "credit tool" due to its "rote teaching" approach. It is necessary to introduce the "flipped classroom" model, such as using short videos to popularize opera knowledge before class, organizing role-playing or improvisation during class, and facilitating discussions and feedback



through online platforms after class.

II. Dual Scarcity of Teaching Resources and Faculty Strength

Opera courses in universities generally suffer from uneven resource distribution. Data shows that 55.7% of universities do not offer opera courses, and 62.16% of teachers believe their teaching level is insufficient. This issue is particularly prominent in non-arts universities, where some schools even rely on temporary external hires, resulting in uneven teaching quality.

Universities in the eastern developed regions (such as Tsinghua and Peking Universities) have established relatively complete course systems with policy support and financial investment. In contrast, universities in central and western regions, limited by funding and faculty, often implement opera aesthetic education in a superficial manner. For example, due to funding shortages, the opera club at Chongqing University had to make their own costumes, significantly reducing the performance quality.

Opera teachers are mostly concentrated in professional institutions, while comprehensive universities have weak faculty strength. Some teachers lack opera performance experience and can only teach by the book. To address this, a "university-troop" cooperation mechanism could be established. For example, Shandong University hired actors from the Shandong Lu Opera Troupe as guest professors to regularly conduct practical teaching, making up for the faculty shortage.

III. Lack of Practical Vehicles and Evaluation Mechanisms

Most universities still focus on theoretical teaching and lack practical opportunities. For example, the aesthetic education course at the School of Music of Southwest University failed to integrate technological resources, resulting in low student participation. The opera appreciation course at Guangdong University of Finance was regarded as a "credit tool" due to its monotonous form.

There is a widespread disconnection between opera clubs and courses. Surveys show that only 23% of university opera clubs are linked to aesthetic education courses. It is suggested to build an integrated "course-club-competition" model. For example, Beijing Normal University established the "Opera Maker Plan," encouraging students to participate in play creation and incorporating their achievements into the credit evaluation system.

Current assessments mostly focus on knowledge memorization and neglect innovation and aesthetic literacy. It is necessary to introduce diversified evaluation indicators, such as including opera short video creation and cross-disciplinary project outcomes in the assessment, and establishing "Opera Aesthetic Education Scholarships" to motivate students to participate deeply.

4. Development Pathways: Synergistic Innovation of Policy, Technology, and Culture

The sustainable development of opera aesthetic education in universities requires a tripartite synergistic mechanism integrating "policy support, technological empowerment, and cultural



revitalization." By solidifying the foundation through institutional design, broadening pathways via technological integration, and activating cultural identification through innovation, a deep fusion between traditional art and modern education can be achieved. The following systematic solutions are proposed from three dimensions: policy, technology, and culture.

I. Policy Support: Establishing a Long-term Mechanism for Opera Aesthetic Education

Policy support is the cornerstone of the development of opera aesthetic education. It is necessary to address resource allocation, institutional guarantees, and inter-departmental collaboration through top-level design.

(1) Special Funds and Resource Coordination

A national special fund for opera aesthetic education should be established to clarify the use of funds and focus on the construction of opera teaching infrastructure in universities in central and western regions. For example, referencing the "Double First-Class" discipline construction model, 500 million yuan of special funds could be allocated annually. These funds would be used for the renovation of opera classrooms (equipped with professional lighting, sound systems, costumes, and props), the procurement of digital teaching equipment (such as motion capture systems and virtual reality devices), and faculty training. For universities in economically underdeveloped regions, a "one school, one policy" approach should be adopted to ensure fair distribution of resources.

The "university-local-enterprise" collaborative mechanism should be promoted to encourage enterprises and universities to jointly build opera aesthetic education practice bases. For example, Tencent's "New Cultural Creativity" plan has collaborated with the Shanghai Theatre Academy to develop a "Digital Opera IP Library," transforming classic operas such as Peking Opera's *Farewell My Concubine* and Kunqu's *The Peony Pavilion* into animations and game characters. Through IP licensing, this collaboration not only addresses funding shortages but also expands the audience for opera.

(2) Institutional Design and Inter-departmental Collaboration

Opera aesthetic education should be integrated into the university subject evaluation system. The Ministry of Education could include indicators such as opera course coverage, faculty professionalism, and student participation in practical activities in the "University Aesthetic Education Work Evaluation Standards," linking them to subject ratings. For instance, comprehensive universities could be required to offer at least two opera elective courses per semester, and art colleges should establish opera-specific teaching and research offices. Universities that fail to meet these standards could have their aesthetic education funding reduced. A regular mechanism for "opera in campus" should be established, with the Ministry of Culture and the Ministry of Education jointly developing a "Five-Year Plan for Opera Aesthetic Education" ^[4] to clarify the responsibilities of local governments at all levels. For example, the Beijing Municipal Education Commission has partnered with the National Peking Opera Company to implement the "100 Schools, 1,000 Sessions" project, organizing 1,000 opera lectures, performances, and workshops annually across 100 universities, covering more than 80% of



students. Additionally, local opera troupes should be required to sign "pairing agreements" with universities. For example, the Henan Yu Opera Troupe has collaborated with Zhengzhou University to establish a "Yu Opera Inheritance Base," with troupe members regularly stationed at the university to provide guidance.

II. Technological Empowerment: Digital Transformation of Teaching

Digital technology offers new possibilities for opera aesthetic education by breaking spatial and temporal limitations and enhancing interactive experiences. This requires advancement in three areas: intelligent teaching, resource sharing, and virtual practice.

(1) In-depth Application of Intelligent Teaching Systems

The "AI Opera Coach" system developed by the National Academy of Chinese Theatre Arts has realized real-time correction. The system captures students' performance data using motion capture technology and compares it with the standardized action libraries of masters such as Mei Lanfang and Cheng Yanqiu, generating an "action deviation report" and providing suggestions for improvement. Experimental data shows that students using this system have increased their action accuracy to 91.6%, with a 40% improvement in learning efficiency. In the future, the "AI Opera Tutor" function could be further developed to deliver customized learning content based on students' interests (such as preferences for different opera roles like Sheng, Dan, Jing, and Chou).

A "virtual opera stage" has been constructed using VR technology, allowing students to immerse themselves in classic opera scenes. For example, the "Mei Lanfang Grand Theatre VR System" developed by Beijing Normal University recreates the stage settings and costumes of *The Drunken Beauty*. Students, equipped with VR devices, can "transform" into Yang Guifei and complete classic moves such as "drunken steps" and "lying fish" through gesture interaction. Such practices not only reduce teaching costs but also stimulate students' interest in exploration.

(2) Integration and Sharing of Online Resources

High-quality resources such as Tsinghua University's "Peking Opera and Kunqu Art Inheritance Program" and the National Academy of Chinese Theatre Arts' "Famous Artists Classroom" have been integrated to create the "China Opera MOOC Alliance." The platform features three modules: "Theoretical Module" (e.g., opera history, role classification), "Practice Module" (e.g., physical training, vocal exercises), and "Creation Module" (e.g., script adaptation, stage design). Students can choose their learning paths independently and earn certified credits. Currently, Tsinghua University's Introduction to Opera Culture MOOC has attracted over 100,000 learners, with a completion rate of 72%.

Interactive games themed around opera have also been developed. For example, the AR murder mystery game *Mystery of the Pear Garden*, developed in collaboration between the Shanghai Theatre Academy and NetEase, incorporates knowledge of opera roles (Sheng, Dan, Jing, Chou) into puzzle-solving tasks. Players scan QR codes to trigger vocal clues from different roles and learn about opera culture through gameplay. The game achieved over 500,000 downloads in its first month, with 90% of players reporting that they "learned about at least three types of opera



through the game."

III. Cultural Revitalization: Innovative Dissemination and Interdisciplinary Integration

The contemporary vitality of opera culture lies in its in-depth dialogue with youthful aesthetics, popular culture, and international contexts. This requires revitalization through campus practice, new media dissemination, and international cooperation.

(1) Innovation in Campus Cultural Festivals

Peking University's "Opera Carnival" is based on the concept of an "immersive opera festival" and features four main sections:

- ① Hanfu and Makeup Experience Area: Students can wear traditional opera costumes such as Peking Opera and Kunqu, and have their faces painted by professional makeup artists.
- ② Opera Workshop: Courses on intangible cultural heritage crafts such as shadow puppet making and helmet embroidery are offered.
- ③ Opera Flash Mob Stage: Student clubs perform excerpts from classic operas like *Three Crossroads* and *Scattering Flowers by the Heavenly Maiden*, attracting a mobile audience.
- ④ Digital Opera Exhibition: Displays of technology-integrated projects such as opera robots and AI music composition are showcased.

The event has achieved a participation rate of over 75% for three consecutive years, becoming a brand for campus aesthetic education. Interdisciplinary integration of opera with academic subjects launched an "Opera×Architecture" workshop, requiring students to design architectural models inspired by opera stage spaces. One student, inspired by the "garden tour" scene from *The Peony Pavilion*, designed a garden-style theater with a "step-shifting, scene-changing" concept, which won an international architectural design award. Such practices integrate opera aesthetics into professional education, achieving "innovation through beauty."

(2) Construction of New Media Dissemination Matrix

Communication University of China initiated the "Opera Short Video Challenge," encouraging students to create content in the form of "one-minute opera." For example, a short video titled *Face-Changing Rhapsody*, which combines Sichuan Opera face-changing with street dance, achieved over 5 million views and drove the topic #Young Opera Enthusiasts# to reach 380 million views. Meanwhile, famous opera artists have been invited to live-stream teaching sessions on platforms such as Douyin and Bilibili. For instance, the "Yu Yin Society" account of Peking Opera master Wang Peiyu has over 2 million followers, with individual live-streams attracting audiences of over one million. Collaborations with cultural and creative enterprises have led to the development of opera-themed merchandise, such as "facial makeup Bluetooth headphones" and "water sleeve scarves." The "Opera Blind Box" series jointly developed by the Palace Museum and the Central Academy of Drama has "cute-ified" the roles of Sheng, Dan, Jing, and Chou. The product achieved sales of over 100,000 units in its first week, successfully "breaking the circle" for traditional culture.

3. International Dissemination and Cross-Cultural Dialogue

Fudan University's Kunqu Club performed the youthful version of *The Peony Pavilion* at Harvard and



Oxford Universities. Through English subtitles, appreciation lectures, and workshops, they explained the Eastern aesthetic of "love that arises without reason, yet deepens endlessly" to international audiences. After the tour, 70% of the audience reported that they "developed a strong interest in Chinese opera." The integration of opera with electronic music and animation has also been explored. For example, electronic music producer Xu Mengyuan combined a segment from Peking Opera Dingjun Mountain with EDM rhythms to create the single Opera·Electric, which topped the Billboard Global Electronic Music Chart. Tencent Animation launched the Peking Opera Girl series, which uses a style to tell stories from the opera world, attracting the attention of the Z-generation.

5. Conclusion

The revitalization of opera aesthetic education in universities needs to balance traditional essence with contemporary expression. By solidifying the foundation through policy support, broadening pathways through technological integration, and activating cultural identification through innovation, a sustainable development ecosystem for opera aesthetic education can be constructed. Future research could further explore the potential integration of opera with STEM education. The collaborative innovation of policy, technology, and culture is the key to breaking through the current challenges in university opera aesthetic education and building a symbiotic ecosystem between traditional opera and modern education. Further exploration is needed in the future to integrate opera with cutting-edge fields such as artificial intelligence and the metaverse, for example, by developing an "Opera Metaverse Theater" or an "AI Opera Screenwriting System," to provide continuous momentum for the creative transformation of traditional culture.

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An Analysis of the Geopolitical Value of the South China Sea^①

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Abstract

The maritime geopolitical environment is one of the significant factors influencing political, economic, and even military activities at sea. In terms of the geographic location, the South China Sea holds a vitally strategical position. Situated between the Pacific and Indian Oceans, the South China Sea has historically served as the primary maritime route for oil transportation, commercial shipping, and naval fleet movements between East Asia, Africa, and Europe. The geopolitical value of the South China Sea is primarily manifested in several aspects: the realization of geopolitical strategies, the pursuit of economic benefits, the assurance of unimpeded navigation, the attempt to contain China's development, the expansion of regional influence.

Keywords

The South China Sea, the geopolitical value, strategical influence

1.Introduction

The South China Sea has vital geopolitical value. On one hand, according to the latest statistics from China Nanhai, in terms of maritime traffic resources, approximately 40,000 vessels pass through the South China Sea annually. For South Korea, Japan, and China, over 90% of their oil imports rely on the maritime routes of the South China Sea. Two-thirds of the world's total trade is transported via the South China Sea routes. Furthermore, among the nearly 40 maritime routes connecting China with the other countries, more than half must traverse the South China Sea. It is evident that the South China Sea's unique geographical location provides coastal countries with

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the opportunity to become maritime nations. On the other hand, the semi-enclosed structure of this sea area is prone to disputes over influence and control. Therefore, the strategic and economic significance of the South China Sea is not a recent presentation but can be traced back more than two thousand years. As the situation in the South China Sea continues to evolve, the international community has begun to focus on the disputes in the South China Sea. Since the end of the Cold War, some extra-regional powers have shifted their strategic focus to the South China Sea and increasingly interfered in its affairs, which can intensify the complexity of the disputes. The motivations for this can be understood from the following aspects.

2.The Realization of Geopolitical Strategies

The South China Sea issue impacts the security of China's trade and transportation. The South China Sea serves as the "maritime lifeline" for several countries. It is not only rich in resources but also holds a significant strategic position, being described as the "throat of global shipping lanes" and one of the most important regions in the history of geopolitics. Due to its geographical significance, one Western scholar has even argued that "the South China Sea and its islands have largely contributed to the Chinese people's geographical understanding of the world order."

The South China Sea is located at the center of the Asia-Pacific region, and its unique geographical position makes it a controversial area for military strategic deployment. Given its vast expanse, numerous islands and reefs, complex terrain, and deep water, the South China Sea is particularly well-suited for the deployment of military assets such as submarines and fleets. The water is deep, which makes it nearly impossible to detect submarines and take counter-measures effectively. Moreover, the South China Sea holds significant importance for safeguarding the national security. Approximately 80% of our country's imported oil has to pass through the Strait of Malacca. In the event of a crisis, should the South China Sea straits be blockaded by other countries, China's oil imports and foreign trade would be cut, causing severe damage to the country's economic lifelines.

Since the end of the Cold War, countries around the world have increasingly recognized the importance of maritime development and have continuously strengthened their maritime strategies. A Western scholar once pointed out: "If one country controls the South China Sea, then it holds the maritime supremacy over the South China Sea, and consequently, controls the entire East Asia and the Pacific region." More than 70% of Japan's annual oil imports and one-third of its total foreign trade imports pass through the South China Sea. Therefore, Japan has repeatedly set the goal of protecting the "1000-nautical-mile" transport line and has claimed that whichever holds the maritime supremacy over the South China Sea controls the economic lifeline of the entire East Asia. The United States also attaches great importance to the strategical value of the South China Sea. As early as the mid-1980s, the U.S. Navy published a list of 16 maritime places of vital strategic importance to the United States, specifically highlighting the South China Sea.



Apparently, from the perspective of the United States, the peace and stability of the South China Sea are significant. The Indian Navy's operational range has expanded into the South China Sea, with intentions to enter the Pacific Ocean. Vietnam emphasizes that the South China Sea serves as a "natural barrier" for Vietnam. The Philippines considers it to be "a dagger pointed at its waist." In summary, the South China Sea holds significant importance for the national security strategies and military defense of both regional and extra-regional countries.

3.The Pursuit of Economic Benefits

The South China Sea region is abundant in resources, possessing significant economic value. As one of the four major global fishing grounds, it is highly productive in terms of marine products, with over 2,800 species of marine life. In the shallow waters near the islands of the South China Sea, there is an abundance of aquatic products, including sea urchins and sea cucumbers. Among the fish species, squid, grouper, and cuttlefish are the most abundant, while shrimp and crabs are also present. Hawksbill turtles are comparatively scarce, whereas sea turtles are exceedingly numerous. Among the shellfish, there are many types of clams, conches, and large mussels. In the waters surrounding the Nansha Islands, the annual catch per square kilometer is approximately 7.5 tons. The coastal countries around the South China Sea produce more than 8 million metric tons of live weight of marine fish annually, accounting for 10% of the world's total catch and 23% of Asia's.

In addition to its abundant fishery resources, the South China Sea is also endowed with vast reserves of petroleum and natural gas, making it the largest source of oil and gas resources in Asia. In November 2012, China National Offshore Oil Corporation (CNOOC) estimated that the South China Sea contains 125 billion barrels of oil and 500 trillion cubic feet of natural gas resources. According to surveys conducted by the Ministry of Land and Resources of the People's Republic of China, the area of known oil-bearing basins in the South China Sea region amounts to 852,400 square kilometers, which is nearly half of the total area of the South China Sea continental shelf. Statistics show that the total geological resources of oil and gas in the South China Sea account for one-third of China's total oil and gas resources, with 70% of these resources located in deep-sea areas. The potential for resource development in the South China Sea is enormous, and it is even referred to as the "second Persian Gulf". In addition to this, the islands in this region can also be developed for tourism and other economic activities, possessing immense economic value.

In the 1960s, after exploring the South China Sea, the United Nations Exploration Commission indicated that this region possesses substantial reserves of oil and gas resources. Subsequently, countries surrounding this region began to dispatch military forces to seize islands in the South China Sea. The competition for resources is one of the primary causes of the South China Sea issue. Particularly after the outbreak of the global oil crisis, the abundant oil and gas resources in the South China Sea have attracted increasing attention from both regional and extra-regional



countries.

The United States is a major oil-producing country, while it also has a significantly large demand for oil. Although the import of oil in the United States began to gradually decrease after 2005, it still reached an import of approximately 7 million barrels per day at its lowest point. In 2015, imported oil accounted for 40% of the domestic oil consumption in the United States. Since then, the import of oil in the United States has presented an increasing tendency again. Despite the fact that domestic oil production in the United States has been increasing year by year, the reserve of oil is still insufficient to meet the demand, hence the need for a substantial amount of oil imports.

Japan is extremely deficient in oil and gas resources, while it is simultaneously a major industrial power with a substantial demand for energy. The domestic production of oil and other liquids in Japan is exceedingly low, while the consumption is very high, with the demand far exceeding the production. Because of the limited oil and gas resources, Japan almost relies on imports to satisfy its consumption needs. Japan is the largest importer of liquefied natural gas and ranks in the top four in terms of net imports of oil and other liquids, as well as consumption of raw petroleum and petroleum products. In 2016, Japan became the world's third-largest net importer of raw petroleum and petroleum products, following the United States and China, with a total liquid import volume (crude oil and petroleum product consumption minus production) of 3.8 million barrels per day. Recently, the government has focused on supporting Japanese companies in increasing energy exploration and development projects globally to ensure a stable supply of oil and natural gas.

With the rapid development of economy, India's energy demand is also increasing. In 2015, India was the world's fourth-largest consumer of crude oil and petroleum products, following the United States, China, and Japan. Now India has entered the ranks of major oil-consuming countries. However, 80% of India's oil comes from abroad, making it highly dependent on imports. As can be seen from Figure 3, in 2000, India's demand for oil and other liquids was around 2.2 million barrels per day, while the total domestic liquid production was 700,000 barrels per day. In 2016, its demand reached around 4.5 million barrels per day, while the domestic liquid production was approximately 1 million barrels per day. So the gap between oil demand and supply is gradually widening, which makes India extremely depend on imported crude oil.

The global demand for energy is increasing steadily, yet the current exploit is hard to satisfy the substantial requirements, leading to an increasingly tense international energy competition. Nowadays, the aviation fuel utilized by aircraft, the heavy oil employed by ships, and the gasoline consumed by automobiles are all irreplaceable energy sources at this stage, thereby endowing the identified oil and gas resources with immense strategic value. Consequently, confronted with the abundant natural resources and vast potential for energy exploration in the South China Sea, some extra-regional powers, such as the United States, Japan, India, are continually strengthening their connection with countries within the South China Sea region for energy and economic benefits. They are collaborating with countries like the Philippines and Vietnam to jointly explore and



develop the resources of the South China Sea.

4.The Assurance of Unimpeded Navigation

The South China Sea extends from the Tropic of Cancer to the equator and into the Southern Hemisphere, spanning approximately 2,000 kilometers from north to south and about 1,000 kilometers from east to west, with a natural maritime area covering 3.5 million square kilometers. The South China Sea serves as China's gateway to the world's oceans and acts as a hub for navigation. It not only connects the South Pacific with the Indian Ocean but also provides strategic maritime routes linking Northeast Asia, Southeast Asia, and the Indian Ocean. There are eight straits within this region, which offer navigation routes for East-West maritime trade and transportation. Among these, the Strait of Malacca is one of the four busy straits in the world, a 500-mile-long narrow waterway located between the Malay Peninsula and Indonesia's Sumatra Island, linking the Indian Ocean with the Pacific Ocean. Oil transportation from the Indian Ocean to the East Asia must pass through the Strait of Malacca and the South China Sea. It is reported that the volume of maritime traffic traversing this strait even exceeds that of the Panama Canal and the Suez Canal. Departing from the Indian Ocean in the southwestern part of the South China Sea, vessels can navigate through the Strait of Malacca, travel along the waters between Vietnam and the Nansha Islands, pull out via the Luzon Strait or the Taiwan Strait, and reach the East China Sea or continue on to the Pacific Ocean. This route is the most heavily navigable maritime route in the South China Sea, making the Strait of Malacca the world's second busiest seaway after the English Channel. In addition, ships traveling to and from Africa, as well as those engaged in North-South trade with Australia, also frequently pass through this region.

Since the end of the Cold War, with the continuous increase in maritime trade, the significance of the South China Sea seaways has become increasingly prominent. Statistics show that more than half of the world's merchant ships pass through the South China Sea every year, which makes it one of the most important straits for oil and gas transportation in the world. According to a survey by the U.S. Energy Information Administration, in 1993, about 7 million barrels of oil and petroleum products passed through the Strait of Malacca daily. In 2016, over 30% of the global maritime crude oil trade, that is, about 15 million barrels of crude oil per day, were transported through the South China Sea, with more than 90% of this transportation needing to pass through the Strait of Malacca.

In 2012, the U.S. Secretary of State Hillary Clinton pointed out that the issue of freedom of navigation in the South China Sea is related to American significant interests. Annually, trade, about \$5.3 trillion, passes through the South China Sea, of which \$1.2 trillion is U.S. trade. The American most ingredients imports originate from the Asia-Pacific regions, and transportation must pass through the South China Sea seaways. Eighty-five percent of the fuel consumed by the U.S. forces in the Western Pacific needs to be transported from the Middle East through the South



China Sea area. Regarding other extra-regional powers, currently, Japanese 90% of the oil, 42% of the copper, and 17% of the iron ore must be transported through the Strait of Malacca, the Strait of Singapore, and the South China Sea. Almost all of Japan's material transportation with Europe, the Middle East, Africa, and Southwest Asia passes through these waters. India has a long-term close connection with Southeast Asian countries, and more than half of trade needs to pass through the South China Sea shipping lanes. Recently, Australia's trade with the Asia-Pacific region has been increasing continuously, and a large amount of coal and natural gas from Australia needs to pass through the South China Sea to enter markets around the world. Statistics show that currently, nearly 60% of Australia's maritime trade passes through the South China Sea. Therefore, the economies of the United States, Japan, India, and other countries are extremely dependent on maritime trade through the South China Sea. It is evident that maritime issues such as freedom of navigation and security in the South China Sea are not only related to the benefits of the countries surrounding the South China Sea but also involve those relevant extra-regional countries.

5.The Attempt to Contain China's Development

After the Cold War, with the growing economic strength, China becomes more and more significant in the international community. The rapid rise of China has exerted pressure on some major powers, which makes some countries claim passive words about China. For example, the United States and Japan have been constantly promoting the "China threat theory" in the international community, regarding China's rise as a threat, and have received some responses.

America, as a superpower, has always harbored ambitions of global hegemony. Following the break-up of the Soviet Union, with the continuous enhancement of China's international status, America views China as the greatest obstacle to its global strategy. Former U.S. Ambassador James Dobbins once stated, "Since the break-up of the Soviet Union, China has become the default adversary of America," and that "in the coming years, China may become the most powerful adversary America has ever faced." Since the end of the last century, the United States has gradually shifted its strategic focus from Europe to Asia, with the primary aim of containing China and exerting political and military pressure on it. On one hand, the United States has used the pretext of maintaining freedom of navigation to consistently strengthen its military involvement in the South China Sea. On the other hand, America has provided political, economic, and military assistance to relevant disputing countries such as Philippines and Vietnam, strengthening its connection with countries around the South China Sea. These steps have led to the formation of a strategic encirclement around China to restrict China's development space.

Japan, as a powerful country in the East Asia, has been committed to seeking the status of a political great power in the international community since World War II. However, the rapid development of China leads to Japan no longer having an absolute dominant advantage in the East Asia. Therefore, Japan has long-term regarded China as a formidable rival and has been constantly



countering China. Besides, Japan is an island country surrounded by the sea on all sides and places great emphasis on maritime strategy. The disputes between China and Japan over the Diaoyu Islands and the East China Sea have become increasingly intense and difficult to reconcile. Japanese active involvement in the South China Sea disputes can not only divert China's attention and temporarily set aside the contradictions over the Diaoyu Islands and the East China Sea but also provide an opportunity to check China. Therefore, with the implementation of American "Pivot to Asia" strategy, Japan, as an ally, actively cooperates with American actions and joins forces with regional countries to jointly suppress China.

India has always harbored ambitions of being a great power. Since the 1990s, India has been continuously developing its military strength to achieve its goals of becoming a maritime power and even a global power. However, the territorial issues between China and India have a long history, and India has been actively seeking opportunities, hoping to win. India perceives the strength of China's military power as a strategic challenge to itself. In order to check China and expand its sphere of influence, India has been continuously developing its "Look East" policy, actively permeating the South China Sea region, and strengthening its interactions with the United States and Japan, gradually forming a united front in this region.

Since the 21st century, Australia has gradually shifted its strategic focus to the Asia-Pacific region, with cooperation with the region becoming increasingly strengthened. Among these, China is Australia's largest trading partner. In 1990, Chinese commodities accounted for 5.3% of Australia's goods and services exports, a proportion that had grown to 31.6% by 2014, demonstrating the increasing significance of China to Australia's economy. However, while Australia has been reaping the substantial benefits of this trade, it has also been concerned about its own dependency on the Chinese market. Should there be any fluctuations in China's economic development, it would directly impact Australia's economic interests, thus Australia has consistently sought to change this passive situation. Besides, America is Australia's most important ally and partner, and maintaining the alliance is the most fundamental point of Australia's foreign policy. After America launched its "Pivot to Asia" strategy, it actively courted Australia to jointly counter China. Australia, driven by its own interests and long-term concerns about China, has been actively cooperating with the actions of America and Japan, constantly expanding its influence in the South China Sea.

6.The Expansion of Regional Influence

The Asia-Pacific region is the most economically dynamic area in the contemporary world. Recently, countries around the world have been constantly strengthening their cooperation with the Asia-Pacific. Following the end of the Cold War, in response to the calls of the people, the United States withdrew its military forces stationed in the Asia-Pacific region and successively closed its military bases in the area. At the same time, American control and influence in the



Asia-Pacific region began to gradually wane. However, with the consistent development of the Asia-Pacific economy and the increasing prominence of its geopolitical strategic location, America aspires to restore its dominance in the region, and the South China Sea issue has become the entry point for its "Pivot to Asia" strategy.

After the Cold War, the Association of Southeast Asian Nations develops rapidly, attracting increasing attention from the international community. Confronted with this rapidly growing economic entity, countries such as America, Japan, India, and Australia have all sought to expand their sphere of influence in the Southeast Asia region. However, disputes between China and some Southeast Asian countries over the South China Sea leads to tensions. Extra-regional countries, like America, Japan, India and Australia consistently intervene in the South China Sea disputes, treating this as an opportunity to meddle in ASEAN affairs, which can expand their influence in the Southeast Asia region.

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Research on the Carbon Footprint Assessment Strategy of Particle Board Life Cycle^①

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Abstract

Forestry has made significant contributions in addressing climate change, and the particleboard industry, as an important branch of the forestry industry, studying its carbon footprint throughout its lifecycle has a promoting effect on achieving the dual carbon goals. This article takes the Chinese particleboard industry as the research object, analyzes its market status and development trends, summarizes the mainstream international product carbon footprint accounting standards, life cycle analysis methods, and methods for calculating product carbon footprint (emission factor method), and briefly introduces some mainstream international product carbon footprint calculation tools and their functional characteristics. The carbon footprint of the lifecycle process of E0 grade 9mm particleboard from cradle to gate was calculated using the above methods and tools, with a carbon footprint of 508 kg CO₂ eq, among which the use of adhesives and electrical energy had a significant impact.

Keywords

Particle board, Carbon footprint, Lifecycle, computing equipment

1. Introduction

The continuous increase of greenhouse gases (GHG) in the atmosphere has led to increasingly severe global climate change, which has seriously affected the human living environment. Therefore, in 2020, the Chinese government proposed that China strive to peak its carbon dioxide

^①[Fund Project] Yunnan Fundamental Research Project (project number: 202401AT070292), and the “Xingdian Talent Support Plan” Young Talents Special Project of Yunnan Province.



emissions before 2030 and strive to achieve carbon neutrality before 2060. In this context, this article aims to provide a theoretical basis for the accounting of the lifecycle carbon footprint of Chinese particleboard through an overview of current research on lifecycle carbon footprint, and propose carbon reduction methods at each stage of the lifecycle.

As an important component of the forestry industry, the particleboard industry is the main material for making panel furniture in the furniture manufacturing industry; In the field of architectural decoration, whether it is interior wall panels, flooring, or other building components, they are used to meet different design and functional requirements, and are an indispensable and important member of the artificial board field. Conducting carbon footprint research on particleboard products based on Life Cycle Assessment (LCA) can quantitatively demonstrate their environmental friendliness, providing quantitative methods and data support for clean production and continuous improvement throughout the entire process of particleboard products.

2. Current situation of China's particleboard market

2.1 Market size and development trend of particleboard

In recent years, the size of the particleboard market has continued to grow. According to research institutions, the global particleboard market size is expected to be around 128 billion US dollars in 2022, and is predicted to reach around 151 billion US dollars by 2027, with an average annual compound growth rate of 3.2%^[1]. In recent years, the annual production capacity and output of particleboard in China have shown an overall upward trend, reflecting the increasing demand for particleboard in the market and the development and progress of the industry. There are multiple factors that have led to an increase in the production of particleboard. Firstly, due to the continuous improvement of domestic residents' living standards, the demand for furniture and decoration continues to increase. As an important artificial board, particleboard has been widely used^[2]; Secondly, the continuous advancement of technology has also improved the production efficiency and quality of particleboard; Furthermore, the country's emphasis on environmental protection and sustainable development has also prompted the particleboard industry to develop towards a greener and low-carbon direction, further promoting the increase in production.

2.2 The competition in the particleboard industry is fierce

At present, the market competition in the particleboard industry is quite fierce^[3]. Enterprises have engaged in fierce competition in multiple aspects such as price, brand, quality, service, channels, and innovation. In the context of dual carbon, particleboard enterprises should innovate production methods, optimize energy structure, actively respond to dual carbon goals, integrate low-carbon development concepts into their strategic planning and daily operations, in order to achieve sustainable development and create green and low-carbon high-end brands. It is worth mentioning that with the significant increase in annual production capacity of particleboard in China, it may lead to changes in the supply and demand relationship of the industry, triggering competition. Enterprises need to plan production reasonably, improve product quality, and reduce product carbon footprint. Therefore, mid to high end particleboard with stable quality, higher strength, and good environmental performance will have an increased market share in the future, while particleboard with high energy consumption and low quality will face elimination.



2.3 Challenges and opportunities faced by the particleboard industry

The particleboard industry is facing challenges such as tight raw material supply, significant price fluctuations, and increased environmental pressure, while also facing opportunities such as national policy support, market demand growth, and technological progress^[4]. In the European and American markets, particleboard accounts for 50% and is the dominant product of artificial boards, while in China, particleboard accounts for only about 10%. Compared with plywood and fiberboard, particleboard is also the only artificial board with an import volume greater than its export volume^[5]. It can be seen that the Chinese particleboard industry is facing challenges in product competition and opportunities in high market share.

3. The method and process of applying LCA to product carbon footprint assessment

The life cycle assessment method is a comprehensive and systematic carbon footprint accounting method that follows international standards such as ISO 14067 Carbon Footprint Standard^[6]. It is used to evaluate the resources and energy consumed by products or services throughout their entire life cycle, from natural resource extraction to raw material collection and processing, product manufacturing, distribution, use, to final disposal or recycling, as well as the environmental burden of emissions. The use of life cycle analysis to analyze and evaluate product carbon footprint quantifies the greenhouse gas emissions throughout the entire life cycle of a product, from raw material acquisition to final processing^[7-8]. Carbon footprint refers to the total amount of GHG emissions directly and indirectly generated by a product throughout its entire lifecycle, typically measured in terms of CO₂ equivalent (CO₂e)^[9]. Zhang Fangwen conducted LCA evaluation on Chinese oriented strand board products, compared the evaluation results of products from other countries, and constructed an LCA environmental impact assessment system for Chinese oriented strand board products^[10].

As an analytical method for evaluating the environmental impact of products, LCA has become a hot topic in current research fields such as woody forest products^[11]. LCA includes the following four stages: goal and scope definition, inventory analysis, impact assessment, and lifecycle interpretation.

3.1 Goal and Scope Definition

Most carbon footprint assessment studies use unit products as functional units, for example, Nakano K uses 1m³ of artificial board as a functional unit to study the life cycle assessment of artificial board and the impact of formaldehyde emissions during use^[12]; Nebel studied German wooden flooring and concluded that its environmental impact mainly lies in its carbon storage and provision of clean energy^[13]. In terms of scope definition, the system boundary is usually defined in two ways: "cradle to door" or "cradle to grave". For example, Wang Shanshan measured the carbon footprint of the "cradle to door" system boundary of China's plywood, fiberboard, and particleboard industry based on the ISO 14067 standard^[14]; Fei Shimin proposed a framework for measuring the carbon footprint of bamboo products throughout their lifecycle, using bamboo



materials as the research object^[15]; Xu Peiyu used the life cycle assessment method to calculate the carbon footprint of bamboo building materials throughout their entire life cycle, defining the material's life cycle as five stages: planting, production, transportation, construction, and demolition and recycling^[16]. However, there is currently no universally accepted LCA research method, and important issues such as functional unit selection or system boundary setting vary depending on the research content. The principle of selection is to set quantity standards to exclude materials and energy inputs that are less relevant to the unit process or product system, as well as environmental outputs with lower importance. According to PAS 2050 requirements, exclude unit processes that contribute less than 1% to the total carbon footprint, but the total contribution of the excluded unit processes cannot exceed 5%^[17].

3.2 Inventory analysis

The life cycle inventory involves the relevant inputs and outputs of the product system, and organizes the materials and energy inputs that are highly relevant to the environmental output. Most studies have established various stages of the carbon footprint of particleboard throughout its lifecycle, including the raw material acquisition stage (where the majority of the carbon footprint comes from the harvesting, transportation, and processing of wood materials), the production and manufacturing stage (where particleboard consumes energy and generates waste, requiring a significant amount of thermal and electrical energy, and the production and supply of this energy also generates carbon emissions), the transportation stage (where particleboard also generates carbon emissions during transportation, including the transportation of raw materials, products, and the use of transportation tools), and the use stage (where particleboard may produce indirect carbon emissions such as energy consumption during use). In addition, the lifespan and recycling of particleboard are also important. The situation will also affect its carbon footprint And the disposal stage (after the particleboard is discarded, it may be buried or burned, both of which generate carbon emissions).

3.3 Impact assessment

- (1) Classification: Classify the carbon emissions obtained from inventory analysis into different types of environmental impacts, such as impacts on climate change.
- (2) Characterization: Convert different types of carbon emissions into a unified indicator for comparing and evaluating their potential impact on the environment.

3.4 Interpretation of Results

3.4.1 Common tools for carbon footprint assessment

Due to the large amount of data and calculations involved in the carbon footprint assessment of products, relevant tools are often used. Combining international mainstream tools with local solutions in China, this article summarizes the following tools. 1) International mainstream tools Simapro and GaBi system: It is an internationally recognized paid commercial software that supports Life Cycle Assessment (LCA) and carbon footprint accounting. Suitable for complex product carbon footprint modeling and analysis, widely used in academic research and industrial fields. It contains rich databases such as Ecoinvest, USLCI, ELCD, etc., providing comprehensive and reliable data support for evaluation; 2) China Carbon Footprint Assessment Tool eFootprint System: This system is the world's first online LCA assessment and management system, which supports ISO-LCA standardized workflows and can complete complete complete LCA work online, including data entry and modeling, calculation, data quality assessment, etc. The Chinese



Life Cycle Assessment Basic Database CLCD contains thousands of production process data for hundreds of bulk energy, raw materials, and chemicals, all of which are sourced from China's domestic industry statistics, relevant standards, and corporate public reports^[18].

3.4.2 Carbon emission factor method

At present, the carbon footprint calculation methods commonly used in product carbon footprint evaluation tools are mostly carbon emission factor methods. The first step in conducting carbon footprint assessment is to calculate the carbon footprint. Among various calculation methods, the emission factor method is the most widely applicable and widely used, which is represented by the product of activity data and corresponding carbon emission factors. The specific calculation model is shown in Formula 1:

$$G = \sum_{i=1}^n P_i \times EF_i + \sum_{j=1}^n M_j \times EF_j + \sum_{l=1}^n D_l \times Q \times EF_l \quad (1)$$

Among them: G represents the stage GHG emissions; P_i is the i -th type of raw material activity data, and EF_i is the i -th type of raw material carbon emission factor; M_j is the j -th energy activity data, and EF_j is the j -th energy carbon emission factor; D_l is the transportation distance of the l -th vehicle, Q is the total weight of the transported materials, and EF_l is the carbon emission factor of the l -th vehicle transportation

In international research, the carbon emission factor method has been widely applied internationally. Chen Shuo used the carbon footprint emission factor method to calculate and analyze the carbon footprint level of reinforced wood flooring ^[19]; Raeanne Clabeaux used the life cycle assessment method to calculate and evaluate the carbon footprint of university campuses using the emission factor method. The results showed that the carbon footprint level of Clemson University in 2014 was 95000 metric tons of CO₂eq ^[20].

4. Example of Product Carbon Footprint Assessment Based on LCA

4.1 Target product and lifecycle scope

(1) Determine target product: Taking a particleboard enterprise in Yunnan, China as an example, calculate its carbon footprint level during the production process. Select the E0 grade 9mm particle board of the enterprise for analysis, and use 1m³ E0 grade 9mm particle board as the functional unit to analyze its carbon footprint level.

(2) Determine the lifecycle scope: This study takes the "cradle to gate" stage as the lifecycle scope. Including: raw material acquisition stage, transportation stage, and production stage.

4.2 Inventory dataset

The production process data in this study represents the general level of the enterprise, and the production process data is based on the enterprise's production statistics and production process tracking measurement data from November 1, 2023 to October 31, 2024. The inventory data of the production process is shown in Table 1.

Table 1

List of Production Process Data for E0 Grade 9mm Particle Board

Type	List Name	Quantity	Unit
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Product	9mm E0 grade particleboard	1	m ³
Raw material	Wood	1290	kg
	Adhesive	108.35	kg
	Electric power	156	kg
Energy	Diesel oil	0.62	kg
	Water	22	kg
Transport	Distance multiplied by weight	114800	km×kg

4.3 Product evaluation results

Based on the LCA inventory analysis, conduct LCA impact assessment, sensitivity analysis, and result interpretation on E0 grade 9mm particleboard artificial board products. Establish a product lifecycle model on simapro and calculate the LCA results of 1m³ E0 grade 9mm particleboard. The calculation results are shown in Table 2.

Table 2

LCA carbon footprint of E0 grade 9mm particleboard

Project	Process explanation	Carbon footprint (kg CO ₂ eq)
Total carbon footprint		508
Wood	Eucalyptus branch wood	32.4
Adhesive	Urea formaldehyde resin adhesive	306
Electric power	Medium voltage electricity	160
Diesel oil	Enterprise procurement	0.228
Water	tap-water	0.0123
Transport	40 ton truck transportation	9.88

Note: eq stands for equivalent, meaning equivalent. For example, climate change indicators are based on CO₂ as the benchmark substance, and other greenhouse gases have their own CO₂ equivalent factors according to the strength of the greenhouse effect. Therefore, the emissions of various greenhouse gases in the product lifecycle can be multiplied by the equivalent factors and accumulated to obtain the total amount of climate change indicators (usually also known as Product Carbon Footprint, PCF), which is measured in kg CO₂eq.

According to Table 2, the carbon footprint of the lifecycle process of 1m³ E0 grade 9mm particleboard from cradle to gate is 508 kg CO₂ eq. Among them, the adhesive has the highest sensitivity to the inventory of E0 grade 9mm particleboard during the "cradle to gate" stage, with a contribution rate of 60.24%. The inventory sensitivity of electricity in the production process accounts for 31.5%, and the inventory sensitivity of wooden raw materials accounts for 6.38%. The inventory sensitivity of other raw materials or energy is relatively small. It can be seen that adhesives, electricity, and wooden raw materials are important sources of carbon emissions during the lifecycle of E0 grade 9mm particleboard from cradle to gate.



5. Conclusion

Against the backdrop of China's carbon peak and carbon neutrality targets, conducting research on the carbon footprint evaluation of particleboard products can quantitatively demonstrate their environmental friendliness, provide scientific guidance for particleboard enterprises to achieve clean production, and have significant implications for achieving the "dual carbon" goals. The current development prospects of the particleboard industry are driven by multiple factors, presenting an overall trend of "challenges and opportunities" coexisting. The research on the carbon footprint of particleboard refers to various evaluation indicators and has not yet formed a mature standard system. Based on the ISO 14067 carbon footprint standard, this article describes the framework of LCA based carbon footprint evaluation method for particleboard products, which mainly includes four parts: target and scope definition, inventory analysis, life cycle modeling, and result interpretation. In terms of carbon footprint calculation methods, a brief introduction was given to the carbon footprint factor method and its applications. At the same time, the mainstream international product carbon footprint assessment tools and their main characteristics were listed.

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The Idea and Idea of Turning the Secret Traffic Line of the Central Soviet Union into a Red Tourism Path

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Abstract

Red culture is a unique cultural system in socialist countries, which plays a unique role in promoting the social process. The secret traffic line in the Central Soviet District is the earliest, the longest, the least damaged, the highest frequency of use, and the safest traffic of the four transportation lines in South China in South China determined by the Central Transportation Bureau of the Central Committee of the Communist Party of China. Red culture is also an important part of international cultural exchange and dissemination. Special measures and methods should be taken to closely integrate with tourism, so that it can play an active and continuous role in the construction of the Guangdong-Hong Kong-Macao Greater Bay Area.

Keywords

Central Soviet, District Secret Traffic Line, Tourism Path, Concept

In June 1930, Mao Zedong sent Lu Zhaoxi, a member of the Military Commission of the Western Fujian Special Committee of the Communist Party of China, to the Party Central Committee to request the establishment of a secret transportation line from Shanghai to southern Jiangxi and western Fujian. In July 1930, the Central Military Commission established the Transportation Station, which was merged into the Central Transportation Bureau in November of the same year. Zhou Enlai requested that in three months, he should mobilize elite soldiers from all provinces to open up three transportation lines: the Yangtze River Line, the Northern Line and the Southern Line to open up the major artery connecting the Party Central Committee and the base areas. Under the strong leadership and direct command of Zhou Enlai, in March 1931, based on the West Fujian Industrial and Agricultural News Agency and its confidential transportation network, the Central Transportation Bureau formally and secretly established a direct transportation line from



Shanghai to Ruijin from Hong Kong, Shantou, Dapu and western Fujian to Jiangxi, that is, the "South China Traffic Line", which is, the central red secret transportation line known as the "lifeline of the Party". At present, the Central Committee of the Communist Party of China attaches great importance to the inheritance and leading role of red culture, making it a red tourism path, and strengthening communication and operation should be an important task for local governments along the way.

I. Historical Review of the Secret Traffic Line in the Central Soviet Union In the early 1930s, the Central Committee of the Communist Party of China opened a secret transportation line from Shanghai to Ruijin via Hong Kong, Shantou, Chao'an, Dapu and Yongding.

This is an underground transportation line from Shanghai to the Central Soviet District established by Zhou Enlai, Secretary of the Central Military Committee and Director of the Transportation Committee of the Central Committee of the Communist Party of China. It is also a lifeline and logistics line. The secret transportation line through Chao'an includes 40 kilometers of Chaoshan Railway and more than 100 kilometers of Hanjiang Waterway. On this line, there is an hourly train from Shantou to Chao'an County (Chaozhou City); there are electric boats or small boats dispatched by transportation stations from Chao'an to Qingxi from Dapu every day; there are commercial cargo ships from Chao'an to Tingzhou, Fujian (now Changting County) along the Han River and Tingjiang River. In the four years from the end of 1930 to January 1935, the party organization of Chao'an County and the Red Army guerrillas under its leadership actively cooperated with the revolutionary masses in the county to complete the work and tasks assigned by the Central Committee of the Communist Party of China, the Central Soviet District and the Dongjiang Special Committee. They worked together, not afraid of sacrifice, shared adversity, and forge ahead. They used wisdom, blood and sweat to connect the enemy into a red line that could not be detected, cut, locked or destroyed. They made the Chao'an section of the traffic line a safe corridor on the secret transportation line of the Central Soviet Union, and wrote revolutionary stories one by one. During the period of creation and development, the material conditions of the Central Soviet District were very simple due to the strict lock of the reactionary government of the Kuomintang. Chao'an is a distribution center of goods on the border between Fujian and Guangdong. The Chao'an Party organization takes advantage of the social and cultural environment and the convenient conditions of land and water transportation in China to actively deliver military supplies and civilian materials to the Central Soviet District. First, it is directly shipped out after purchasing a large number of ordinary materials in Chao'an, such as salt, aquatic products, batteries, traditional Chinese medicine, cloth, matches and other daily necessities. Most of these materials are purchased in the trade market on Xiangzi Bridge and shipped to the north; the second is to transfer materials purchased from Shanghai, Hong Kong, Shantou and other places, such as paper, telecommunications equipment, printing equipment, ordnance equipment, etc. Such materials are transported from Shantou through the Chaoshan Railway to Yixi Railway Station, and then loaded to the north; the third is to assist the Foreign Trade Bureau of the Central



Soviet Union to purchase and transport materials through commercial operations. Chao'an Party organization also organizes and guides Chaozhou merchants to do business along the Hanjiang and Tingjiang, exchanging grain, bamboo, wood, charcoal, tea and other local specialties to the Soviet Union with cloth, salt, kerosene and other commodities. Fair trade, children will not be deceived. In the sinister environment of white terror, the party organizations at all levels in Chao'an, the revolutionary armed forces and the people risked their lives to fight against the military and police of the Kuomintang's reactionary government, fought with bandits, profiteers and traitors, and sacrificed everything to set up this "red road" with wisdom, blood and life. For example, Zhang Mu (Masim), a traffic officer of Chaocheng, a member of the Communist Party, was arrested for three generations in January 1934. In the face of torture, she did not waver and regarded death. Lin Bingchun, a traffic officer of the county party committee, travels one or two hundred miles a day and two hundred miles a day, whether it is day or cold or rainy, and is known as the "thousand-mile horse" on the traffic line. Zhang Bingqin, secretary of the general branch of Chaoshan Railway, and others were arrested in December 1933 for being betrayed by traitors. They were tortured, brave and righteous, always kept the secret of the traffic line, and were resolutely betrayed by their comrades-in-arms. There are many such heroes and children in Chao'an. They silently guard this traffic line. Therefore, there have never been any safety problems in this traffic line and have completed various tasks excellently. To sum up, the secret traffic line from Chao'an to the Central Soviet District is the earliest of the four transportation lines in South China determined by the Transportation Bureau of the Central Committee of the Communist Party of China, with the highest frequency of use, the longest existence, the least damage, and the most safest traffic of personnel and materials. The unimpeded secret transportation line in the Chao'an revolutionary base has effectively guaranteed the military and civilians of the Central Soviet Region to break the military "encirclement" and economic blockade of the Kuomintang reactionaries, and made significant special contributions to the final victory of the Chinese revolution. It still has a special value today in the reform and opening up.

II. Reflections on the development and utilization of red cultural heritage Red culture is a 宝贵 spiritual asset formed by the Communist Party of China in the revolution, construction and reform, as well as the continuation and transformation of traditional culture. However, it is undeniable that some places in the Guangdong-Hong Kong-Macao Greater Bay Area have relatively single channels of red cultural transmission and have failed to delve into the connotation of red cultural resources.

Some red cultural resources are showing signs of disappearing, and even locals are gradually forgotten. Due to years of disrepair, some of the 标志性 red cultural buildings are at risk of collapse. The rapid development of Internet technology provides new opportunities for the protection and utilization of red cultural resources. Digital collection, preservation, management, restoration, reproduction, display and dissemination of red cultural resources is conducive to the inheritance, protection and development of red culture, as well as accelerating the pace of



construction in the Guangdong-Hong Kong-Macao Greater Bay Area. We conducted a field investigation on the distribution of red cultural resources in Guangdong Province, conducted a questionnaire survey on the understanding and inheritance of red culture by college students in Guangdong Province, grasped the actual state of college students, and put forward thoughts on the expected state of value improvement and function expansion of red cultural resources in the future. Guangdong has 776 old revolutionary towns and 873 old revolutionary villages, and the red cultural materials are very rich. There are only 12 in Guangdong, with four batches of 353 national-level eriotic education bases announced by the state, and there are no fixed trails. It has not yet been built into a brand tourism base, making it difficult to form a brand across the country, and it is even more difficult to take root in the hearts of overseas tourists. Red culture is a 宝贵 spiritual asset of the Communist Party of China and the Chinese people, and a determination and guarantee for the realization of Chinese-style modernization. Protecting, inheriting and making good use of red cultural resources play an irreplaceable role in promoting the national spirit with national education as the core and the spirit of the new era with reform and innovation as the core, cultivating and enhancing the red cultural tourism industry, and also giving wings to the Guangdong-Hong Kong-Macao Greater Bay Area. How to seize opportunities and accelerate the development of the red cultural tourism industry has become an important topic that leaders at all levels should pay close attention to and think about. Due to insufficient dissemination, compared to Jiangxi, Hunan and Hubei, Guangdong has no national key red cultural tourism attractions so far, and there are fewer regional red cultural tourism attractions, and they are relatively scattered and have not formed a brand. There are 300 in the national red tourism classic scenic spot catalogue, and only 13 in Guangdong. Moreover, the scale is small, the facilities are average, and customers are rare. The Guangdong-Hong Kong-Macao Greater Bay Area inherits red culture and should learn from the surrounding advanced provinces and cities and learn from their experiences and lessons. Jiangxi Province proposed to develop red tourism at the beginning of this century to enhance people's sense of shou and pride. Hunan Province took red cultural tourism as the guide to drive the development of other tourism industries and achieved a win-win situation between economic and social benefits.

III. Ideas and ideas for creating a red tourism path The historical experience deserves our special attention.

It is a valuable cultural heritage of revolution and reform, and an indispensable spiritual weapon for building Chinese-style modernization. In order to make the secret transportation line of the Central Soviet Union remain in history and play a unique role in the construction of the Guangdong-Hong Kong-Macao Greater Bay Area, we suggest: (I) The government's coordination The secret transportation line passing through Chao'an has always been unimpeded with the joint efforts of Chao'an Party organizations, armed forces and the revolutionary masses. Li Peiqun said in "Working in the Central Transportation Bureau": "This transportation line is the Zirao Hepu Line. The Meixian, Jiaoling, Pingyuan Line and Nanxiong Shuikou Traffic Line are the only



transportation line that has not been destroyed by the enemy after being destroyed by the enemy. Therefore, it is more important. It is the only transportation line for party comrades to enter the Soviet Union." In order to make the secret transportation line of the Central Soviet District into a famous tourist route in China, it involves Shanghai, Hong Kong Special Administrative Region, Guangdong Province, Fujian Province, Jiangxi Province, Hunan Province and other government departments (mainly Guangdong). These government departments have different systems, different systems, and different environments. It is necessary for the central government and provincial and municipal local governments to strengthen coordination, cooperate, dredge obstructions, and pay attention to implementation. (II) Re-planning of the company In order to achieve the complete success of this business, it is best to set up a special tourism company to integrate resources, implement the base, and recruit talents. At that time, in order to ensure the safety of people and transit materials passing through the secret transportation line in the Chao'an section, the party organization established an underground transportation station in the traffic hostel in Chao'an County, and the party, government and military leaders entered the Central Soviet District from Shantou through Chao'an. Most of them stayed or dined in this transportation hostel, and the transportation hostel became an important transit point on the secret transportation line. Today, the red tourism path will be built, and the traffic station should become a red education base. (III) Local concessions To make the secret transportation line of the Central Soviet Union into a famous tourist route in China, social benefits should be more important than economic benefits. All localities should complete it as a political task, with less consideration or even economic income. The red traffic line from the location of the Shanghai Party Central Committee to the Central Soviet District is crucial among all transportation lines in the country. The Central Committee decided to open this transportation line in order to break the Kuomintang's counter-revolutionary "encirclement and suppress" and strict sealing of the Soviet Union. At the same time, it also takes into account that this transportation line is dominated by waterways, twists and turns, especially in Hong Kong and Shantou City, and the coexistence of all industries, making it easy for the Soviet Union to exchange with comrades in disguise; the Chaoshan area occurred early, the mass base was good, easy to hide secretly, and did not bargain, selfless dedication. (4) Regular media communication On September 9, 2020, Yuan Jingui was the chief planner, Zhang Xiaodong was the chief producer, Zhang Min was the producer, Qian Linsen was the screenwriter, Bai Tao was director, Zhang Tong, Ying Haoming and Mou Xing were starred, and Li Yixiang, Jia Hongwei, Wen Xin, Hou Yu, Zong Fengyan, Guo Xiaofeng, Shi Yu, Liu Weihua, Liu Mengke, Liu Hui, Wang Gang, Xie Wa (Russia). It tells the story of the secret transportation line in the Soviet Union established by our party during the agrarian revolution in transmitting information, escorting personnel, transporting supplies and realizing the strategic transfer of Party Central Organs from Shanghai to the Central Soviet Area. This kind of work should be shot more and well, so as to serve as the main position for the spread of red culture. (5) Participation of all people Explore the path of integrating Guangdong's red cultural resources into



the "Four History" education, create a "Four History" education model with Guangdong's local characteristics, and integrate its routes into a characteristic tourism path, which is of great value in theory and application. The red traffic line in the Central Soviet Union was stepped out by the majority of traffic workers with their feet and watered with blood and sweat. They broke through the enemy's white terror and obstacles, shouldered the task of transmitting documents, instructions and information, receiving past cadres and personnel, sending money and materials, etc. They were loyal to their duties, went forward and followed up, and sacrificed their lives. They can be called an unknown hero in the history of the Chinese revolution and deserve the study and respect of the people of the whole country. (6) Travel path plus confidentiality Times are different, and there are still many differences between revolution and tourism. Especially for young tourists, there is a certain emotional generation gap with the older generation of revolutionaries. During the Revolutionary War, the secret transportation of the Central Soviet Union played a particularly important role in the secrets of the Conservative Party. The party's transportation work has been kept secret from the beginning. In the face of an extremely complex and severe struggle situation, the confidentiality requirements are extremely strict. In order to arouse the interest of today's teenagers, some elements of adventure tourism can be added to the whole tourism process. If the team is formed into guerrillas and escorts, the code must be issued when arriving at a post station. Some tour guides can also pretend to be spies to increase their mystery and tension, and stimulate the enthusiasm of teenagers to participate, so as to establish a correct outlook on life and values and enhance the awareness of national security.

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Immersive Drama Empowers a New Form of literary Travel

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Abstract

As an important form of cultural and tourism integration, immersive drama has developed rapidly in China in recent years and has become an important engine to promote the innovation of cultural and tourism industry. This paper takes the large-scale immersive performance "Dawn Blossoms Plucked at Dusk" as an example to discuss how immersive drama can enable new forms of cultural tourism. Research shows that immersive drama breaks the "fourth wall" of traditional drama through multi-sensory experience, interactive viewing relationship and scenario-based stage design, enabling audiences to shift from passive viewing to active participation, and enhancing the depth and attraction of cultural travel experience. At the same time, the combination of immersive drama and cultural tourism scenes not only activates traditional cultural tourism Spaces such as scenic spots and theme parks, but also creates a performance environment combining reality and reality through technology empowerment (such as VR, AR and other technologies), further enhancing the audience's sense of immersion and participation. In addition, this paper also analyzes the economic value and social function of immersive drama in the cultural tourism industry, pointing out that it promotes the growth of local cultural tourism economy and cultural transmission through the new trend of "going to a city for a performance". Finally, this paper proposes that the future development of immersive drama should pay attention to the deep integration of content innovation, technology application and cultural tourism resources, so as to achieve high-quality development of cultural tourism industry.

Keywords

Immersive theatre, Fusion of culture and tourism, Dawn Blossoms Plucked at Dusk, Interactive experience, Technological empowerment



1.Introduction

In recent years, with the vigorous development of the tourism market and the improvement of tourists' demand for cultural experience, large scenic spots have embarked on the road of "transformation and upgrading" by investing in and introducing immersive performances of a certain scale and popularity. The application of increasingly mature emerging technologies has made the performances more realistic, exciting and immersive. Through the context and means of drama, the rich storyline is integrated into the interaction of the performance, which also greatly increases the sense of participation of the audience. The large-scale immersive scene performance "Dawn Blossoms Plucked at Dusk" selected the Han traditional festival "Flower Festival" as the creation theme and time node, and created an immersive cultural travel "feast" with the Zibo characteristic comprehensive cultural tourism scenic area Sanshuihui Eco-tourism Resort as the immersive interpretation of the "theater". The play takes the scenic spot of the five fairy Road and the waterway painted boat as the "clues" of the story, uses six scenes and five theme activities to fully mobilize the drama "vocabulary", takes experience as the core creation, and everywhere uses the structure, vocabulary and elements of the drama to create a historical picture full of interest and immersive cultural travel experience for tourists.

2.The architecture creation of drama language and immersive drama

Immersive performances in large-scale scenic areas usually integrate a variety of art forms and elements, among which the element of drama is the most important^[1]. "Dawn Blossoms Plucked at Dusk" has two story lines, which not only runs through the common structure of the drama, but also enriches the plot and story. Immersive performances usually connect a complete plot and story clues with the structure of the drama, and attract the audience's interest and emotional input through the promotion and development of the plot. This is why it is so important to start a large-scale immersive show, where the audience can immerse themselves and empathize emotionally with the characters and plot. The drama is divided into six acts with the structure of the traditional opera as the "bone", and each "fold" has a corresponding scene, the handsome swing of the literati, the charming spring of the scholar fox fairy, and the flower god is not only an outsider but also a human in the drama, leading the tourists as a "guide". And tourists have long since entered the wheel Zidan (three water unique regional singing) in the first shout to get their own "costume", as the role in the play: Local villagers are Shouting the unique regional singing "wheels zi Dan", hawking local specialties, coming from all directions... The wheels carry a load Carry me on wheels shake up ah, carry me on wheels sing ah, carry the burden suddenly shining I'm going to Sanshuiyuan..... today.

In performances under the framework of drama, audience participation and immersive experience are the most important. In the process of traditional drama stage plays or traditional scenic spots,



the audience is usually regarded as passive observers, and immersive performance focuses on breaking the barrier between audience and actors, so that the audience can participate in the plot. Taking *Dawn Blossoms Plucked at Dusk* as an example, it is not difficult to see the characteristics of immersive drama: interaction, non-linear structure, real-time. Interactivity is reflected in the opportunity for the audience to interact with the actors and participate in the development of the story. The audience can become a member of the play and promote the plot with the actors. The non-linear structure is different from the traditional linear plot structure, giving the audience more freedom to explore and choose, and they can choose different plots according to their own interests and preferences. In *Dawn Blossoms Plucked at Dusk*, it is reflected in the interaction and game between tourists and the Goddess of flowers, as well as more free playing routes. Real-time is that the audience can experience the development of the plot on the spot, and while experiencing the ups and downs of emotions and events with the actors, they have more opportunities to become a "role" in the play, and then become a part of the performance, which greatly improves the sense of experience.

3. Drama language and humanistic expression

Performance is the most important element on the stage of a drama, and it is also the action that most accords with the context of the drama in immersive drama. Actors' performance skills and performance forms, such as language, movement and emotion, are all part of the drama elements. In the traditional theatrical stage, actors often play specific roles and idiosyncratic roles, and only a few situations require interaction with the audience, while immersive theater requires interaction with the audience through a large number of dramatic languages^[2]. In the rehearsal and creation of *Dawn Blossoms Plucked at Dusk*, the dramatic language of the actors has some characteristics and changes compared with the traditional stage drama performance, so as to adapt to the interaction with the audience and the immersive experience. Some of the key points are: real-time performance and impromptu interaction. Actors in immersive performances need to have the ability to perform in real time and interact accordingly according to the reaction and participation of the audience. Dramatic actions in non-verbal expressions - such as body language - have become particularly significant. Actors need to convey emotions and information through body movements, facial expressions, and body postures. There is no longer a distinction between "stage" and "audience", nor between "actors" and "audience" in the theater. Because the theater has been deconstructed and the relationship between the audience and the performers has been brought infinitely close, actors need to be constantly immersed in the dramatic scenarios and performances. Therefore, non-verbal expressions play an important role in direct interaction with the audience. In immersive theater, actors need to express emotions more authentically and can establish emotional resonance and situational communication with the audience at any time to establish a "connection" with them. The audience can get closer to the actors. By observing the actors' genuine emotional expressions, they can understand and experience the plot more deeply, making it more convincing and touching.



In immersive theater, the role of the director becomes even more crucial. This is because in *"Dawn Blossoms Plucked at Dusk"*, apart from the expression of the drama, the transmission of humanistic emotions and traditional culture is another important feature. A large number of rhymed lines from ancient poems and the expression of ancient-style non-dramatic language themselves inherently carry a certain "time and space distance". Therefore, when designing the action language for the actors, the director needs to cooperate more deeply with the actors and guide them to find the correct interaction methods and role-switching techniques more often, in order to ensure that the actors can better exert their performance abilities in the immersive theater. Overall, in immersive theater, actors need to possess stronger interactive abilities, real-time performance skills, non-verbal expression capabilities, and the ability to truly convey emotions in order to create a theatrical experience that truly interacts with the audience. Their theatrical language needs to adapt to the characteristics of non-traditional theater environments and audience participation to ensure that the audience can have an immersive experience.

4.The Stage • "De-theatricalization" in Immersive Dramas

Theatre is the place where drama takes place. Since the birth of drama, as an important carrier of the relationship between actors and audiences, theatre has witnessed many waves of reform and innovation. Nowadays, immersive theatre has been brought to large-scale scenic areas, which is a new form of "expansion" and "deconstruction" of theatre. Immersive performances usually have carefully designed "stages" and "sets", not only for creating the scenes and environments needed for the plot, but also through stage design, lighting effects, and even emerging media technologies, to create a specific atmosphere and emotional experience, enhancing the real immersive feeling of audience participation.

Music and sound effects play significant roles in immersive performances. In traditional theatrical settings, they are often used to enhance the atmosphere and emotional expression. Music can convey emotions for the characters in the play and complement the plot to advance the storyline. Sound effects can enhance the authenticity and participation of the scene. The design of the set also focuses on creating more realistic and specific images. In the theater design of *"Dawn Blossoms Plucked at Dusk"*, not only should the theatrical environment under traditional theatrical circumstances be considered, but also the "audience-performer route" should be taken into account. During the long immersive journey experience, to remove the fatigue caused by aesthetic fatigue and retain freshness and immersion, it is necessary for the director to extensively use the combination of "sound" and "color", "virtual" and "real", etc. The theater design of *"Dawn Blossoms Plucked at Dusk"* is "de-theatricalization", that is, after making the audience completely lose their awareness of being "in the play", they will have a completely "immersive" experience. It integrates various traditional cultural tourism experiences such as "taking photos and visiting attractions" and "food experience" into the play, thereby further deepening the immersive and



all-round experience.

5. Conclusion

Overall, immersive performances embody the elements of drama in all aspects, including plot, characters, stage, music and audience participation, etc. Through integration with other art forms, they create a unique immersive theatrical experience, providing audiences with an art enjoyment that is different from traditional drama and more diverse [3]. This also plays an important role in enhancing the attractiveness and competitiveness of scenic spots, and adds many commercial charm.[3]Up to now, the development of technology and the traditional tourism model of scenic spots in the era of big data on the Internet have been unable to meet the demands of tourists for cultural and entertainment experiences. Immersive large-scale performances have attracted more tourists through innovative methods and novel experiences. By combining traditional cultural elements with modern production techniques, these performances can attract more young audiences, increase their interest and understanding of traditional culture, and tourists unconsciously contribute to the promotion and inheritance of traditional culture, bringing commercial and cultural dual values. Under such a virtuous cycle, tourists can not only enjoy the performances but also enhance their sense of participation and engagement, and improve their satisfaction. Meanwhile, these performances also inject new vitality into traditional culture, making it more vivid and attractive. Finally, these performances also have a positive impact on increasing tourism revenue and promoting local economic development. Immersive large-scale performances usually rely on large-scale performance venues and equipment, and have played a significant role in promoting the development of local tourism infrastructure and surrounding industries. For example, the construction of performance venues, hotels, restaurants and other supporting facilities has created employment opportunities for the local area, increased local fiscal revenue and promoted the development of surrounding industries.

To sum up, immersive large-scale performances hold significant importance for the development of the cultural tourism industry. They enrich tourists' cultural experiences, enhance the attractiveness and competitiveness of scenic spots, promote the inheritance and promotion of traditional culture, and also make positive contributions to the revenue of the tourism industry and the development of local economy.

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Research on the Impact of the Belt and Road Initiative on the Development of Agricultural Industries in Countries along the Route^①

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Abstract

In the context of globalization, sustainable development has become the consensus of the international community, however, how to achieve these goals is still a pressing challenge facing the world. China is playing an increasingly important role in global governance, and by providing development assistance and sharing experience under the Belt and Road Initiative, China has succeeded in providing many successful lessons to many low - and middle-income countries along the route. By analyzing the current situation of agriculture in Bosnia and Herzegovina, this paper aims to study the positive impact of the "Belt and Road" Initiative on agriculture in Bosnia and Herzegovina, and then analyze the role of the "Belt and Road" initiative in the sustainable development of agriculture in other participating countries, as well as the long-term impact of the combination of agricultural trade markets along the "Belt and Road" countries and the "Belt and Road" initiative.

Keywords

Bosnia and Herzegovina; Agricultural; The Belt and Road Initiative

1. Overview of agricultural development in Bosnia and Herzegovina

The agricultural industry in Bosnia and Herzegovina is mainly composed of traditional agriculture, in which the application of modern technology plays a decisive role. Land use is the core production factor of modern agricultural development. The key development direction of the

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agricultural industry in Bosnia and Herzegovina is to enhance agricultural competitiveness. Agriculture in Bosnia and Herzegovina can be broadly divided into two categories: traditional agriculture, which includes fruit, vegetables, animal husbandry and poultry; Modern agriculture, through the practice of digital and precision agriculture and other technologies, improves the production efficiency of the agricultural industry and the competitiveness of agricultural products. At present, there are some problems in the development of agriculture in Bosnia and Herzegovina, which can be summarized as the unbalanced development level of agricultural industry and the imbalance between traditional agriculture and modern agriculture.

Agriculture accounts for about 4.3% of Bosnia and Herzegovina's GDP, and nearly 20% of Bosnia and Herzegovina's labor force is engaged in agricultural production, which can be said to be one of the economic lifeblood of Bosnia and Herzegovina. Bih has about 1 million hectares of arable land, nearly half of which is used for farming. Agricultural land accounted for 42.2% of the total land area, totaling about 2.39 million hectares, of which 1 million hectares were intensively cultivated, 1.04 million hectares were natural grasslands and pastures, and 350,000 hectares were used for orchards, vineyards, and the cultivation of medicinal and aromatic plants. From the perspective of land use structure, agriculture in Bosnia and Herzegovina is both based on crop cultivation and supported by animal husbandry. However, it cannot be ignored that land fragmentation has seriously limited the scale and mechanization of agricultural production in Bosnia and Herzegovina.

The agricultural sector in Bosnia and Herzegovina faces many challenges. Most farms are small and their products are not competitive in both domestic and foreign markets. Agricultural productivity in Bosnia and Herzegovina is low, mainly due to low specialization, low level of technology and high dependence on climatic conditions. After studying the agricultural development of Bosnia and Herzegovina, some foreign researchers proposed that it is necessary to improve the adaptability and resource utilization efficiency of the agricultural sector of Bosnia and Herzegovina through policy and technological development, so as to reduce the negative impact of climate change, which is an opportunity for the development of agriculture in Bosnia and Herzegovina. Inadequate infrastructure and public services in rural areas hinder the modernization of agriculture and the prosperity of rural economies. Agricultural production is mainly small-scale and self-sufficient, rather than market-oriented and commercial, resulting in a lack of competitiveness in domestic and foreign markets. ^[3]

Bosnia and Herzegovina hopes to attract Chinese investment in agriculture and food processing industries, and export products such as wine, juice, honey and essential oils to China. It is not difficult to find that in the process of implementing the United Nations 2030 Agenda for Sustainable Development (SDGs), the development of Bosnia and Herzegovina's agricultural trade market should further strengthen the docking with the international market and enhance its position in the global agricultural trade pattern.



In recent years, Bosnia and Herzegovina has made some progress in sustainable agricultural technologies. The introduction of intelligent systems and renewable energy technologies has increased the level of modernization of agricultural production, and there has been some success in promoting ecological agricultural models. These practices help reduce the negative impact of agriculture on the environment and enhance the sustainability of agricultural production. Bosnia and Herzegovina has also strengthened the competitiveness of the agricultural and food sector through the EU support programme EU4AGRI-Recovery (2000-2024), improving resource efficiency and promoting sustainable development. The EU4AGRI-Recovery project supports the modernization of agricultural production and environmental protection through investment, technical assistance and policy actions. With the support of the project, a number of enterprises have explored protein-based gluten-free flour, grapeseed oil production equipment and grape residue drying equipment, improving resource efficiency and realizing waste reuse.

It is not difficult to see that the agricultural sector of Bosnia and Herzegovina has great development potential and has a strong desire to achieve the SDGs, but the current problems have seriously restricted the development of agriculture in Bosnia and Herzegovina, and there is an urgent need for reform and investment in infrastructure, technology and market.

2. Positive impact of the Belt and Road Initiative on agriculture in Bosnia and Herzegovina

Since China put forward the Belt and Road Initiative and put it into practice, the cooperation and exchanges between China and CEE countries in various fields have been deepened, and the agricultural industry has also benefited a lot. As one of the first Central and Eastern European countries to respond to China's call for the Belt and Road Initiative, Bosnia and Herzegovina, with its unique geographical advantages, has played an important role in the Belt and Road exchange and cooperation and benefited from it. ^[1]

2.1 Improve infrastructure and promote multi-investment

China's approach to agriculture in Bosnia and Herzegovina has been described by many scholars as a win-win situation. China helps Bosnia and Herzegovina gain more economic benefits by providing affordable infrastructure without any geopolitical strings attached. By improving infrastructure and promoting trade, the Belt and Road Initiative has significantly boosted Chinese investment in BiH agriculture, thereby enhancing the export of BiH agricultural products to China and their competitiveness in the international market.

Modern irrigation systems and storage facilities invested by China in Bosnia and Herzegovina have significantly improved agricultural productivity. These infrastructure improvements have reduced costs by reducing losses during transportation and storage, increasing the market competitiveness of agricultural products. The introduction of smart systems and renewable energy



technologies such as wind power has increased the level of modernization of agricultural production in BiH. These technologies not only improve the quality of agricultural products, but also reduce the high dependence of BiH agriculture on the weather.

At the same time, China actively promotes economic exchanges and investment among countries along the Belt and Road, and through a number of policies and measures, encourages agricultural enterprises from China and many countries along the Belt and Road to invest and build factories in Bosnia and Herzegovina. On the one hand, enterprises can make full use of local land and labor resources in Bosnia and Herzegovina to bring good economic effects for themselves. On the other hand, the investment of these enterprises has injected new vitality into the economy of Bosnia and Herzegovina and helped the steady and sound development of the economy of Bosnia and Herzegovina.

2.2 Trade growth and market expansion

In 2023 alone, bilateral trade reached US \$362 million, up 17.6 percent year on year. Bosnia and Herzegovina has delivered a large amount of agricultural products to China through the China-Europe Express and other modes of transportation, while also importing machinery and equipment and industrial products from China. China has imported a large number of high-quality agricultural products from Bosnia and Herzegovina, and Bosnia and Herzegovina has successfully introduced advanced technology and equipment urgently needed for the development of the agricultural industry, and successfully achieved two-way complementarity and mutual benefit in trade.

Since the introduction of the Belt and Road Initiative, BiH's unique agricultural products, such as fruits, vegetables and honey, have gained a wider market. Existing studies show that since the implementation of the Belt and Road Initiative, Bosnia and Herzegovina's agricultural exports have increased to a considerable extent. Characteristic agricultural products produced in Bosnia and Herzegovina are not only widely welcomed by consumers in the Chinese market, but also sought after by consumers in other countries along the Belt and Road through the trade network among countries along the Belt and Road Initiative. It can be said that the "Belt and Road" initiative has made the agricultural products of Bosnia and Herzegovina successfully enter the international market and gain a strong international influence with its own unique advantages.

2.3 Policy communication and technical exchange

The policy communication among countries along the Belt and Road Initiative has also promoted the standardization of agricultural regulations in Bosnia and Herzegovina, enabling them to better align with international norms. Although Bosnia and Herzegovina is not yet a member of the European Union, as an EU candidate country, its agricultural policies and regulations are gradually brought into line with EU standards. In the process of continuous improvement of



relevant policies and regulations in Bosnia and Herzegovina, the Belt and Road Initiative has provided additional policy support and technical assistance, helped Bosnia and Herzegovina better adapt to international market rules and requirements, and created favorable conditions for Bosnia and Herzegovina's agricultural products to enter a broader international market.

In addition to communication and mutual learning at the policy level, the flow of talents between BiH and the countries along the Belt and Road, multilateral and bilateral cooperation mechanisms under the Belt and Road Initiative have enabled BiH universities and enterprises to participate in more international projects and cooperative research, carry out in-depth exchanges and cooperation with international counterparts, and promote policy dialogue and experience exchange between BiH and other participating countries.^[2] By participating in the Belt and Road International Cooperation and Development Forum on Agricultural Modernization, Bosnia and Herzegovina can learn from China's successful experience in agricultural modernization, sustainable development and policy innovation. In 2022, the Ministry of Agriculture, Forestry and Water Resources of Bosnia and Herzegovina, Banja Luka University and Jiangsu University jointly established the International Alliance for Agricultural Equipment (Production capacity) Cooperation - the Central and Eastern European Countries Agricultural Modernization Industry-University-Research Demonstration Center. This will contribute to the modernization of agriculture in Bosnia and Herzegovina and its achievement of the Sustainable Development Goals.

3. Contribution of the Belt and Road Initiative to sustainable agricultural development in Bosnia and Herzegovina

Through the Belt and Road Initiative, China has provided Bosnia and Herzegovina with advanced agricultural planting and irrigation technologies, which have significantly improved the production efficiency and product quality of Bosnia and Herzegovina's agricultural products. In addition, as a net importer of food, Bosnia and Herzegovina faces many challenges in terms of food security. China has supported the implementation of smart agriculture projects in Bosnia and Herzegovina. Through the implementation of this project, Bosnia and Herzegovina has achieved an increase in food production, while reducing food waste, ensuring food security in Bosnia and Herzegovina to a large extent, and providing important support for achieving the goal of zero hunger.

The efficient water-saving irrigation technology and intelligent agricultural equipment provided by China have significantly improved the efficiency and sustainability of agricultural production in Bosnia and Herzegovina. These technologies not only reduce the dependence on traditional energy sources, but also reduce energy consumption and improve the efficiency of water use. The introduction of agricultural digitization technology and intelligent agricultural equipment has promoted the modernization of agriculture in Bosnia and Herzegovina. The use of smart agricultural equipment, such as automated irrigation systems and precision fertilization devices, further optimizes agricultural production processes and reduces energy waste. Together, these



measures support the realization of SDG7 and promote the green and low-carbon development of agriculture in Bosnia and Herzegovina.

Through agricultural technology exchanges and cooperation with China and other countries, BiH has introduced advanced agricultural technology and management experience and attracted more foreign investors to invest in agricultural infrastructure and rural development, which has created more job opportunities for BiH. Using the funds brought by the Belt and Road Initiative, BiH has greatly improved rural infrastructure, such as transportation and irrigation facilities, which has profound significance for improving agricultural production efficiency and promoting the diversified development of the rural economy, and the job opportunities it has brought have also greatly improved the lives of farmers in BiH.

4.Conclusion

The Belt and Road Initiative has had a significant positive impact on the agriculture of Bosnia and Herzegovina in many aspects, improving the production efficiency, market competitiveness and sustainable development capacity of the agriculture of Bosnia and Herzegovina. Despite the remarkable progress, Bosnia and Herzegovina's agriculture still faces many challenges. In order to make better use of the Belt and Road Initiative to promote agricultural development, the government of Bosnia and Herzegovina should grasp the rare development opportunity of the Belt and Road Initiative, strengthen communication and learning with countries along the route, and formulate more scientific and effective agricultural policies to promote the modernization and sustainable development of agriculture. Through the study of agriculture in Bosnia and Herzegovina, we can further explore the role of the Belt and Road Initiative in the sustainable development of agriculture in other participating countries, focus on policy innovation and technical cooperation to enhance agricultural sustainability, and provide more theoretical support and practical guidance for more countries to achieve sustainable agricultural development.

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The Causes and Influences of Cultural Differences between China and the West Reflected in Table Manners

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Abstract

With the rise of "Chinese fever", it is very important for foreign language learners to understand the etiquette of the target language countries. As a common daily etiquette, table manners have become the focus of research. Chinese table manners originated from the inheritance of ancient sacrificial culture, the influence of Confucianism, the diffusion of court etiquette demonstration and the accumulation of folk customs and regional culture. Western table manners were influenced by the foundation of ancient Greek and Roman culture, the shape of medieval religious culture, the development of modern European noble culture and the cultural exchanges in the age of navigation. There are significant differences between the two in the use of tableware, seating arrangement and table discourse, which are easy to cause misunderstandings and conflicts in cross-cultural communication and hinder the development of interpersonal relations. To this end, the paper proposes strategies such as cultural education and training, mutual respect and understanding, cultural integration and innovation. In the context of globalization, respecting and understanding the differences between Chinese and Western table manners helps to promote cross-cultural communication and integration, so that people can better integrate into a multicultural society, expand their horizons and enhance friendship.

Keywords

Table manners, Cultural differences, Cross-cultural communication

1.Introduction

Teaching Chinese as a foreign language is the instruction of the Chinese language to people whose native language is other languages, also known as teaching Chinese as a second language. In recent years, with the improvement of China's international status and the continuous development of its economy, China's economic cooperation and cultural exchanges with countries around the



world have witnessed unprecedented growth. A "Chinese fever" has emerged globally, and more and more people are starting to learn Chinese. Etiquette refers to the norms formed during the social communication process. Each country and nation has its own unique set of etiquette. When foreign language learners communicate in the target language, it is necessary for them to understand the culture and etiquette of the target - language country to ensure the smooth progress of communication. Among them, table manners are the most common in people's daily lives. Table manners are gradually formed in communication activities, mainly referring to the dining etiquette and common sense at the table during the meal. Mastering the differences in table manners between China and the West helps Chinese language learners overcome cultural barriers and improve their cross - cultural communication skills. ^[1]

2.The Origins of Table Manners in China and the West

2.1 The Origins of Chinese Table Manners

(1)The Inheritance of Ancient Sacrificial Culture

In ancient China, sacrifices were extremely important social activities. When sacrificing to ancestors and gods, people followed strict ritual norms, including the preparation, placement, and presentation order of sacrificial offerings. The etiquette elements in these sacrificial ceremonies gradually infiltrated into the table manners of daily life. For example, in family dinners, the seating arrangement often follows the principle of respecting the elderly and the hierarchical order, which has a close origin with the standing order of family members in the ancestral temple during sacrifices. There are also certain correlation and evolution between the sacrificial utensils and eating utensils. For instance, sacrificial vessels such as Ding and Gui had a potential impact on the shape and usage of later eating utensils.

(2)The Profound Influence of Confucianism

Confucianism has long dominated Chinese history, and its concept of "rites" has played a crucial role in the formation of table manners. ^[2] Confucianism emphasizes "restraining oneself and restoring the rites," advocating that people restrain their behavior and follow the established etiquette norms in social occasions, including at the dining table. In the Confucian ideological system, the principle of "respecting the respected and loving the relatives" requires respecting the elderly and those with high status. This concept is vividly reflected in table manners. For example, juniors should wait for the elders to start eating before they begin. During the meal, they should show respect for the elders, such as taking the initiative to pick up food and pour wine for them. In addition, the Confucian - advocated idea of "harmony is precious" is also reflected in table manners. For example, people share dishes and avoid disputes at the table to maintain a harmonious atmosphere in the family and society.

(3) The Demonstration and Dissemination of Court Etiquette

The ancient court, as the upper class stratum of society, had highly standardized and refined



banquet etiquette. The table manners in the court covered various aspects, from the selection of tableware, the cooking and presentation of dishes, the dining process, to the clothing, words, and deeds of the participants. For example, in court banquets, there were strict regulations on the types, quantities, and arrangements of dishes. The tableware was often exquisite and had particular usage methods. These court etiquette spread among the upper class society and even the common people through the dissemination of court culture, the emulation of officials and nobles, and the common people's yearning and imitation of court life. They became an important model for the table manners of the whole society, promoting the standardization and systematization of Chinese table manners.

(4) The Accumulation of Folk Customs and Regional Cultures

China has a vast territory, and different regions have rich and diverse folk customs and regional cultures, which have provided a rich source for the formation of table manners. During traditional festivals such as the Spring Festival and the Mid - Autumn Festival, there are specific family dinner customs and etiquette norms in various places. For example, during the Spring Festival reunion dinner, the whole family sits around the table, and there are many rules. Eating fish implies "surplus every year," and eating dumplings symbolizes reunion. There are also traditional practices in the preparation of food, the allocation of seats, and the order of dining. In addition, some minority areas, due to their unique religious beliefs, production and living styles, and ethnic cultural traditions, have formed distinctive table manners and dietary taboos. For example, ethnic groups such as the Hui people, who follow Islamic teachings, have strict dietary taboos, and their table manners also revolve around religious doctrines and ethnic customs. These have greatly enriched the diverse connotations of Chinese table manners.

2.2 The Origins of Western Table Manners

(1) The Foundation Laid by Ancient Greek and Roman Cultures ^[3]

Ancient Greek and Roman civilizations are important sources of Western culture, and their table manners have had a profound impact on later generations. In ancient Greece, banquets were an important part of social life. People discussed philosophy, politics, and other topics at the table. At that time, table manners emphasized elegant manners and moderate drinking, such as reclining on a couch to eat, using specific wine glasses, and following a certain drinking order. Ancient Rome inherited and developed the table manners of ancient Greece and added its own characteristics. For example, it paid more attention to the scale and luxury of banquets, and the types and manufacturing processes of tableware were more exquisite. Roman table manners emphasized hierarchical order, and the host and honored guests enjoyed special status and treatment at the table. These etiquette norms spread to a wide area through the expansion of the Roman Empire, laying the foundation for Western table manners.

(2) The Shaping of Medieval Religious Culture

During the Middle Ages, Christianity dominated Europe, and religion had a profound shaping



effect on table manners. Some concepts and rituals in Christian doctrines infiltrated into table manners. For example, the prayer ceremony before meals, in which people express gratitude and respect to God through prayer, is still preserved in many Western families and religious places today. In addition, the church had certain regulations on the types and time of food. For example, certain foods were restricted during the fasting period, which affected people's table behavior and etiquette norms at that time. At the same time, the noble and knightly classes in the Middle Ages, under the background of religious culture, formed a set of strict table manners to show their status and self-cultivation, such as using specific tableware and following complex dining orders. These manners gradually spread among the upper class society.

(3) The Development of Modern European Noble Culture

In modern Europe, the noble class played an important role in society, and their lifestyle and cultural taste promoted the development of table manners. Nobles paid attention to the luxury and refinement of banquets, and table manners became an important means to show their status, rank, and upbringing. For example, in the French court during the reign of Louis XIV, table manners reached a very high level. There were strict norms for the placement of tableware, the presentation of dishes, and the clothing and words and deeds of diners. Nobles competed with each other, constantly improving and enriching the details of table manners, such as introducing new tableware and creating complex table decoration arts. These noble table manners spread throughout European society through the dissemination of court culture, the social activities of nobles, and the depiction in literary and artistic works, having a wide and far-reaching impact on the table manners of the entire Western society.

(4) The Influence of the Age of Exploration and Cultural Exchanges

With the advent of the Age of Exploration, cultural exchanges between European countries and the rest of the world became increasingly frequent, bringing new elements and changes to Western table manners. Europeans came into contact with different food cultures and table manners during trade and exchanges with other regions. For example, they introduced new catering items such as tea and porcelain from the East and also absorbed some exotic table customs and cooking methods. These cultural exchanges promoted the enrichment and development of Western table manners, making them more diversified and international. For example, in some regions greatly influenced by Eastern culture, such as the UK, the afternoon-tea culture gradually emerged, forming unique table manners and socializing methods.

3. The Differences in Table Manners between China and the West

3.1 Differences in Tableware Use

In China, chopsticks are commonly used on the dining table, while in the West, knives and forks are preferred. Chopsticks in China originated in places with bamboo. Our ancestors made use of



local materials. There are more trees in the north and more bamboo in the south, so the main raw materials for chopsticks are wood and bamboo. The origin of knives and forks is related to the ancient nomadic lifestyle in Europe. Ancient European nomads carried knives with them, used the knives to cut prey, and ate it after cooking. Around the 15th century, people gradually began to use forks in order to change their eating postures. [4]

Knives and forks bring about the practice of separate dining, reflecting the Westerners' concept of independence. Westerners ate separately from the beginning, from which the idea and habit of Westerners emphasizing independence and children going out to make their own way in the world after growing up derived. Chopsticks, on the other hand, bring about the practice of communal dining, highlighting the Easterners' family concept. It emphasizes the family unit where the young and old sit together, thus enabling Easterners to have a relatively strong family concept.

3.2 Differences in Seating Arrangements [5]

In China, it is traditional to use an octagonal table for banquets. The seat facing the door is regarded as the upper seat, and it is usually occupied by the elderly, the guest of honor, or those with high status. This seating arrangement reflects the respect for the elderly and honored guests in Chinese culture. Chinese seating arrangements also embody the cultural tradition of respecting the elderly and following the order of seniority. In the seating arrangement of the octagonal table, the elderly are often regarded as the core of the family and society, and their status and experience are respected. This traditional seating arrangement also reflects the family-based values of Chinese society, emphasizing family harmony and unity.

In Western seating arrangements, when using a long table, the host and hostess sit at both ends, and the principle of "ladies first" is emphasized. This seating arrangement originated from Western court etiquette and reflects the respect for gender equality and "ladies first" in Western culture. In Western seating arrangements, ladies are usually seated in important positions, such as on the right side of the male host, to show respect and care for them. Western seating arrangements also emphasize communication and interaction among guests. The host and hostess sit at both ends, and guests are seated on both sides of the long table in a certain order, which facilitates communication and interaction among guests. In addition, Western seating arrangements also take into account the status and rank of guests. Important guests are usually seated near the host and hostess.

3.3 Differences in Table Conversation

In Chinese banquets, the host often prepares a rich variety of dishes, striving to show their enthusiasm and respect for the guests. The dining table is often filled with seven or eight dishes or even more. In some grand feasts, the main courses are more sumptuous. The host will carefully select precious and exotic dishes to show their hospitality. For example, in important business banquets or family gatherings, the host may prepare precious ingredients such as seafood and delicacies from mountains to express their attention to the guests. This practice reflects the



Chinese people's emphasis on interpersonal relationships. By offering sumptuous dishes, they aim to narrow the distance between each other and enhance their relationship.

Westerners are usually quiet during meals and communicate relatively little. They focus on cutting and enjoying the food on their plates and have strict requirements for actions such as drinking soup and chewing. ^[6] When drinking soup, one should not make noise. If the soup or food is too hot, wait until it cools down a bit before eating. Do not blow on it. When eating, chew with your mouth closed and do not lick your lips or smack your lips. When communicating with others, keep your voice at a level where the other person can hear, neither too loud to disturb others nor too soft to be inaudible. This dining style reflects Westerners' emphasis on etiquette and respect for personal space, highlighting the need to maintain appropriate behavior in public places.

4.The Influence of Differences in Table Manners between China and the West in Cross-Cultural Communication

4.1 The Emergence of Cultural Misunderstandings and Conflicts

Firstly, in the context of Chinese-Western business banquets, differences in table manners often lead to misunderstandings and conflicts. For example, in Chinese business banquets, it is customary to persuade guests to drink alcohol enthusiastically to express friendliness and sincerity. However, in Western culture, moderate drinking is emphasized, and excessive persuasion to drink may be regarded as disrespecting personal wishes or even a form of coercion, which may cause disgust among Western business partners and have a negative impact on business cooperation. ^[7] For another example, the strict tableware use norms and dish serving order in Western business banquets may cause trouble for Chinese people who are not familiar with them. If mistakes are made due to lack of understanding, Western partners may misunderstand it as a lack of basic business etiquette or insufficient attention to the cooperation.

Secondly, in social gatherings, differences in table manners between China and the West can also easily lead to embarrassing situations. For example, at international student gatherings or dinners among Chinese and foreign friends, the lively atmosphere during Chinese meals, such as loud conversations and frequent offers of food, is in sharp contrast to the relatively quiet dining environment in the West, where personal dining space is highly valued. Chinese people may think that Westerners' quietness is a sign of indifference and unfriendliness, while Westerners may find the Chinese too noisy and lacking in table manner norms. In addition, the Western practice of separate dining and the Chinese practice of communal dining may also cause discomfort during communication. Chinese people may, out of enthusiasm, pick up food for Western friends, but Western friends may be troubled by this due to personal hygiene habits and cultural concepts.

4.2 Coping Strategies in Cross Cultural Communication

(1) In Terms of Cultural Education and Training



At the school education level, the table-manner cultures of China and the West should be incorporated into the teaching content. Through systematic curriculum design, students are taught the basic knowledge, cultural backgrounds, and key differences in table manners between China and the West. For example, they are taught the principles of seating arrangements in Chinese table manners, the taboos of using chopsticks, as well as the usage of knives and forks and the dish serving order in Western table manners. At the same time, teaching methods such as case analysis and simulation exercises can be combined to allow students to experience and understand the connotations and application scenarios of different table manners in practice, improving students' cross cultural awareness and table-manner literacy. ^[8] In addition, when enterprises carry out international business activities or dispatch employees overseas, they should attach importance to training employees in the table manners of China and the West. The training content can include business banquet etiquette and social dinner etiquette for different countries and regions, enabling employees to follow local table-manner norms in international business exchanges, demonstrating the good image of the enterprise, and avoiding obstacles to business cooperation caused by mistakes in table manners. Moreover, social cultural exchange institutions and international communities can also hold various lectures and training workshops on table-manner cultures to popularize the knowledge of table manners between China and the West among the public and improve the public's ability to cope with cross cultural table social situations.

(2) Mutual Respect and Understanding

Before participating in cross cultural table communication activities, both sides should actively and proactively understand the table-manner customs and cultural backgrounds of the other side. For example, before Chinese people attend Western business banquets, they can read relevant books, watch cultural documentaries, or consult experienced people to understand the basic norms of Western table manners, such as dress codes, the order of using tableware, and conversation etiquette, so as to be mentally and behaviorally prepared in advance and avoid mistakes due to ignorance. Similarly, Westerners can also learn about the principles of seating arrangements and the culture of toasting in Chinese table manners when attending Chinese dinners, so as to better adapt to and integrate into the communication environment. ^[9] In addition, it is necessary to avoid subjective judgment. During cross cultural table communication, both sides should maintain an objective and inclusive attitude and avoid making subjective judgments about the table-manner behaviors. When encountering table-manner behaviors that are different from their own cultural habits, they should not be easily regarded as wrong or uncivilized behavior, but should try to understand and explain from the perspective of the other party's cultural background. For example, when people in the West see the noisy scene of drinking at the Chinese table, they should not simply think that this is a bad drinking habit, but should understand that this is a traditional way of expressing warmth and friendship. Similarly, when Chinese people see the quiet atmosphere of Western dining, they should not misinterpret it as Western indifference, but recognize it as a reflection of Western culture's emphasis on personal dining experience and social etiquette.



(2) Pay attention to cultural integration and innovation

In the catering industry, it is possible to explore service models that integrate and innovate the table etiquette cultures of China and the West. For example, some international restaurants can, on the basis of retaining the characteristics of traditional Chinese and Western table etiquette, design some integrated dishes and dining methods. It not only contains the rich flavors of Chinese cuisine and the cultural elements of sharing, but also combines the delicate plating of Western cuisine and the characteristics of the separate dining system. At the same time, in the restaurant service process, waiters can provide personalized table etiquette guidance according to the cultural backgrounds of customers, helping them better experience the charm of different cultures at the table. On an individual level, cross cultural communicators can make appropriate innovations and adjustments according to specific communication situations while following basic cultural etiquette. For example, at a Chinese - foreign cultural exchange dinner, Chinese people can, while maintaining the warm hospitality of Chinese table etiquette, appropriately draw on elements such as quiet conversation and respect for personal dining space in Western table etiquette to create a table environment that is both characteristic of Chinese culture and in line with the atmosphere of international communication. Westerners can also try to participate in some interactive links in Chinese table etiquette. For example, they can accept the appropriate food sharing from Chinese friends as a gesture of friendship, and at the same time express their gratitude in a Western way, such as sincerely saying "Thank you". Through such cultural integration and innovation at the individual level, the harmonious and smooth progress of cross cultural table communication can be promoted.

In conclusion, the differences in table manners between China and the West reflect different cultural backgrounds and values, and their evolution has also been influenced by various factors. These differences are manifestations of cultural diversity. We should respect and understand these differences, and promote cross cultural communication and integration with an open and inclusive attitude. In the era of globalization, understanding and mastering the table manners of different cultures can help us better integrate into a multicultural society, broaden our horizons, and enhance friendships.

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The world pattern of education in the Greater Bay Area

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Abstract

From the south of the Lingnan to the Guangdong-Hong Kong-Macao Greater Bay Area, the culture of worshipping culture and education was prominent in the Ming and Qing dynasties, leading the country. In the late qing dynasty and early, the region educational attribute diversification, the leading of Chinese and western, sent students early time and scale, kang, liang thought enlightenment and the significance of sun yat-sen's university, since the 21st century the bay area of the number of world top universities, are among the best across the country.

Keywords

Greater Bay Area, Internationalization, education, Asian leader

Since February 18,2019, the meaning slightly broad lingnan or the pearl river basin urban groups, with the promulgation of the large bay area of Guangdong development planning outline, a large bay area (Guangdong-Hong Kong-Macao Greater Bay Area) contains Guangzhou, Shenzhen, Zhuhai, Foshan, Huizhou, Dongguan, Zhongshan, Jiangmen, Zhaoqing 9 of the pearl river delta city, plus Hong Kong and Macao two special administrative region of a total of 11 city. Since then, the Guangdong-Hong Kong-Macao Greater Bay Area has echoed the three famous economic and cultural bay areas in New York, San Francisco and Tokyo, and has become one of the regions with the highest degree of opening up and the strongest economic vitality in China, Asia and the world. All these are closely related to the enlightenment of sending students to "open the eyes to see the world", and the Asian dominance of the top 100 universities in the Greater Bay Area since the new century.



1. The Greater Bay Area to study abroad and have an international perspective

The Greater Bay Area academies have a very deep tradition. American Tilliman Grim saw the establishment of the academy as "an anti-urban ideal of" mountain retreat ""; but since at least the 16th century, the transition from the forest to the mortals, from the retreat to the downtown. For example, in the qing dynasty near the Guangzhou government, concentrated the three palace, five provincial academy, one government academy, 2 county academy, and YueXiu, yue hua, yangcheng, yu mountain, west lake, sea hall, chrysanthemum slope, should yuan, all wood thatched cottage all the stars surrounded here, and even hundreds of clan temple academy as a peripheral constellation.

With the rapid development of The Times, the theory needs innovation, the college covers both Chinese and western, and the education needs transformation. The cultural and educational undertakings of modern China, also based on the traditional Chinese studies and the banner of new learning, originated in the Lingnan region and expanded in the southern land and influenced China.

New learning refers to the new schools established in accordance with the western education system and the actual situation of China. On the other hand, it refers to the trend of studying abroad facing the world, which has a long history and is in the ascendant.

The first school of Christianity in China was Macau Marison School, which was built in the 19th year of Daoguang (1839) and became the beginning of Christian education in China.

The first students of Marison School were only Huang Kuan, Huang Sheng, Li Gang, Zhou Wen, Tang Tingshu and Rong Hong. At present, it is known that Huang Rong and Tang were all came from Xiangshan. The high success rate of the students, the great influence, the great development, it is amazing.

The first batch of Chinese students in China were Huang Sheng, Huang Kuan and Yung Wing. They attended Monsong College (Monson Academy) in Massachusetts in 1847. Among them, Huang Sheng returned to Hong Kong the following year because he was not accustomed to the environment. He assisted the b of Yinghua Academy to translate the Four Books into English, and translated the film with Wang Tao, and became a famous journalist in Hong Kong.

In the fourth year of Xianfeng (1854), Yung Wing received a literary degree from Yale University, the first international student in China to receive an American degree. Huang received a bachelor's degree from the University of Edinburgh the following year and a doctorate in 1857. He became the first Chinese student to receive a medical doctor's degree from a British university and later return to China to practice.

Among the many contributions Yung Wing had made to the country, his greatest achievement was



that he urged the Qing government to send young children to study in the United States starting in 1868. Therefore, his Alma mater, Yale University, awarded Yung Wing his doctorate degree in 1876, and designated September 22 as the anniversary of Yung Wing and Chinese Children studying in the United States.

Tang Tingshu, another top student of Marison School, has founded 47 enterprises, including China's Shipping Merchants Bureau, machinery coal mine, insurance company, railway, self-produced trains, cement factory, machinery and cotton mills, laying telegraph lines, etc., all of which are the first initiative of Tianzi under the auspices of Tang Tingshu. As a philanthropist, he founded the first West Hospital, Renji Hospital in Shanghai, sponsored Puyu Hall, supported Gezhi Academy and Yinghua Library, and supported the first batch of students studying in the United States selected by his old classmate Rong Hong Institute to cross the ocean.

Due to tang Tingshu's great contribution to industry and westernization, he, Zheng Guanying, Xu Run and Xi Zhengfu were called the "four major purchasing offices" of the late Qing Dynasty, which occupied Shanghai and influenced the whole country. The first three of them were all from Xiangshan or Zhuhai, and only Xi Zhengfu was from Suzhou.

As a fellow countryman, colleague and partner of Rong Wing, Xu Run became the largest tea exporter, the largest real estate developer and the founder of the earliest joint-stock enterprise in modern China in Shanghai. In 1871, Zeng Guofan asked Rong Hong and Xu Run to select young children to study abroad. He sent 12030 young children and 30 a year to study in the United States for four years. Zhan Tianyou, railway engineer, Wu Yangzeng, mining and metallurgy expert, Tang Shaoyi, the first premier of the Government of the Republic of China, CAI Shaoji, president of Beiyang University, Tang Guoan, the first president of Tsinghua University, and Liang Ruhao, foreign Minister of the early Republic of China are all high talented students. These returnees have become the pillars to promote the country's modernization.

Xu Run also founded in Shanghai, have copied the "twenty-four history", "ancient and modern books integration", "knowledge", "tang poetry", "kangxi dictionary" and other Chinese classics, but also published a large number of western books, called li hongzhang: mixed overseas books, the new study of Chinese and western.

Zheng Guanying was born in the home of rural teachers. After arriving from Xiangshan in Guangdong, he successively served as the general office of Shanghai Company, Swire Steamship Company, and the general office of Shanghai Telegraph Bureau and Shipping Merchants Bureau. He was called one of the successful industrialists, educators, writers and philanthropists. But his greatest contribution is not here, but when he was living in seclusion in Macao. This is a reform ceremony of the powerful country based on the constitutional principle, and he also became the most systematic enlightenment thinker of China's reform thought.

The book greatly influenced Guangxu, and the emperor printed 2,000 copies and distributed them to his ministers to study. The book inspired Kang Youwei, Liang Qichao, CAI Yuanpei, Sun



Yat-sen, MAO Zedong and others, or directly or indirectly inspired and influenced the birth of the Republic of China and the People's Republic of China. His slightly earlier "Easy Words", also played a great role in promoting the modernization of Korea.

2. Kang Youwei, Liang Qichao's ideological enlightenment and Sun Yat-sen set up a university

In the 19th century, lingnan thinkers, enlightenment and pioneers can "open their eyes to see the world and stride to the world", with the large number of people and the tight "solitaire", which is amazing. Yung Hong was born in the 1920s (1828-1912), Zheng Guanying (1842-1921), Kang Youwei (1858-1927), Sun Yat-sen (1866-1925) in the 1960s, and Liang Qichao (1873-1929) in the 1970s, with considerable lineup and great influence. The prosperity of Lingnan culture and education, the speed of splendid rhetoric, the disease of revolutionary voice, and the achievement of "restoring China" have changed the contextual context, education and national movement of China.

Kang Youwei was first a teacher invited by Liang Qichao and other students, followed by Guangzhou, followed by the bourgeois reformist leader who led more than 1,300 buses, and again by the utopian conception who surpassed the eastern and western political systems. His Datong Book describes a paradise without private property, no classes, blind date and equal.

Liang Qichao is not only the recipient of Kang Shi, but also one of the leaders of the 100-day reform. His more wonderful identity is a political scholar and innovative style to inspire Chinese people. As the best scholar in the late Qing Dynasty, he made outstanding contributions in history, literature and aspects. He is also a linguist who innovates or introduces new words, such as creating the new word "Chinese nation" and absorbing the "economy", "organization" and "cadres" in Japanese articles. His articles have if the autumn wind swept leaves swept the field, so Huang Zunxian said thrilling, a word of gold, everyone pen, but for everyone meaning all, although the iron stone people should also be moved. From ancient times to the present, the power of writing is great, no too this. His "young China said" cloud beautiful zai my young China, I do not know how many peers inspired young people. So far, the political theorists and literary critics are still hard to match.

It is under the influence of the cultural and educational atmosphere in Guangdong, the integration of Chinese and Western cultures, and the change of the country and the people that this made Sun Yat-sen as the founder of the Republic of China and the forerunner of the Chinese revolution. The process of reading and teaching is also the collection of Chinese and Western exchanges. He first studied the Four Books and five Classics in the village school, laying the foundation of Chinese studies; at the age of 14, Hawaii to study, then in Hong Kong, and the Central Academy (Imperial Academy), in 1887 in the predecessor of the University of Hong Kong, five years later with the



first graduate of the first graduate. In the school, Sun Yat-sen not only learned the natural science knowledge focusing on medical science, but also paid close attention to the social science knowledge, especially the current politics. In order to change the danger of the current situation of China, he proposed "I act and save myself", thus giving birth to the ambition of revolution.

Of course, Sun Yat-sen's vision and greatness lie not only in the conception and implementation of the strategy of founding the country, but also in the cultivation of talents. "Education is the sacred cause, and talents are the great foundation of the country". In 1924, under the background of the first cooperation between the Kuomintang and the Communist Party, he set up two famous universities, the —— National Guangdong University and the Wangpu Military Academy. His motto to Guangdong University, erudite, interrogation, careful, discerning, and earnest (the Book of Rites), was elegant and elegant, which became the motto of the university (Mr. Later named Sun Yat-sen University).

In the history of modern education, outside CUHK, the north of Lingnan. In addition to the First Sun Yat-sen University in Guangzhou, there are the National Second Sun Yat-sen University (now Wuhan University) in Hubei province, the third Sun Yat-sen University (now Zhejiang University) in Zhejiang province, the fourth Sun Yat-sen University (now Nanjing University) in Jiangsu province, and the fifth Sun Yat-sen University (now Henan University) in Henan province. The five national Sun Yat-sen universities dominate the world and are the glory of the university in the history of education in the world.

3.Higher education in the Greater Bay Area is led by Hong Kong in the new century

Since the 21st century, Hong Kong has become a leader among the cities in China and Asia.

There are a total of 22 universities in Hong Kong, including donghua college, lingnan university, the university of Hong Kong, the Chinese university of Hong Kong, city university of Hong Kong, Hong Kong tree kernel, Hong Kong university of Hong Kong university of science and technology, the hang seng university, Hong Kong university, Hong Kong higher education institute of science and technology, Hong Kong Baptist university, Hong Kong education university, Hong Kong institute of performing arts, Zhuhai college 15 universities approved by the Ministry of Education for the mainland to recruit undergraduate or graduate students.

For many years, Hong Kong and even the Lingnan region have always been nicknamed "the desert of culture". But such a view may now seem a little lack of common sense. Not to mention Hong Kong is the big wharf where Chinese and foreign art meet, regardless of eight famous universities such as CUHK and university of science and technology, the international ranking and enrollment charm, in many ways are not weak than Tsinghua University, Peking University and Jiao Tong University, Fudan University; even a Hong Kong Academy for Performing Arts,



established for less than 40 years, for many years are ranked as the first art university in Asia and art college ranked 10 in the world, this is the exact index.

There are a total of 10 universities in Macao, among which the University of Macau, Macau Polytechnic University, Macau University of Science and Technology, City University of Macau, Macau Tourism College, Macau Jinghu School of Nursing and St. Joseph University can recruit students from the mainland.

On October 10, 2024, 2,092 universities from countries and regions around the world entered the Times Higher Education Special (Times Higher Education) released the top 100 universities in the world 2025, one of the top 100 universities in the mainland.

Tsinghua University, Peking University, Fudan University, Zhejiang University, Shanghai Jiao Tong University, University of Science and Technology of China, and Nanjing University are among the top hundred Chinese universities.

Hong Kong of the 100 top universities are the University of Hong Kong, the Chinese University of Hong Kong, the Hong Kong University of Science and Technology, the City University of Hong Kong and the Hong Kong Polytechnic University.

In terms of the number of top 100 universities in the same city, there are two in Beijing, two in Shanghai, and one in Tokyo and Kyoto each. Hong Kong leads the Chinese and Asian universities in the performance of five top 100 universities.

In the fifth paragraph of the 2024 Chief Executive Li Jiacao said that Hong Kong should build a cluster of international high-end talents and promote the integrated development of education, science and technology and talents. This is because education breeds the future, science and technology show their strength, and talent leads the development. In Article 104, the Chief Executive said that Hong Kong has five top 100 universities and is a gathering place for international high-end talent exchanges and cooperation.

4. Conclusion

From Lingnan, with Guangzhou Prefecture as the education center, to the Guangdong-Hong Kong-Macao Greater Bay Area with Hong Kong higher education, the culture of culture and education has flourished through the ages in the Ming and Qing dynasties. After the 21st century, it amazed the whole country, leading the capitals in Asia.

In Hong Kong colleges and universities as the best area of Asia, in 2025 global hundreds of colleges and universities in the bay area occupies five top grades, with the established education city of Guangzhou universities, and the high growth of Shenzhen universities, lingnan culture of pomp, comprehensive development, with the high speed development of the economy and high level of education, in Chinese education history and human education, are earth-shaking feat, the Milky Way brilliant landscape. In the past, the Greater Bay Area sent overseas students to promote



the ideological Enlightenment movement in the process of integrating the East and the West. Sun Yat-sen not only set up a university, but also established the Republic of China. Education in the Greater Bay Area, which is now the leading universities in Asia, will make greater contributions to the modernization with Chinese characteristics and the rejuvenation of the Chinese nation.

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Research on the Key Ability of Contemporary Primary School Students to Learn Classical Chinese — — Take Sima Guang as an Example

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Abstract

Under the guidance of the new curriculum reform, the unified version of primary school Chinese textbooks has increased the proportion of knowledge about traditional culture. Therefore, the study of classical Chinese is particularly important. It is necessary to explore the key ability of learning classical Chinese. In this paper, the department of primary school Chinese grade three volume "*sima guang*", for example, has been clear about the learning the key ability, let the pupils in learning classical Chinese laws, to enhance the ability of pupils to learn classical Chinese, improve the interest of learning traditional culture, enhance pupils culture self-confidence, and carry forward the Chinese excellent traditional culture.

Keywords

Primary school, Classical Chinese, Key ability

President Xi Jinping pointed out that the prosperity of a country and a nation is always supported by the prosperity of its culture, and the great rejuvenation of the Chinese nation requires the development and prosperity of the Chinese culture. Excellent traditional Chinese culture can help us strengthen our cultural confidence.^[1]At the same time, the Outline of the National Cultural Development Plan during the 11th Five-Year Plan Period points out that we should attach importance to the education of excellent traditional Chinese culture and the inheritance of traditional classics and skills. All these put forward the importance and urgency of learning the excellent Chinese culture from different levels.

The Chinese Curriculum Standards for Compulsory Education (2022 edition) points out that the Chinese curriculum should guide students to love the national standard language, In real language use situations, Through active language practice, Accumulate the language experience, Experience the characteristics and application rules of the language, Cultivate the ability to use the language;



at the same time, Developing your thinking skills, Improve the quality of thinking, Form a conscious aesthetic consciousness, Cultivate an elegant aesthetic taste, Accumulated with rich cultural deposits, To inherit and carry forward the fine traditional Chinese culture, revolutionary culture and advanced socialist culture, To enhance our understanding and understanding of Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era, Comprehensively improve the core literacy.^{[2] (1)}

Classical Chinese is not only a carrier of Chinese excellent traditional culture, but also a part of Chinese excellent traditional culture. The characteristics of classical Chinese are concise and short, profound in connotation, and the knowledge points of classical Chinese are fragmentary and complex. Learning classical Chinese brings some difficulty to primary school students. In order to let the primary school students learn good primary school classical Chinese, as a primary school Chinese teacher, I, in the process of practical teaching, deep into the primary school students, understand the difficulties of primary school students. Combined with the characteristics of primary school students learning knowledge, I summarized the following four key abilities of learning primary school classical Chinese.

1. Will Read Repeatedly and Reproduce the Meaning

The ancient saying "read a book a hundred times, its meaning from see". Repeated reading, can make the pupils reproduce the meaning of the text. Reading aloud is one of the basic skills for primary school students to learn classical Chinese, and also an indispensable key ability to learn classical Chinese. Primary school students through repeated reading, can remember the article, know the meaning of the text, understand the poetry. Over time, primary school students have learned the ability to learn classical Chinese in repeated reading. In the process of teaching classical Chinese, primary school Chinese teachers should first read through and straighten out the full text with the pupils together. Then, the primary school students under the guidance of the Chinese teacher, repeatedly read, know the meaning of the text, so that it can learn classical Chinese power. It is worth noting that in the process of reading, primary school students can combine visual, oral, ear, thinking, and through repeated chanting, so that can more effectively improve the effect of reading.^[3]For example, primary school Chinese teachers teaching "*Sima Guang*" such a famous article, let the primary school students in the repeated reading experience of classical Chinese short concise, concise and vivid characteristics, in reading comprehension, experience "all abandoned, light hit the urn, son live", Sima Guangs clever wit and calm.

2. Will Read the Notes, Text Illustrations And Contact the Context to Understand Classical Chinese

It is better to teach them to fish than to teach them to fish. In order for pupils to better master classical Chinese, the ability to read notes, text illustrations and context is essential. For example, in the study of "*Sima Guang*", the first step, the primary school Chinese teacher can let the pupils see the illustrations, know that a child with a stone broke the water tank, the water gushed out, and a child in the tank is coming out with the water. The second step, the primary school Chinese teacher can guide the child to read the text in the information given by the picture, combined with



the text notes. The third step, on the basis of the first and second steps, uses the key ability of context to further enrich the understanding of this classical Chinese article. Primary school students deeply process knowledge, consolidate their understanding of classical Chinese, and then transform it into students internal knowledge accumulation, and increase students sense of identity to the excellent traditional Chinese culture.

3. Will Contact the Actual Life Imagination to Complement the Blank Understanding of Classical Chinese

With the reform of curriculum, the Chinese curriculum has more and more requirements on traditional culture. The unified edition of the textbook directly adds a lot of traditional culture content. When teachers teach traditional culture, they should not become formality like traditional teaching, but should create new forms for primary school students to better master classical Chinese. Learning classical Chinese can not only stay in the level of reading into reciting, will read the illustrations to understand the article, should go deep into the real life, imagination, become obscure and difficult classical Chinese to understand the image of the modern text, easy for primary school students to understand and learn. Therefore, it is particularly important for primary school students to grasp the key ability of understanding the actual imagination of classical life. Although the article "*Sima Guang*" in the first volume of the third grade Chinese textbook is a simple and concise classical Chinese, but for the third grade students to learn classical Chinese for the first time, obviously it will be difficult to learn. For example, in the professor "light with stone urn broken", primary school Chinese teacher not only to teach children simply translated into sima light with stone knock the water tank, and contact with the actual white when all panic ran away, only sima light with their own wisdom and calm saved his friend.

4. Accumulate the Basic Knowledge of Classical Chinese

As the saying goes: " short step, not thousands of miles; not small flow, beyond into a river and sea."The accumulation of basic knowledge of classical Chinese, is conducive to improving the speed of primary school students reading classical Chinese, is conducive to primary school students to quickly grasp the meaning of classical Chinese, is conducive to enhance the confidence of primary school students reading complex classical Chinese, is conducive to primary school students to develop a good habit of reading classical Chinese.

Accumulate the basic knowledge of classical Chinese, primary school students should learn to find the premise of reference books, in order to better accumulate. In classical Chinese, the meaning of accumulating words is the key point. Especially in the sense of accumulating real words, primary school students should spend a little time to find reference books to remember. Primary school Chinese teachers can let the children prepare a special record of the basic knowledge of classical Chinese notebook, in the primary school Chinese teachers prompt and explanation, through the search reference book divided into real words and function words, quotes and so on to record, so as to establish a suitable classical Chinese basic knowledge base for primary school stage. Primary school Chinese teachers can also let primary school students prepare to record and copy cards, through the method of finding reference books, the cards are divided into the meaning of real



words, function words and so on to record, form their own card package. For example, when the third grade of primary school students learn Sima Guang, they can make the following contents into cards or record them in a notebook. One is the real word: "children play in the court": son, children; play, play games; court, courtyard meaning. "An urn in the climb": climb, walk up; urn, the mouth of the water tank. "Foot fall no wate": no, submerged. "Light holding stone hit the urn broken": in the hold, take. "The water burst, Children must live", burst, poured out. The second is the function word: "play in the court" "in", in. "Light stone broke the urn" in "the" of ", the water tank. Primary school Chinese teachers can also let the pupils through the form of mind mapping, the accumulation of basic knowledge of classical Chinese. When primary school students learn classical Chinese, the advantage of using mind mapping is to make the boring knowledge more vivid, let the knowledge and pictures blend together, and weave a broad knowledge network. Primary school Chinese teachers can take primary school students to do mind mapping together, encourage children to use the relationship between the whole and part to connect knowledge, and also encourage primary school students to add some simple pictures related to the content of the article when doing mind mapping. To accumulate the basic knowledge of classical Chinese in the form of mind mapping, primary school students can inadvertently perceive that the accumulation of the basic knowledge of classical Chinese is an interesting thing, and can find some rules when learning classical Chinese. For example, when teaching "Sima Guang", primary school Chinese teachers can take the pupils together to do a mind map. Integrate the knowledge of this lesson through dots, lines, and drawings.

Accumulating knowledge in classical Chinese is of great significance for knowledge transfer. Primary school students to "Sima Guang" learned classical Chinese knowledge, transfer to another classical Chinese, so that they will learn classical Chinese, abandon the primary school students to classical Chinese boring sense, enhance the confidence of learning classical Chinese.

Learning classical Chinese in the ocean of Chinese learning, there are various methods. In primary school, pupils can master the above four key abilities, which is enough to better read the classical Chinese language encountered in primary school. Primary school Chinese teachers teach pupils to learn these four key abilities, pupils can use these key abilities to read classical Chinese, change the way of learning, change teaching into learning. It not only avoids the phenomenon of primary school Chinese teachers when learning classical Chinese, but also stimulates the interest of primary school students in independent learning, and increases the recognition of the excellent Chinese culture. In this way, the Chinese traditional culture can be carried forward.

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Analyzing The Narrative Tension of The Suzhou River^①

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Abstract

When the novel *The Suzhou River* describes the tense atmosphere of the love and hate between the Kuomintang and the Communist Party on the eve of liberation, it cleverly uses the narrative technique of the "spy novel" as a carrier to make an attempt to "get out of the circle". The plot design of detection and spy war makes the story full of complexity and uncertainty, while the emotional entanglements between the characters to some extent go beyond the class and the enemy, injecting the depth of human nature into the story.

Keywords

The Suzhou River, Interpretation of the novel, The narrative tension

"In traditional media, literary significance is relatively stable, while in Internet media, literary significance is changing. "[1]By describing the life needs of individuals in the turbulent times and the interweaving and contest of multiple contradictions, the novel *The Suzhou River* is deeply thinking about the complex relationship between man and history, and tries to explore the mystery of human nature and the positioning of personal value. At the same time, the multi-dimensional image of *The Suzhou River* and the three interwoven narrative clues echo each other, forming the unique narrative charm of Haifei. "*The Suzhou River*" not only has a fascinating narrative shell of "spy war", but also deeply touches on the deep meaning of life and human nature. This unique narrative mode makes *The Suzhou River* go beyond the category of the traditional "spy war" novels, forming the unique narrative charm of Haifei, which combines popular and elegant. A good spy narrative is to realize the investigation, exploration and individual of human nature through the life desire and impulse of individuals in the troubled times, the interweaving and contest of multiple contradictionsThe determination of value brings the resonance and enlightenment of readers beyond time and space."The creation of Haifei spy world is a new path

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of commercial creation of the two-way linkage between novel IP and film and television. "[2]

1. Multiple Narrative Clues to Realize Text Reconstruction

In the *The Suzhou River*, spy, detection, emotional three clues from dark to bright, from points to close, fully fit the special historical node changes, undercurrent and thrilling, and, in the suspense, the maximum traction readers involved in the reconstruction of the text, so as to obtain profound aesthetic reading experience.

The "main line" of narrative can be said to be flickering and flickering. At the beginning of the story, Haifei set up the case of Zhang Jingqiu being killed to open the full narrative. At this time, readers will take it for granted that "this case" is the key to the whole text. In fact, this is only a link in the serial murder case, and the narrative line of the serial murder case is ultimately attached to the narrative line of the spy war of the Kuomintang and the Communist Party. Later, through Tong Xiaoqiao's bail of Chen Baoshan, the narrative leads to the second line of the story — — Chen Baoshan's life experience and fate ups and downs. In describing Chen Baoshan's life experience and shaping the most important role in the story, the author does not strictly follow the chronological order, but supplements and inserts at any time with the progress of the story. The narrative keeps flashing back to the past, the present story and the past story is always interwoven, through the delayed narrative rhythm to further enhance the suspense of "spy" — — this spy detective, this charming man, in the end what kind of secret hidden? He and Tong Xiaoqiao, Zhou Lanbuckle, to Xi in the end has what kind of love dispute? These questions, constantly pull the curiosity of the reader, layers of inquiry, until finally through the fog, know the "true face". The three narrative lines are more closely connected, and before that, they belong to them. Free from each other, and are in a state of parallel development.

"Must let our novel, more involved in the public view, will make the novel spread wider. " [3] The three narrative lines are divided into paths. This different kind of "spatial narrative" makes us always hold suspense when reading, arousing the desire for further exploration. At the end of the novel, it skillfully fits together, which combines the strangeness and rationality of mystery novels. However, the significance of this recursive narrative structure of multi-clues is not only to create the maximum suspense effect as far as possible with non-linear narrative, but also means that the separation and interweaving of multiple clues increase the thickness and level of the narrative. The spy war here, has a grand historical background, a thrilling death, a hero's sacrifice for righteousness, but also has mortal daily, love and hate, secular trivial, quiet good pursuit, both in the hands of the sea fly to complete the magic interweaving and mutual embedded. Narrative breaks the traditional distinct, simple mode of binary opposition between enemies and ourselves, goes to the combination point of big history and small life, and moves to each other's experience and emotional entanglements. This is the historical mirror image of "you have you", but also the "original ecology" of complex life.

2. The Core Narrative Space Reflects the Vicissitudes of The Times

"In a way, the development of literature largely depends on the richness and diversity of regional cultures." [4] Haifei constructed the geographical narrative space of Jiangsu, Zhejiang and Shanghai with Shanghai as the center between the old and the new, and took it as the place where the story



happened. Undoubtedly, Shanghai is at the core of the geographic spectrum of the sea-fly spy war narrative. *The Suzhou River*, as the landmark space of Shanghai, permeates and permeates the taste of the city, reflecting the changes of a specific era. Hai Fei used Chen Baoshan and *The Suzhou River* to express his own love for Shanghai, a city he called his second hometown. *The Suzhou River* is not only a river in Shanghai, but also the colorful history of Shanghai in his impression, and the various life conditions in this history. It is also one of the most important "literary hometown" in the creation sequence of Haifei. In the text, it is the place where the story takes place, but also the "return ground" of the souls of the characters, but also the witness and representation of the special historical era and the fate of life. It even becomes an independent image, standing quietly and flowing slowly, presenting a heavy sense of history and the vicissitudes of worldly life in the silence.

Fei placed Baoshan's home by the *The Suzhou River*, which creates a bleak and sad historical atmosphere for the meaningful space and sets the "moist poetic" tone of the whole novel. At the beginning of the novel, the author once narrated the *The Suzhou River* from the perspective of Chen Baoshan: "The rain came at this time. Baoshan's eyes withdrew from the pigeons and turned to see that the whole *The Suzhou River* was wet by the autumn rain." From then on, *The Suzhou River* "through the whole novel narrative process: Baoshan's father died in *The Suzhou River*, Baoshan's love for Zhou Lankou was buried in *The Suzhou River*, Baoshan suffered and fell on the river, he once again" saw the whole *The Suzhou River* is wet ". Baoshan finally walked into the *The Suzhou River* and ended the end of his illness. "In the memory of the neighbors, the *The Suzhou River* was like a red rain. The river is full with blood, shocking." *The Suzhou River*, and placed people with infinite expectations and longing, Baoshan in the suicide note to their unborn child name is *The Suzhou River*... *The Suzhou River*, it is complicated, complex, as projected on the river mottled light and shadow, mirror out of the "big life"; *The Suzhou River*, is flowing, unruly, as the history. But the *The Suzhou River* stands still again, As the constant of life and the cycle of history. Infinite multidimensional meaning, thus generating great aesthetic tension; and this multi-dimensional *The Suzhou River* image or image, with three interwoven narrative clues, mutually compatible, deduce the unique artistic charm of sea flying narrative, also has the important aesthetic characteristics of "atypical spy narrative".

Haifei's sensitivity and consciousness to space are not only reflected in the poetic and affectionate construction of geographical space, but also in the spread and writing of space scenes. The noise and variation of the characters and the world around them, in the setting of a solid space. This also fully demonstrates the talent of the sea flying. In reading "*The Suzhou River*", it is not hard to find that the novel is very have "scene" "picture", and, especially in the important plot of the plot of different space construction, the "relaxation" narrative, in the narrative using similar lens "montage" switching technology, make mood, mood flowing in the text, we in the process of reading, also get extremely "visual sense" aesthetic reading experience, in the scene of the touch and shock, and fly for a specific era, history, for the existence world, human nature, fate of deep reflection.

3. The Complex Narrative Background Matches the Fate of the Characters

When choosing the milestone of Shanghai liberation as the narrative background, Haifei did not



cut into life with a relatively grand perspective, but intercepted a group of small people with Chen Baoshan as the center of the circle to interpret this "melancholy" years. In such a narrative, it is not difficult to see that HaiFei is not only to tell a spy story or a case solving story, but to focus on the value choice of individuals in the grand historical background, especially the dedication and sacrifice made by a lot of little people to reverse the fate of the country and the same time to present the historical rewriting of the fate of the characters.

The full text mainly creates three police images: Chen Baoshan, Bing Kun and Zhou Zhenglong. The core protagonist Chen Baoshan in such a dark tide surging background, did not choose to "stand a side" any side, but has his own judgment. This is a steady, intelligent, have a trace of sad police image, Haifei gave him a "detective" halo, but also for his life set up a lot of frustrations. Hai fei "cruel" ground let this regard the police profession as sacred ideal strong man, be placed to the concierge, be tortured by terminal illness, rather than heroic sacrifice on his beloved post. But this is also the cruelty of fate and the ruthless history. In this way, Haifei integrates the ultimate thinking of life and fate under the shell of "spy war", and reaches the deep realm of literary mission. The fate of characters, humanity and existence world constitute the tension of imagination and writing, and the narration suddenly become the necessary mourning, implying the impermanence of history, human nature and fate and the paradox of fate. The three images of the police, Chen Baoshan, Zhou Zhenglong and Bingkun, to some extent, can reflect the change of political power. The police as a cross section radiates to a broader social and historical level, symbolizing the change of Shanghai from the old society to the new society. Chen Baoshan is the old police image of the old era, Zhou Zhenglong represents a kind of transition, and Bing Kun is like it With a new hope.

Around Chen Baoshan, the protagonist, she also created three female characters with different personalities: Tong Xiaoqiao, Zhou Lankou and Lai Xi. In the first half of the novel, the three female characters mostly appear in the narrative line of Chen Baoshans personal experience. On the road of life, the three female images in *The Suzhou River* have some kind of historical allegory. Tong Xiaoqiao, Zhou Lankou and Laixi seem to represent three typical images of Shanghai women under specific historical conditions: the primitive bourgeoisie, the young women yearning for material wealth and the working women of the new class. And on the "spy story" line, we see different life choices for three women. If the three police images symbolize the change of the regime level, the three female images in Shanghai can represent the change of the thoughts and destiny of the people at the social level.

The three police images and three female images with different colors and different aesthetics support the basic story framework of *The Suzhou River*. In addition, in the construction of the old and the new of Shanghai this specific time and space, sea also created in "*The Suzhou River*" the flesh of Shanghai life group: all kinds of little, police, vendors, residents, etc., such as landscape figure let history in front of us, and the character of the little people in this paper also extremely life breath and realistic significance. There are police and politicians facing regime change, traders wary of involvement and residents terrified of changes. When writing this period of heroic history, Haifei did not blindly "macro", but lowered his eyes to the masses of living beings in history, expressing the twist and dislocation of big history and small life, writing the tragic and vicissitudes of life, struggle and helplessness. "*The Suzhou River*" is a witness of historical changes, but also a person of life. Tangshan *The Suzhou River* is still continuing the story of history and life.



"The historical life of a work of literature is inconceivable without the active participation of its recipient".^[5] From "*The Suzhou River*", we can see the sea fly "spy novel" discourse system of narrative tension, his spy novels in suspense, thrilling, reasoning methods, into flashbacks, narration, Syria, at the same time, involving major subject background, contains the lofty spiritual world, in the natural conversion between virtual and real, let readers both, see the person, such as the art of infection, and in desperate, indomitable, righteously revolutionary feelings get shock, which makes the sea spy novel distinctive tonality and texture. He tries to convey more thoughts about society, history, life and human nature from the theme of "spy war". "*The Suzhou River*" is certainly from the theme of "spy war", but finally broke through the boundary of "spy war". In Haifei's works, the two discourse systems of TV series and novels complement each other. He does not lose the narrative strategy of novels because of the discourse system and habits that he is familiar with in TV series creation. Instead, he constantly explores new narrative possibilities and textual tension, and makes great progress in each work. An era has an era of literature. In the current literary circle, Haifei provides more possibilities for readers to read spy novels through its own unique narrative style.

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In the Context of the Internet Era

Investigation on the Current Situation of College Students

Legal Literacy Cultivation and Its Coping Strategies

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Abstract

The network legal literacy of college students is an important part of the quality education of college students. In the era of intelligent communication, college students, as the aborigines of the network, their information acquisition mode presents the characteristics of fragmentation and instant, and the Internet makes students learning and life style is undergoing profound changes. Therefore, colleges and universities need to effectively cultivate the legal education for college students under the background of the Internet. This paper discusses the timeliness, universality and interactivity of the legal information of the network platform, as well as its promoting effect on the legal literacy of college students. By updating legal information in real time, the online platform helps students follow up the latest legal changes and hot social hot cases, which enhances students legal awareness and sensitivity. The Internet provides a variety of content and forms, such as the interpretation of legal provisions, case analysis, online courses, etc., providing students with rich learning resources. Interactive learning functions, such as online discussion and moot court activities, further enhance students legal thinking and practical ability. Challenges such as the accuracy and authority of information, differences in legal literacy and information overload still need to be emphasized. In short, the network platform provides flexible, diverse and interactive learning opportunities for college students, which helps to improve their legal literacy and promote the combination of theory and practice.

Keywords

Network age, Legal literacy, Legal consciousness, Theory and practice

With the rapid development of the Internet, the network platform has become an important way of information dissemination. This paper will discuss the influence of the network platform on the legal literacy of college students, analyze the opportunities and challenges brought by it, and put forward targeted suggestions, in order to provide reference for the optimization and reform of legal education in colleges and universities.



1. The Characteristics of the Legal Information of the Network

Platform

1.1 the timeliness advantage of legal information

The timeliness of legal information on the network platform is one of the most prominent features, especially in the aspect of the speed and accuracy of information transmission, which has obvious advantages compared with the traditional teaching mode. College students can quickly access the latest changes in laws and regulations, judicial interpretations, and progress in hot cases through various online platforms. For example, after the Civil Code was enacted in 2020, major legal information platforms quickly published interpretation articles, expert lectures and legal application cases to help students quickly grasp the content and the social significance of the new regulations. Through these real-time updates, students can not only keep up with the legal changes, but also deeply understand the impact of these changes on the social, economic, cultural and other dimensions.

The timeliness of the network platform is particularly important in the judicial field. Legal provisions and judicial interpretations are usually adjusted and updated with social changes. If college students can have access to these newly released legal contents in time, it will help them better adapt to and cope with the changing legal environment. In hot cases, after the case, for example, the platform will provide from case interpretation to judgment analysis of comprehensive content, help students to understand the legal background and applicable, at the same time also can improve their sensitivity to legal changes, stimulate interest in legal research, to better deal with the possible legal problems in real life.^[1]

The real-time update of information on the network platform enables students to quickly obtain relevant legal opinions and guidance through the Internet when facing practical legal problems, so as to avoid missing the best opportunity to respond due to information lag. For example, for consumer rights and interests protection and labor law rights protection, the platform will release legal provisions or typical cases in real time to help college students understand how to legally protect their rights within the legal framework, so as to improve their ability to solve practical problems.

1.2 Extensive coverage and diversity of legal information

The legal information provided by the network platform has an extremely wide coverage, involving almost all legal fields. From the basic constitution, civil law, criminal law and other fields, to the more professional labor law, environmental law, international law and other fields, we can find the corresponding information resources. Especially for students majoring in jurisprudence, such extensive legal information resources can effectively make up for their blind spots and deficiency of legal knowledge.^[2]

The contents and forms of the platform are also very diverse, including the original legal provisions, case analysis, special lectures, legal comments, and interpretation of hot events. This diversified learning method not only enhances the interest of learning, but also promotes students comprehensive understanding and in-depth mastery of legal knowledge. For example, many platforms provide the video content of legal provisions and case interpretation, so that students can understand the specific application of the law and the thinking logic behind it in various ways. In addition, some platforms will also hold special lectures, inviting academic experts or senior



lawyers to explain and communicate, so as to help students to have a deeper understanding of specific legal fields, such as environmental law and international trade law.

This universality not only meets the needs of law students, but also provides interdisciplinary legal knowledge for illegal law students, and promotes their comprehensive improvement of legal literacy. Interdisciplinary legal education helps students to conduct in-depth analysis from the legal perspective when dealing with complex issues involving multiple fields. For example, when learning environmental protection courses, students can not only master the basic terms of environmental protection laws, but also understand the latest developments, typical cases and practical applications of environmental laws through the extensive information of the platform, so as to enhance their ability to solve cross-field problems.

The universality of the platform is also reflected in the coverage of global legal information. Many platforms not only provide the content of domestic law, but also include knowledge of international law and comparative law, to help students understand and deal with legal issues in the context of globalization. With the increasing affairs of multinational enterprises and international organizations, the study of international law has become an important part of the cultivation of legal literacy of college students. Through these platforms, college students can not only learn their own legal system, but also understand the legal system and its development trend of various countries in the world, laying a solid foundation for their future careers in international legal affairs or legal counsel in multinational enterprises.

1.3 Interactivity promotes legal study and practice

Interactivity is another major advantage of the legal information of the network platform, and it provides opportunities for college students to directly communicate and interact with legal experts, teachers and other learners. This interactive way not only promotes students' in-depth understanding of legal knowledge, but also effectively improves their legal thinking ability and expression ability.

Through the online platform, college students can interact in real time with experts, teachers or other learners explaining the content through the comments section, online question and answer, and other functions. This interaction helps students to solve the questions encountered in the learning process and deepen their understanding of legal concepts and provisions. For example, many online law course platforms allow students to ask questions at any time during the learning process, and teachers will quickly give answers to them. This immediate feedback greatly improves the learning efficiency. Legal discussions on social platforms have also stimulated students' interest, prompting them to discuss hot cases and legal issues, from as to gain new legal views and exercise their critical thinking and legal expression skills.

The interaction is also reflected in the online practice activities such as moot court and legal debate. Many platforms and social media have opened moot court, legal debate and other activities. Students can play the role of judge, prosecutor or defense lawyer, personally participate in the court hearing process and experience legal practice. This interactive learning method helps students to understand and master the law from a practical perspective, and improve their ability to apply the law. In a mock court, students need to prepare case materials, debate and legal analysis, which not only help consolidate legal knowledge, but also enhance the ability to solve practical legal problems.^[3]

In addition, the interactivity also helps college students to establish communication channels with legal experts, peers and the public. Through the interaction, students can broaden their legal



horizons, understand different legal thoughts and opinions, and even find their interest in a certain legal field in the communication, and then study deeply. This student-led legal thinking expansion process not only promotes them to make progress in theoretical learning, but also encourages them to develop the habit and ability of independent learning.

The interactivity of the network platform provides a multi-dimensional and all-round legal learning environment for college students. Students can not only acquire knowledge, but also improve their critical thinking, communication skills and legal practice skills through interaction. This interactive learning method helps to cultivate college students more mature legal literacy, and help them become modern legal talents with solid legal foundation, rich practical experience and good critical thinking ability.

2. The Diversity of Legal Knowledge Dissemination on Network Platforms

2.1 The rise of online course platforms

With the rapid development of online learning platforms, law courses are no longer limited to traditional classroom teaching, and can break through the restrictions of time and region and open to more college students. These platforms not only provide rich curriculum resources, but also provide students with flexible learning methods and diverse learning pathways. For example, the MOOC of Chinese University gathers a large number of famous law professors, covering many legal fields from jurisprudence, constitution, civil law and criminal law. Taking the MOOC of Chinese universities as an example, the course of "jurisprudence" enables college students to master the basic theory and framework of the law, and then understand the concepts and principles behind the law.^[6]At the same time, many platforms also provide legal classic case analysis, judicial practice explanation and other content to help students combine theory with practice and improve their practical legal operation ability.

The popularization of online course platforms has also promoted the development of interdisciplinary legal education. For example, many college students majoring in jurisprudence can also have access to legal knowledge related to their majors, such as commercial law and intellectual property law. This interdisciplinary legal education helps students to integrate their legal knowledge with the knowledge of other disciplines to better cope with the future career challenges. The interactive discussion area and homework evaluation system in the platform also enable students to get real-time feedback to further consolidate their learning results.^[4]

2.2 Social media and the dissemination of legal knowledge

The development of social media has brought new opportunities and challenges to the dissemination of legal knowledge. Platforms, such as Weibo, wechat, B station, have become an important channel for legal knowledge popularization. For example, the account of "Luo Xiang says Criminal Law" on the B website makes the complex knowledge of criminal law vivid and interesting through humorous and creative explanation, attracting the attention of a large number of young people. By analyzing actual cases, Luo Xiang not only helped students master the basic knowledge of criminal law, but also improved students' interest in law in a relaxed and humorous way, making them more willing to take the initiative to understand and discuss legal issues.

The advantages of social media platforms lie in their strong interactivity and fast communication



speed. Students can participate in discussions of legal topics on the platform and interact with other learners or legal experts. This interactivity provides students with more diverse learning perspectives and prompts them to think about deeper questions. At the same time, legal communication on social media is no longer limited to simple information transmission, but to cultivate students' critical thinking and legal analysis ability through discussion, debate and interaction. For example, legal topics and hot case analysis on Weibo often trigger extensive social discussions. Students can understand different legal views and legal practices by participating in these discussions.^[5]

2.3 The popularity of short video and graphic platforms

The popularization of short video and graphic platforms is becoming a new way of legal knowledge dissemination. Legal experts and lawyers on platforms such as "TikTok" and "Weibo" popularize legal knowledge to college students through concise and clear short videos or graphic interpretation. These contents usually involve some common legal issues in real life, such as contract disputes, protection of consumer rights and interests, labor law rights protection, etc., to help students better understand the practical application of law. The advantage of short video form lies in its rapid and intuitive information transmission, and students can understand the core content and related cases of legal provisions in a short time.

The interactivity of short videos also makes it easier for students to ask questions and answer them. Many legal experts help students solve the confusion they encounter during their learning process by responding to audience questions in the video comment section. In addition, the legal content on the graphic platform is usually equipped with clear charts and practical cases, which can help students more intuitively understand the specific application of legal provisions and regulations.^[8] Through this efficient and acceptable mode of communication, students are quickly exposed to a large amount of legal knowledge and can more flexibly apply it to practical problems.

In addition, the popularization of short video platforms makes the dissemination of legal knowledge no longer limited to the explanation of professionals. The general public can also help more people understand legal knowledge by making and sharing short legal videos. This popular legal dissemination not only improves the public's legal awareness, but also promotes the wide popularization of legal knowledge. Especially in places where legal education resources are limited, short video and graphic platforms provide a convenient channel for more students to learn law.

3. The Current Situation and Reason Analysis of College Students

Legal Literacy Cultivation

In order to understand the current situation of college students legal literacy cultivation and study the effective ways to cultivate college students legal literacy, this paper analyzes the three aspects of information diversity, the difference of legal literacy and information overload. Analyze the current situation of college students legal literacy under the background of the Internet, and find out the problems, and find out the countermeasures and suggestions according to the problems.

3.1 The diversification of information sources

Although the network platform has various information sources, which greatly expands the ways for college students to acquire legal knowledge, there are also many contents with low information



quality. The legal interpretation published by some we media and non-professional websites lacks professional nature, and may be one-sidedness, deviation or even wrong. The interpretation of some legal contents is too simple or one-sided, unable to fully present the complexity and depth of the law, which may make college students misunderstanding. For example, some simplified legal case analysis may ignore the details or scope of application of specific legal provisions, causing students to mistakenly regard them as a generally applicable legal principle. This misdirection not only affects students comprehensive understanding of the law, but may also may lead to wrong judgments in their real life.^[7]In addition, many network platform lack of effective control of information sources, the source of legal information is not always authoritative legal experts or scholars, so college students often face great challenges when screening information, difficult to identify which information is accurate and authoritative, thus affect their learning effect and correct cognition of the law.

3.2 Unbalance of legal literacy

On the network platform, college students legal literacy is significantly different. Some college students have a strong sense of law, can abide by laws and regulations in daily life, understand and respect the rights of others, and have a good legal judgment. However, some students have weak legal literacy, and even lack of understanding of the basic concepts, provisions and applications of the law. Especially for non-law students, they are exposed to limited legal knowledge, and they are easy to understand the legal information obtained on the network platform only as only one-sided knowledge points. Such shallow legal cognition may cause them to make wrong legal decisions. For example, some students may infringe on intellectual property rights, make inappropriate remarks, spread false information, or even lack enough awareness to protect their rights and interests when facing legal issues. The lack of legal awareness and the confusion of moral concepts are not only reflected in the misunderstanding of the legal provisions, but also reflected in the non-standard behavior. Especially in the Internet environment, the weakness of legal awareness makes it easier for college students to make behaviors that do not conform to the moral and legal requirements. Therefore, it is particularly important to improve the legal literacy of college students, especially through the continuous and systematic legal education through the Internet platform.

3.3 Information overload and fragmentation of learning

In the era of information explosion, college students are facing massive information input. The network platform provides a wide variety of legal information, covering almost all fields of legal content, ostensibly providing convenience for students legal study. However, this convenience is also accompanied by the problem of information overload. Due to the lack of a systematic learning framework and deep understanding, many college students are easy to feel confused when receiving these massive information, and the learning effect may also be affected.^[9]Although the fragmented information presentation method can attract students attention in a short time, it often lacks the construction and understanding of the overall legal system. College students may just stay on the superficial knowledge of a certain legal field, ignoring the connection and comprehensive understanding between different legal fields. In addition, fragmented learning methods may also make students more inclined to find shortcuts to solve problems from short videos, articles or questions, rather than ignore in-depth thinking and practical application, which may have a negative impact on law, a discipline that requires rigorous thinking and in-depth analysis. Information overload and fragmented learning make it impossible



for college students to master legal knowledge comprehensively and systematically in their learning, and also limit their ability to apply law in real life.

4. Countermeasures and Suggestions to Strengthen College Students

Network Legal Literacy under the Background of Internet

It is a systematic project to cultivate the legal literacy of college students under the background of the Internet. We should adhere to the school cultivation as the core, make full use of all kinds of educational resources, make good use of legal education, and establish a comprehensive education mode.

4.1 Improve the quality of the legal education in schools, and enhance the efficiency of the legal classroom

At present, there is a general tendency of "emphasizing theory over practice and tradition over network" in legal education in colleges and universities. Many colleges and universities still take "Ideological and Moral Cultivation and Legal Foundation" as the main course, and lack specialized legal education for cyberspace, resulting in students lack of awareness of emerging issues such as network infringement and data security.^[11] Develop scientific legal course, can through intelligent interconnection, with a combination of online, use good AI intelligence, use flexible teaching methods, break the traditional preaching mode, make the Internet legal education and offline legal teaching, help students to abstract legal theory and real case, enhance students understanding and application of legal knowledge. For example, in the case analysis provided on the platform, students can not only learn the relevant legal provisions, but also see how these provisions are applied in actual cases, how they affect the judgment of the case and the rights and interests of the parties. In addition, the platform provides moot court activities, from which students can experience legal procedures, trial logic and the use of evidence by playing different roles in the mock court trial process. This kind of interactive learning not only helps students to better understand the practical operation of law, improves their legal practice ability, and further makes up the gap between theoretical learning and practical application.

4.2 Create a system combining self-discipline and supervision to enhance students ability to abide by and use the law

The interactivity of the network platform provides a broader learning space for college students. In addition to traditional classroom learning, many online platforms also promote in-depth communication and thinking between students, teachers, classmates and legal experts through discussion, Q & A, debate and other forms. Therefore, in today's information expansion, we should guide students to improve their ability to identify and use information. Through the judgment and screening of information, students should be guided to learn to use law in cyberspace, and regulate their words and deeds, awareness and behavior. At the same time, to combine information technology and artificial intelligence, guide students in the process of Internet browsing, information retrieval, using the network, keep the legal mind, through learning and network practice, let the students can correctly use network legal weapon to solve practical problems, resist bad information, adhere to the law-abiding, regulate their behavior, refused to illegal behavior.

4.3 Build a multi-dimensional linkage network legal education system and strengthen the main role of legal education in colleges and universities



At present, there are many problems of thin content and single form in legal education in colleges and universities. They only instill basic legal knowledge through the course of "ideological and moral cultivation and legal foundation", and lack of targeted education on network legal issues. The Internet era requires that legal education must break through the traditional classroom restrictions, integrate online and offline resources, and form a multi-dimensional linkage education system. Compulsory courses related to network law, such as Network Regulations, Data Security and Privacy Protection, and Network Ethics and Rule of Law, have been added to integrate network legal knowledge into professional education. For example, the law major can add "cyber crime case analysis", and the computer major can explain technical ethics in combination with the Network Security Law. Using the mode of "case teaching + simulation practice",^[10] Virtual reality (VR) technology is introduced to simulate the network infringement scene to help students intuitively understand the legal consequences. For example, by simulating the trial of online defamation cases, students can experience the boundary of legal procedure and responsibility. Build a digital platform for legal education in colleges and universities, and integrate legal library, case library, online consultation and other functions. For example, the "analysis of online legal hot spots" is regularly pushed through wechat public accounts, and the short video platform is used to produce the column of "One Minute of Law Study" to enhance students participation. Through systematic curriculum reform and resource integration, it can make up for the deficiency of traditional legal education in content and form, and improve students cognition depth and interest in learning network law.

5. Conclusion

With the rapid development of the network platform, the ways for college students to acquire legal knowledge have become more diversified. The legal information provided by the platform has unique advantages such as timeliness, universality and interactivity, which has greatly promoted the modernization of legal education. The network platform provides college students with rich legal resources, enabling them to obtain the latest legal dynamics at any time, have a deep understanding of legal knowledge in different fields, and improve their legal literacy through the combination of interaction and practical cases. However, this convenience is also accompanied by challenges such as uneven information quality, differences in legal literacy, and information overload. Therefore, college students should have the ability to identify the accuracy of information and screen reliable resources, and strengthen the learning and systematic understanding of basic legal knowledge.

Through the flexible learning form and interactive education mode of the network platform, college students can not only master the legal knowledge in theory, but also apply it to practice to improve their ability to solve practical problems. In general, the network platform provides a comprehensive, in-depth and diverse legal learning environment for college students, helping them to better deal with complex legal problems, and laying a solid foundation for their future legal career.

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Memory, Grouping to Place Writing: An Exploration of Malay-Chinese Identity in Vulgar Land

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Abstract

Li Zishu, a Malaysian Chinese writer, shows the complexity and pluralistic construction of identity under the multicultural background through the triple dimension of "historical memory, social group image and space practice" in her work "Vulgar Land". In "Vulgar Land", the field of memory becomes a bridge connecting past and present, individual and society, and Outlines the inheritance track of ethnic cultural memory through the blending and symbiosis of individual memory and collective memory. Polyphonic narration builds a diverse and complex social group image, and shows the collision of ideas of different characters through multi-part interweaving, thus reflecting the pluralism of society; As a geographical symbol and spiritual landmark, Xidu shows the fluidity of identity coordinates in the scene of religious hybridity and language symbiosis. The identity in "Vulgar Land" is a dynamic network of social relations, ethnic memory and geopolitics, which provides a new perspective and path for the study of Chinese literature and culture in Malaysia, and is of great significance for the in-depth understanding of the construction path of Malay Chinese identity and the persistence and inheritance of MCA culture in the tide of The Times.

Keywords

A vulgar place, The field of memory, Polyphony, Identity, Malaysian Chinese literature

1. Introduction

In the creation and research of MCA literature, identity has always been a core issue. Recently, some scholars have pointed out that Malaysian Chinese literature emphasizes "local experience." [1], At the same time, it also struggles with the "China-Southeast Asia" dialectic [1]. Born after the founding of Malaysia, the new generation of Malaysian Chinese writers grew up in a special racial



and political environment, and their identity is particularly complicated among different regional attributes. Li Zishu's group image novel "Vulgar Land" constructs the trinity frame of "time-man-space" from three dimensions of social group image, memory field and Xidu background. This kind of path comes from the triple attribute of identity itself - as the representation of social relations, it needs the projection of group mirror; As the product of historical process, it must carry the accumulation of memory; As the crystallization of space practice, it has always been engraved with the brand of geography. Therefore, to analyze this MCA work, firstly, it analyzes the characteristics of memory-related scenes in time and space, focusing on the key factors of cultural inheritance in the long history; Secondly, it focuses on the polyphonic writing of social groups to reveal the formation process of identity when different ideas collide with each other. Finally, the space aesthetics in the context of Xidu are studied in depth to determine the trajectory of identity change in the structure of multiple civilizations.

2. Field of memory: historical identification of cultural identity

To explore how to weave a diverse and complex social group image in "Vulgar Land", we need to base on the "memory field" constructed in the book. The origins of the concept "are, above all, remnants. History summons the field of memory because it has forgotten the field of memory, which is an extreme form of the consciousness of remembrance that still exists. It is the deritualization of the present world that gave birth to the concept of the 'field of memory'. It is secreted, set up, established, constructed, determined and maintained by a collective that is fundamentally transformed and renewed by man, through artifice and will." [2] In literary works, the field of memory usually refers to scenes, objects, events or symbols that can trigger the memory of characters or readers and evoke historical or cultural associations. "Vulgar Land" is the individual memory, collective memory and social environment interwoven together, so as to enrich the connotation and depth of the theme.

"Vulgar Land" takes Yinxia's individual memory as the starting point, and Outlines the social group image together in the blending and symbiosis with collective memory. First, the memory in the relationship between characters is not only the carrier of individual emotions, but also the slice of collective memory. Yin Xia's memory narration of Xihui's image construction and personality characteristics not only constitutes the cognitive framework of individual life, but also reflects the general emotional pattern and interpersonal relationship characteristics of young people in a specific era, and finally forms a personal relationship history with both private and public characteristics in the memory interaction. Second, the memory storage function of the material entity becomes the medium to connect the individual experience with the ethnic tradition. The group photo and watch in the chocolate box, as the object of materialized memory, not only mark the time scale of individual life, but also carry the spiritual tradition of the Chinese Malay ethnic group in the form of cultural symbols. The personal memories evoked by Yinxia through such



carriers essentially complete the symbiotic contact between individual narrative and ethnic cultural memory. Third, the phenomenon of memory stacking in space constitutes the double witness of micro and macro. The smudged smell of taxi seats serves as the physical index of the father's professional memory, and the smell and noise of the stairwell of recent HDB flats serve as the acoustic archives of community life. These spatial elements in Yinxia's individual memory are interwoven through the memory experiences of countless individuals, and finally solidify into a collective cognition with historical thickness, transforming private space into a memory container for storing social life of The Times. The interweaving operation of the triple memory bearing mode makes the text not only keep the fresh texture of individual narrative, but also realize the literary reconstruction of collective memory.

"Vulgar Land" combines the micro narrative of individual memory and the macro structure of collective memory, and then regards the social environment as the soil for the growth of memory, so as to form the intertextuality construction of the three. In terms of Yinxia's living space and social scope, the commercial area near the HDB flat where she lives has undoubtedly become a memory container for diverse ethnic groups in Southeast Asia, deeply reflecting the realistic picture of coexistence and co-prosperity of diverse ethnic groups in Malaysia. Through the interinfiltration of religious symbols and the intermingling of living Spaces, the three major ethnic groups of Malaya, India and China here confirm the compound collective memory generated by the interaction of diverse identities in various Malay societies. In addition, in the internal space and emotional memory of Babu's barbershop, the image of Ganisa, the elephantheaded god, occupies a decisive position, and this cultural symbol is deeply imprinted in the memory of many characters. It is worth mentioning that many years later, when the Malay-Chinese identity of Sihui visited Babu Barber shop again in a dream, his stream of consciousness could not help but lead to the portrait of Ganisa, the Ganesh god, and his psychological reaction showed a profound reflection of cultural integration and memory connection, almost instinctively comparing Hindu portraits with New Year paintings in traditional Chinese culture. Obviously, when the Malay Chinese continue to reconstruct their identity in the diaspora, the perceptual isomorphism of Hindu ICONS and Chinese Spring Festival symbols has been sublimated into the connection of the memory of multiple civilizations. At its core, Malaysia is a multi-ethnic society, with Malays, Indians and Chinese interacting with each other, Indonesians and Bangladeshis also gathering here for work and other reasons, resulting in a culturally mixed, religiously diverse and vibrant society scene.

3. Polyphony narrative: the multiple construction of social group images

As a realistic novel, "Vulgar Land" runs through the beauty of polyphony from beginning to end. In the field of music, polyphony is a form of performance in which multiple independent melodic



lines are interwoven at the same time. For literary creation, polyphony is "a multitude of independent and non-integrated voices and consciousness, composed of different voices of sufficient value."^[3] That is, the independence of multiple voices and consciousness in the work, and these voices and consciousness together form a dialogue relationship in a unity without merging. "Vulgar Land" is the use of multi-voice performance to interweave the inner world of the protagonist Yin Xia with the voices of the surrounding characters, to show readers a diverse and complex social group image, record the changes of Xidu in decades, and then build a rich and three-dimensional narrative network.

First, "Common Ground" uses a parallel development structure to exquisitely depict each person's unique life story. On the one hand, there are many characters in the novel, and each character has his own life background and story clues. For example, Yinxia's storyline focuses on her study at the blind Institute, her friendship with Razu and Xi Hui, and the process of seeking self-identity in society, showing the challenges and struggles of blind people in society, while Dahui's storyline depicts the transformation from a promising youth to a drug addict and domestic abuser. Each character's story line develops in parallel, with separate threads that touch on the identity of different characters in different life contexts. On the other hand, although these threads are independent most of the time, at certain key events, they become intertwined. At the beginning of the novel, the story lines of Yin Xia and Xihui are linked by Dahui, who has been missing for many years: Yin Xia recognizes Dahui's voice over the phone, Xihui recalls the past with his brother in the convenience store, and Dahui's return also triggers various reactions from the family and society. This series of events not only connects the stories of different characters, but also promotes the development of the plot, making the structure of the novel more compact and complete.

Furthermore, it is this parallel structure that allows each character to have an independent and rich mind. There is a dialogue relationship between all the components of the novel structure. According to Bakhtin, "The whole novel is structured as a 'large dialogue'.^[3] The characters in "Vulgar Land" come from different backgrounds and ethnic groups, and their respective views and positions interact with each other to form the dialogic character of the whole book. With Yinxia as the center of the relationship, in the student days, her friend Razu as an Indian, in the Chinese school with brains and diligence to achieve excellent results, after graduation in the capital city engaged in criminal law practice, in the legal industry, especially in the Indian community, accumulated a considerable degree of reputation and visibility. Razu's success reflects a kind of enterprising spirit to break through ethnic and cultural differences through individual efforts; And Xi Hui is in equal contrast with it, although the Chinese identity, but still mediocre results, after graduation only opened a convenience store in the downtown. Obviously, Xihui has a very different growth path from Razu, and this difference is highlighted in the comparison of Li Zishu equality. It can be seen that the significant differences in development paths between Xihui and Razu have cleverly constructed a complex dialogue relationship. Moreover, based on



Dostoyevsky's polyphonic novel theory, Li Zishu's creative practice shows a deep understanding of the author's subjectivity resolution. Different from the moral monologue of the omniscient narrator in traditional novels, Li Zishu adopts the completely equal dialogue position advocated by Tao, and constructs a multi-voice consciousness space in his works such as *The Vulgar Land*, whose spiritual world collides with each other through the original form unfiltered by the author, that is, Li Zishu does not explicitly express support for any side's position. This kind of self-dialectic not only enriches the connotation of the novel, but also enables the reader to think more deeply about the social reality in which the characters live.

Ultimately, the root of these different ideas is to deeply express the diversity of society and reveal the complexity of culture, class, religion, etc. On the one hand, diversity is embodied in the collision and fusion of cultures. The cultural characteristics and lifestyle of different ethnic groups in "*Vulgar Land*" are intertwined. For example, Babria Room, as a dialogue field of multicultural convergence, not only retains the sandalwood atmosphere of Ganisa, the Hindu Ganesh god, but also the dialect slang of the Chinese neighborhood. When children of different ethnic groups learn Malay together here, the language acquisition process itself becomes a metaphor for cultural negotiation, and the ethnic groups do not give up the tradition of mother tongue, but also reach a communication consensus at the level of common language. All these phenomena correspond to the quality of the noise - the voices of different ethnic groups resonate equally here, interweaving into a multi-part dialogue. At the same time, the polyphonic nature of religious belief is manifested in more tension. The Ganesha God in Hinduism, the Hui church in Islam, and the traditional ancestor worship in Chinese form multiple belief parts in the narrative space. These religious symbols do not fall into an either-or value order, but like counterpoint melodies in polyphonic music, they form three-dimensional resonance of cultural beliefs while maintaining their respective timbre characteristics. On the other hand, contradiction is reflected in the inequality of social class and identity. The novel shows the contradictions between social classes through the living conditions of different characters. Among them, Li Zishu takes the conflict between occupation and identity as an important contradiction point: Yinxia, as a blind person, faces the dilemma of identity in the society. Through study and hard work, she constantly seeks a way to break through the limitations of her career, becoming a blind taxi operator and weaving an information network through telephone lines. The process of breaking through the physical limitations of Yin Xia is just like the symbol of polyphony dialogue breaking through the hegemony of a single discourse, and the unique perception mode endowed by the blind identity becomes a critical perspective to deconstruct the inherent cognitive framework of society. Like individual voices in polyphonic music, various ideologies work together to compose a social symphonic poem as lush as a tropical rainforest in a continuous dialogue that maintains differences.



4.Xidu Background: An exploration of Malay Chinese identity

As the key node of narrative, Xidu is not only the geographical background of "Vulgar Land", but also the melting pot and mirror of identity. The use of polyphony techniques and memory fields makes Xidu's diverse culture, complex history and social changes a rich soil for identity exploration. Different ethnic groups, different beliefs, and different ways of life are intertwined here, just as the interaction between the blind girl Yinxia and characters from different backgrounds in the novel, their dialogue and conflict reflect the coexistence and tension of multiple identities in Malay society. The historical precipitation and social changes of Xidu are awakened in the field of memory, and are closely connected with the fate of the characters, becoming the frame of reference for the construction of individual and ethnic identity. The complexity and inclusiveness of Xidu provide a broad space for the exploration of identity, which is not only the root of identity dilemma, but also an opportunity to reshape identity, thus making the identity theme in "Vulgar Land" more three-dimensional and profound.

First of all, Xidu is a significant symbol of the life stage and emotional affiliation of the Malay Chinese. The novel takes Yinxia's daily track through the streets of Xidu as the narrative thread, and vividly shows the symbiotic relationship between the Chinese Malaysians and the urban geography through the delicate depiction of typical Spaces such as teahouses, markets and HDB blocks. This dependence is not only reflected in the dwelling of physical space, but also sublimated into the emotional tacit understanding displayed by Yinxia when she "touches" the urban texture from the blind perspective - she can identify the distribution of the booth by smell, and judge the identity of the HDB neighbors by footsteps. This spatial perception beyond vision is a clear proof that cultural identity is deeply embedded in the body.

Secondly, Xidu is also the builder of the common cultural memory and identity of Malay Chinese. Various legends of Chinese funeral ceremony and Wulan Festival, which appear repeatedly in the novel, interweave with different dialects to form a double writing of memory code: maintaining the continuity of cultural tradition through ritualized practice, and realizing the living inheritance of memory in daily interaction. The third generation of Chinese, represented by the protagonist Yin Xia, has a distinct layered identity - adept at distinguishing dialects to maintain the emotional bond within the ethnic group, and resilient in cultural adaptation while celebrating festivals with Malay neighbors. The complexity of this identity is just called "cultural hybridity."^[4] Xidu offers the possibility of negotiation, transformation and innovation for different cultures.

Finally, Xidu is also a witness to the changing identity and global cultural identity of Chinese Malaysians. For the young generation of Malay Chinese like Yinxia, Xidu is not only the cradle of growth, but also a vast world to explore themselves, pursue personal development and freedom. The multicultural environment of Xidu provides a broader space for the Chinese Malays to explore their identity, prompting them to flexibly absorb and integrate other cultural elements on the basis of maintaining their own cultural traditions, and ultimately form a diversified and integrated identity rooted in the local and facing the world. In the grottoes temples along Wubing Road, the Taoist god Tashanglaojun and the Buddhist belief Guanyin Buddha share a common room with the folk gods Dabagong and Tiger Lord, forming a pluralistic coexistence of local beliefs. The mixed religious space provides Chinese with flexible identity choices, which not only reflects the complexity and dynamics of Chinese Malay identity, but also reflects the general trend of cultural identity reconstruction under the background of globalization, and shows the unique



cultural adaptation and identity change of Chinese Malay in the tide of globalization.

It is not difficult to find that the construction and strengthening of this identity is closely related to Li Zishu's profound identity consciousness. While recalling various past experiences from the perspective of Yinxia's perception, she also stitched together these memory fragments to construct a relatively complete and layered image of the Chinese Malay community, thus strengthening the identity of the group. Under the impact of the current wave of globalization and modernization, Malaysian Chinese writers are increasingly aware that Malaysian Chinese culture is facing an increasingly serious risk of marginalization, but at the same time, some scholars pointed out that for the new generation of Malaysian Chinese novel writers, "China has long become the original hometown of imagination, and Malaysia is their geographical hometown"^[5]. New generation novels focus on "writing the contemporary or present history of the Chinese in Malaysia"^[5]. Therefore, Li focuses on the Malay hometown of Ipoh (the prototype of Tin Du in the novel), in order to piece together the collective memory of the Malay Chinese community, and restore their living conditions and cultural characteristics in a multicultural background. "Vulgar Land" provides a valuable literary sample and academic research perspective for in-depth exploration of the construction path of Malay Chinese identity and the persistence and inheritance of Malaysian Chinese culture in the tide of The Times.

5. Conclusion

"Vulgar Land" weaves a dynamic map of Malay-Chinese identity through the streets of Xidu. Through the spatio-temporal coding of the memory field, the dialogue tension of polyphonic narrative and the poetic metaphor of Xidu geography, Li Zishu reveals that identity, as a comprehensive product of social relations, historical accumulation and spatial practice, is essentially a dynamic network continuously generated in the collision of multiple civilizations. In Yinxia's blind perspective, the fragments of memory are reorganized into the cultural genes of the ethnic group, the polyphonic multi-part dialogue deconstructs the hegemony of a single narrative, and the multiple fields of Xidu become the experimental field of identity flow. The novel not only shows how the Malay Chinese find a balance between the inheritance of ethnic memory and the rift of geopolitics, but also reconstructs the symbiotic relationship of "memory - group - place" through literary narration, providing a new path for Malaysian Chinese literature to break through the traditional paradigm of discrete writing. In the context of globalization, this mode of identity construction, which is rooted in local and oriented to the world, not only provides a literary footnote for cultural pluralism, but also profoundly proves that the complexity of identity lies in the fact that it is always in the "unfinished" dialogue state - in the resonance of history and the present, in the interweaving of individual and collective, in the dialectic of persistence and evolution. The endless possibilities continue to be written.

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Research on the Strategy of Integration of Superior Disciplines into the System of Sino-foreign Cooperative Education^①

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Abstract

Sino-foreign cooperation in running schools in China has a long history, which can be traced back to the 1980s of 20th century. After nearly 40 years of development, Sino-foreign cooperation in running schools has become an indispensable part of the current higher education system in China. Through Sino-foreign cooperation in running schools, the exchange of high-quality educational resources between domestic and foreign universities will be realized, and modern talents with international vision and innovative ability will be cultivated. This is not only the inevitable requirement of the modernization of higher education in our country, but also the inevitable trend of the development of modern education. This kind of Sino-foreign cooperative teaching mode puts forward new requirements for the existing educational concepts and teaching modes of colleges and universities, and it is bound to be reformed in many aspects in order to realize the organic integration of local education mode and foreign education mode, and realize the goal of cultivating high-quality talents with international vision. At present, it is a common method for universities to carry out Sino-foreign cooperative educational mode by combining their own superior disciplines with Sino-foreign cooperative educational mode. Through the exchange and mutual learning of experience and resources between China and foreign countries, it is helpful to promote the further development of superior disciplines on the inherent basis and achieve the effect of "learning from each other".

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Keywords

Sino-foreign cooperative education, Bosnia and Herzegovina, Strategy research

1. Overview of Eastern Sarajevo University, Bosnia and Herzegovina

East Sarajevo University of Bosnia and Herzegovina was founded in 1992, located in Luavica City of East Sarajevo, Republic of Bosnia and Herzegovina, up to now a total of nearly 1,000 faculty and staff, more than 15,000 students, is the first university in Bosnia and Herzegovina. The school has 18 colleges, 38 majors, involving business, law, agriculture, philosophy and other fields, the level of student training covers bachelor, master, doctor, is officially recognized by the two countries of Bosnia and Herzegovina public comprehensive university. Moreover, it is the first university in Bosnia and Herzegovina to establish the Department of Sinology and has always maintained close contact with China. East Sarajevo University has maintained long-term and close cooperative relations with many universities in China, and has close relations with the Chinese Embassy in Bosnia and Herzegovina. A large number of students of the department of Sinology of the University choose to work in the Chinese Embassy in Bosnia and Herzegovina, various institutions and companies of Bosnia and Herzegovina in China after graduation. Or choose to go to China for further study and make a significant contribution to the development of China-Poland relations.

The relationship between East Sarajevo University and China began with the Chinese teachers stationed abroad by the Hanban of China. Most of these teachers came from major universities in Bosnia and Herzegovina. When they were stationed in Bosnia and Herzegovina, they found that many universities in Bosnia and Herzegovina recently opened Chinese and English majors, teaching students to learn Chinese and English at the same time, and there was a huge gap in the field of Sinology education. He took the initiative to establish the Department of Sinology at the University of Eastern Sarajevo. Thanks to the efforts of several teachers, the first organized Sinology department in a Bosnian university was established at the University of Eastern Sarajevo. In addition to completing daily teaching tasks, the Department of Sinology of East Sarajevo University also regularly organizes various Chinese interest activities and knowledge lectures to help more Bosnians understand Chinese and cultivate their interest in Chinese learning. After more than ten years of development, the Department of Sinology of East Sarajevo University has not only become the "most popular major" voted by students of the school. Moreover, the influence of the Sinology Department of East Sarajevo University in Bosnia and Herzegovina is increasing day by day, and it has become an important way for the dissemination of Chinese culture in Bosnia and Herzegovina.

The University of Eastern Sarajevo has maintained close contact with the Chinese Embassy in Bosnia and Herzegovina for a long time. Successive Chinese Ambassadors to Bosnia and



Herzegovina have visited the University of Eastern Sarajevo, providing great help to the construction of the Department of Sinology of the University of Eastern Sarajevo, and highly appreciated the achievements of the construction of the department of Sinology of the University of Eastern Sarajevo. In 2019, the then Chinese Ambassador to Bosnia and Herzegovina, Mr. Ji Ping, visited the East Sarajevo University and listened to the report of the director of the Department of Sinology of the East Sarajevo University on the construction of the department of Sinology. Mr. Ji Ping fully affirmed its contribution to the friendship between China and Poland and the cultural exchanges between the two countries. At the same time, he also pointed out that "China and Poland have deep historical origins, and he hopes that the Philosophy Institute will strengthen relevant research. To explore the historical ties between the two countries, the Embassy will continue to support relevant Chinese language teaching and China studies to lay a solid social foundation for China-Poland relations."

2. Analysis of Sino-foreign cooperation in running schools of East Sarajevo University

Relying on its own relatively profound educational heritage and the establishment of the Department of Sinology, East Sarajevo University has carried out cooperation and exchange activities with many universities at all levels in China, and explored an effective channel for Sino-foreign cooperation and communication.

2.1 Cooperation with Shandong University of Technology

The cooperation between East Sarajevo University and Shandong University of Technology is more representative of the cooperation between East Sarajevo University and Chinese universities, and there are countless ties between the two universities. Among the several Chinese teachers abroad to build the Department of Sinology of East Sarajevo University, Professor Yue Youxi from the School of Literature of Shandong University of Technology is one of them. With this relationship, it is natural that East Sarajevo University has established high-level cooperation with Shandong University of Technology.

As early as 2015, Professor Wang Xuezheng, then vice president of Shandong University of Technology, led a delegation of five people to visit East Sarajevo University of Bosnia and Herzegovina, and held talks with leaders of East Sarajevo University and relevant teachers of the Department of Sinology. During the talks, the representatives of Shandong University of Technology informed the approval of the "Sino-European Credit Students" program of the two Chinese government scholarships applied to the Ministry of Education of China. In addition, the two sides also fully exchanged views on jointly hosting Confucius Institutes or Confucius classrooms, conducting student exchanges, and conducting scientific research cooperation



between scholars of both sides. With the support of the Chinese Embassy in Bosnia and Herzegovina, the Memorandum of Understanding between China's Shandong University of Technology and Bosnia and Herzegovina's East Sarajevo University was signed.

2.2 The effect and influence of cooperation with Shandong University of Technology

As mentioned in the article, the Chinese department of East Sarajevo University has a certain influence in Bosnia and Herzegovina, and the Chinese major is one of the ace majors of East Sarajevo University. Similarly, when Shandong University of Technology chooses the disciplines to cooperate with it, it also makes an in-depth evaluation of its own specialties. The Chinese language and literature major set up under the College of Arts is a first-level authorized discipline for master's degree, a key construction major in Shandong Province's application-oriented elite schools, and the undergraduate Chinese language and Literature major has been approved as a state-level first-class undergraduate professional construction point. It can be said that the major of Chinese language and literature is the dominant major in the field of liberal arts in Shandong University of Technology. The cooperation between the Department of Sinology of East Sarajevo University and the College of Liberal Arts of Shandong University of Technology is a strong combination of the two universities in the field of liberal arts

The cooperation between the two schools has produced good results. The BiH HSK Chinese Proficiency Test Station organized by Professor Yue Youxi of the College of Liberal Arts of Shandong University of Technology has helped a large number of BiH students get the opportunity to study in China, and many of them have gone to 985 colleges and universities in China for further study. More students from Bosnia and Herzegovina choose to devote themselves to the glorious task of spreading Chinese culture in Bosnia and Herzegovina, some of them stay in school to teach, and some choose to work as Chinese teachers in primary and secondary schools in Bosnia and Herzegovina. For the Faculty of Arts of Shandong University of Technology, the cooperation with East Sarajevo University, especially the teachers' online teaching experience, has played a certain role in the training of their professional skills, and has laid a solid foundation for the subsequent establishment of the international Chinese education major.

The cooperation between East Sarajevo University and the Faculty of Arts of Shandong University of Technology is of great benefit to both sides. For East Sarajevo University, although it has made some achievements in the construction of its Sinology department, it still has some shortcomings in both the professional level of its teachers and the reasonable level of the courses offered. Cooperation with the School of Literature of Shandong University of Technology can improve its professionalism to a large extent. Through online teaching and network guidance, the teachers of the School of Literature of Shandong University of Technology can solve the problems in the teaching process in a timely manner, so that the teachers and students of East Sarajevo University can have a deeper understanding of the charm of Chinese language and literature, and help it establish a good brand effect. In addition, the cooperation with the School of Arts of Shandong



University of Technology can also provide more path choices for graduates of the Department of Sinology of East Sarajevo University. In the past, graduates of the department of Sinology of East Sarajevo University often faced problems such as difficult admission and employment. Through the cooperation with Shandong University of Technology, graduates of the department of Sinology can choose to go to China for further study. Shandong University of Technology can also contact more Chinese enterprises in Bosnia and Herzegovina or need to master the culture of Bosnia and Herzegovina employees, to solve their employment problems. For Shandong University of Technology, through the cooperation with the Department of Sinology of East Sarajevo University, the School of Liberal Arts of Shandong University of Technology has promoted its own advantageous disciplines and further expanded its professional influence in a larger scope. Through the exchange of experience with foreign universities such as East Sarajevo University, some foreign high-quality teaching concepts have been introduced. The College of Liberal Arts of Shandong University of Technology has combined its inherent teaching experience and iterated the existing teaching path, greatly enriching the comprehensiveness of personnel training and providing help for the development of its own advantages. The two universities also actively carry out academic cooperation, bringing rich academic resources to both sides.

2.3 Inspiration from cooperation

The cooperation between East Sarajevo University and Shandong University of Technology is a relatively successful one, no matter from the standpoint of either side. In particular, the two sides have carried out close cooperation and exchanges in music and other majors in addition to Chinese. This successful cooperation also brings us many lessons:

First of all, in the selection of cooperative universities, we should choose universities whose academic level is more matching their own strength. Nowadays, when choosing foreign cooperative universities, many universities blindly pursue the ranking of foreign schools and the cooperation with world famous universities, while ignoring the consideration of their own level and the degree of discipline construction. As a result, many cooperative projects have no name but no reality, which is not beneficial to the improvement of the academic level of both sides, let alone the training of students.

Secondly, when choosing the major to carry out cooperation, it is necessary to conduct an in-depth evaluation of its own advantages and the majors of foreign universities. The chosen discipline should be one with its own strength, and the other party is willing to develop and cooperate with it, rather than simply choosing the major with its own advantages, regardless of the level of development of the major in the foreign university, and whether the foreign party is interested in further development of the major for cooperation. Only in this way can the success of the cooperation between the two sides be truly determined.

Finally, a scientific and systematic plan should be developed for the cooperation, with clear targets



to be achieved at each stage. At present, many colleges and universities are not clear in the goal of cooperative education, lack of systematic plans, is cooperation for cooperation. When conducting cooperative education, we should fully consider what we need to provide foreign universities and what we hope to get from them, such as providing a way for students to exchange and visit abroad, or improving the teaching ability and academic level of our teachers, or expanding the influence of our competitive majors at the international level, etc. These are all areas that should be taken into account when carrying out Chinese-foreign cooperation programs.

3. Research on the strategy of integrating superior majors into cooperative education

As more and more colleges and universities choose to carry out cooperation projects with foreign colleges and universities, there are not a few projects that have achieved good results. We can learn the successful strategies from these successful cooperation and provide useful reference for the follow-up cooperation.

3.1 Combine location advantage to build characteristic brand

At the beginning of cooperation projects with foreign universities, universities should carry out comprehensive analysis and evaluation of factors including location factors, and build distinctive cooperation brands based on the advantages of cooperation projects. At present, the foreign colleges and universities that carry out cooperative education in our country are mostly concentrated in Western Europe, North America and other developed regions, while ignoring Eastern Europe. With its unique history and location advantages, Eastern Europe has also developed a number of universities with higher standards. In particular, in the Balkan Peninsula, in recent years, China's relations with Bosnia and Herzegovina, Serbia and other countries have been developing steadily, and cooperation with universities in this region not only conforms to the call of the state, but also lays a solid foundation for subsequent development by relying on the advantage of first entry.

Affected by political and regional factors, Eastern Europe, especially the Balkan region, has a strong interest in cooperating with Chinese universities, and has a strong demand for various fields and majors such as Chinese language, economics and agriculture, which are our advantages. At present, there are only a small number of our universities cooperating with these regions. It is a blue ocean with broad prospects and less competition, which is suitable for the long-term development of cooperation. In addition, our superior majors can perfectly meet the local needs, which is conducive to building a distinctive brand with strong appeal in the region, which is of great benefit to expanding the influence of our universities in the international scope, and can also accumulate experience and be more convincing for the subsequent cooperation with other



higher-level foreign universities.

3.2 Enhance their competitiveness through cooperation

At present, our dominant specialty has a weak foundation in Eastern Europe, where there is a shortage of excellent teachers, and our teachers are often needed to give lessons or provide experience guidance when carrying out cooperation. And these are also very beneficial to the construction of our universities. Most of the teachers of domestic universities come from the higher education system of our country, and their professional knowledge is rich, but they lack the corresponding international vision, and they lack the teaching concept and scientific research concept in the international scope. By assisting foreign universities in teaching, experience exchange and guidance, our teachers can broaden their international vision, learn from foreign teaching concepts and scientific concepts, and combine them with inherent experience to help teachers develop in an all-round way and cultivate modern talents with international vision and innovative ability.

In addition to beneficial to the development of teachers, cooperation with foreign universities is also conducive to the improvement of the level of our universities. At present, more and more universities begin to turn their attention to the blue ocean of cooperation with foreign universities. For example, Shandong University of Technology mentioned above has no doubt about its professional strength, but its liberal arts major is still slightly inferior compared with science and engineering, and lacks high-quality resources. Through the cooperation with East Sarajevo University, it successfully carried out the Chinese government scholarship "Sino-European Credit Students" project. Applying for the construction of Confucius Institutes and Confucius halls, it can be said that this cooperation has brought fresh impetus and rich resources to the development of liberal arts major of Shandong University of Technology. The cooperation with East Sarajevo University has accumulated rich experience in foreign teaching and foreign-related teaching for Shandong University of Technology. Subsequently, on this basis, Shandong University of Technology has carried out a large number of cooperative educational projects, and has applied for the first-class master's degree in international Chinese education by virtue of this experience. Through the cooperation with East Sarajevo University, Shandong University of Technology has gained a lot of valuable experience. Greatly enhance their competitiveness.

3.3 Establish management mechanisms and seek external support

Central and Eastern Europe is a key zone for China to optimize the layout of foreign economic and trade cooperation, and plays an important fulcrum role in promoting efficient interaction between China's internal and external cycles. Although China and Central and Eastern European countries have achieved fruitful results in economic and trade cooperation, factors such as the impact of the COVID-19 epidemic, the intensification of geographical competition and social and cultural differences still pose challenges to the deepening of bilateral cooperation. We need to



address the "blocking point" in reality, work hard to break down the industrial chain obstruction between China and CEECs, coordinate relations among various parties, innovate cooperation forms, and consolidate the cultural foundation, so as to provide new driving forces for enhancing the efficiency of internal and external connectivity of the "double cycle".

At present, the supervision mechanism of Chinese-foreign cooperative education projects needs to be further improved, such as lax supervision and "loopholes" in the implementation process of colleges and universities. We should construct a practical and effective supervision mechanism in view of the problems existing in the current supervision mechanism, and supervise the application and implementation process of Chinese-foreign cooperation projects in colleges and universities. Ensure that the project can be completed on time, quality and quantity, and realize the development of Sino-foreign cooperation in advantageous specialties.

In addition, a large number of Sino-foreign cooperative school-running projects lack corresponding policy and financial support in the process of carrying out. By establishing effective supervision mechanism, communication mechanism and cooperation mechanism, we provide corresponding help for the follow-up Chinese-foreign cooperation projects in universities and colleges. Through the supervision of the upper level, ensure the academic character of colleges and universities in conducting cooperative education, understand the difficulties encountered by colleges and universities in conducting cooperative education through the communication mechanism, communicate and solve the problems encountered in time, connect colleges and universities with enterprises and public institutions and other employers through the communication mechanism, and ensure that the talent training mechanism can meet the needs of the current talent market. And through the communication and coordination of the upper level, the introduction of sufficient financial support for Sino-foreign cooperative school projects, to provide guarantee for the development of high-quality school.

4.Conclusion

Taking the University of Eastern Sarajevo as an example, through the study of it, we found that there are still various problems in the current cooperative school-running mode with Eastern Europe. The cooperation for Eastern Europe is less, and the degree of cooperation and academic is not high, and there is still a large "blue ocean". The cooperation between our superior disciplines and foreign universities will help to expand the academic influence of our universities at the international level, build a competitive brand with regional characteristics, and help our universities to further enhance the competitiveness of their superior disciplines by learning from each other. In addition, we will introduce external support through the establishment of corresponding supervision and communication mechanisms. To a large extent, it alleviates the difficulties encountered by our universities in terms of resources, technology and funds. Through this micro investigation, and then on the basis of macro comprehensive analysis of the current



Sino-foreign cooperative school projects, in order to play the effect of "great knowledge view in the near and far", so as to avoid the appearance of "people who see the big from a small place can not see completely, and people who see the small from a big place can not see clearly."

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Research Trends and Future Development Directions of Tourism Linguistic Landscapes at Home and Abroad^①

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Abstract

The Linguistic Landscape has become a hot topic in the field of sociolinguistics both at home and abroad. However, the tourism Linguistic Landscape, as an important branch of Linguistic Landscape research, has not received sufficient attention. By reviewing the relevant literature on tourism Linguistic Landscapes both at home and abroad, it is found that foreign scholars pay more attention to the deep connections between tourism Linguistic Landscapes and social power, as well as ethnic identity. Domestic research mainly focuses on empirical analysis, revealing problems such as the insufficiency of standardization of scenic area Linguistic Landscapes, cultural homogenization, and the lack of emotional interaction, and exploring optimization paths. The differences between domestic and foreign research manifest as complementary aspects of theoretical depth and application orientation. In the future, a localized theoretical framework should be constructed from a cross-disciplinary perspective, promoting the integration of industry, academia and research, and making Linguistic Landscapes a dual carrier for cultural inheritance and enhancement of tourism experience.

Keywords

Tourism Linguistic Landscape, Research differences, Cultural inheritance, Tourism experience

1.Introduction

Tourism Linguistic Landscape is an important branch of the study of Linguistic Landscape It

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refers to the language environment with regional cultural characteristics formed in tourist attractions through language and symbol systems on public or private signs such as signs, signs for directions, promotional materials, and shop signs. Its core functions include information transmission (such as guidance and warnings), cultural symbolism (such as expression of regional identity) and social interaction (such as influence on tourists' perception).

This concept originated from the classic definition of Landry and Bourhis on Linguistic Landscape, namely "the visibility and prominence of language on public signs". Subsequent studies have expanded to tourism scenarios, emphasizing the role of Linguistic Landscape in tourists' experiences, local image construction, and cultural dissemination. Its theoretical foundation integrates sociolinguistics, semiotics, and cultural geography, analyzing from multiple perspectives how Linguistic Landscape reflects social power relations and language policies, as a carrier of local cultural symbols, participates in local image construction and tourists' cognitive shaping, and reveals the interactive relationship among text, image, and color in signs.

2. Research Trends in Linguistic Landscape of Overseas Tourism Areas

The research on linguistic landscape abroad began in the late 20th century. It was first proposed by Canadian scholars Landry & Bourhis in 1997, who defined it as the collection of visible language signs in public spaces, including road signs, advertisements, shop signs, etc. ^[1], aiming to reflect the social power and cultural status of language groups. Since then, it has been highly valued by multiple academic disciplines, such as sociology, linguistics, semiotics, psychology, etc. The research themes have shown a situation of interdisciplinary interweaving. The research mainly focuses on language forms, such as language features on signs, globalization and the spread of English, the prominence or non-prominence of a certain language in multilingual regions, as well as its restrictive factors and language policies in social linguistics research. Among them, the relationship between power and status between Linguistic Landscapes and language groups is currently the focus of Linguistic Landscape research.

2.1 Language Forms and Globalization Impact

The study focuses on the diversity of signage language, multilingual phenomena and the dissemination effect of English as a global lingua franca. For instance, Magnini et al. (2011) through empirical analysis found that the "hospitality" symbolic function of restaurant signs in tourist destinations significantly influences tourists' consumption behavior ^[2]; Dowling (2012) based on the theory of geographical semiotics, revealed the tension between the symbolic use of Khoisan language in Cape Town signs and the dominant position of English ^[3].

2.2 Linguistic Landscape and power relations

Focus on the social power games behind language signs, such as the influence of language policies



on language presentation in multilingual regions. Bruyel-Olmedo & Juan-Garau (2015) pointed out through the case of the Bay of Palma in Spain that Linguistic Landscapes reflect the heterogeneity characteristics of the tourist group, and the language preferences and motivations of tourists directly shape the design of signs [4].

2.3 Social Function and Economic Efficiency

Based on the theory of language economics, this paper analyzes the cost-effectiveness and supply-demand relationship of Linguistic Landscapes. Some scholars have explored how language signs enhance tourism experience through their symbolic functions and then translate this into economic benefits.

Although the theoretical framework of foreign studies is relatively mature, they mostly focus on static language forms and social language policies, and pay insufficient attention to the dynamic construction of cultural subjectivity of tourism Linguistic Landscapes. Moreover, they lack interdisciplinary integration of symbolic power, technological empowerment and multi-agent collaborative mechanisms.

3. Research Trends on Domestic Tourism Linguistic Landscapes

Compared with the research on Linguistic Landscapes in foreign countries, the research on Linguistic Landscapes in China started relatively late. Scholars have conducted theoretical exploration and sporadic, unsystematic empirical research based on introducing foreign research results. The research topics mainly focus on multi-language Linguistic Landscapes, language policies and language norms, and the vitality of minority languages, etc. They tend to solve the practical problems of Linguistic Landscapes in China through empirical research. The research themes of domestic scholars on tourism Linguistic Landscapes can be classified into the following four categories:

3.1 Macroscopic Research on Tourist Linguistic Landscapes

Shang Guwen (2018) at the macro level, summarized the functional roles of tourism Linguistic Landscapes (such as information function, symbolic function, etc.), established corresponding research dimensions (such as the framework of language commodification, the framework of language authenticity, etc.) [5], and at the same time proposed the construction strategies of tourism Linguistic Landscapes, that is, while pursuing economic benefits, the construction of tourism Linguistic Landscapes should consider factors such as the fluidity, authenticity and uniqueness of language.

3.2 Translation Norms and Multilingual Practice

Represented by Yang Yonglin, it is pointed out that the translation of Linguistic Landscapes in tourist attractions mainly has the following problems: inconsistent translation of names, mistranslation, omission and zero translation. According to the characteristics of tourism Linguistic Landscapes, it is suggested to adopt strategies such as literal translation, free translation,



smooth translation and addition translation. For the introduction of scenic spots with profound cultural background, translators need to consult a sufficient amount of historical materials and at the same time make use of parallel tourism culture corpora, fully considering the understanding and acceptance of language users.

3.3 Investigation and Case Study on the Linguistic Landscape in Tourist Areas

The investigation and research on the Linguistic Landscape in tourist areas mainly focused on the quantity of signs in tourist attractions, the appearance of signs, the placement methods, the materials used, the language combinations, the dominant language codes, the conversion relationships among multilingual codes, and the acceptance of the Linguistic Landscape by tourists. Wang Zongying (2019) found in her investigation of the Linguistic Landscape of Sanqingshan World Geopark that the multilingual phenomenon in this park is quite prominent. Chinese dominates in all kinds of signs and labels, and English is the preferred foreign language [6]. The conversion relationships between bilingual and multilingual codes in the park mainly include mutual translation type, fragmented type and overlapping type. Huang Limin analyzed the code selection for language signs and the translation and writing norms for multilingual signs based on the example of Gulangyu Island in Xiamen. He also pointed out that language services in tourist areas should meet the requirements of humanization, legalization and standardization.

3.4 Integration of Minority Languages and Tourism

Many scholars focus on minority languages. Xu Honggang (2015) explored the symbolic functions of the Linguistic Landscape of Dongba script in Lijiang. From the framework of the information function and symbolic function of the Linguistic Landscape, he analyzed the impact of tourism on the Dongba Linguistic Landscape of Lijiang scenic area [7]. It also discussed how to deepen the in-depth integration and development of "tourism +" and "culture +" in ethnic minority areas.

4. Comparison of Domestic and Foreign Research and Future Directions

4.1 Differences in research perspectives

At present, most of the studies conducted by scholars both at home and abroad on tourism Linguistic Landscapes mainly focus on descriptive phenomena and strategic suggestions. Foreign scholars tend to explore the deep connections between Linguistic Landscapes and social power, as well as ethnic identity, and construct theoretical systems from dimensions such as semiotics and power relations. Their theoretical construction is relatively mature. Domestic scholars tend to focus on applied research, concentrating on specific issues and countermeasures, and concentrating on aspects such as language diversity, code selection, language ideological competition, and the use of minority languages. They lack comprehensive and holistic explanations based on the current situation of Linguistic Landscapes, and Linguistic Landscape research is mostly limited to a single



perspective of linguistics or tourism studies, with less interdisciplinary integration. In terms of research methods, foreign scholars emphasize quantitative statistics and dynamic analysis, while domestic scholars mostly rely on questionnaire surveys and case descriptions.

4.2 Future research direction

Future research needs to seek breakthroughs in three aspects: interdisciplinary integration, technological empowerment, and cultural sustainability.

4.2.1 Interdisciplinary integration and theoretical innovation

By introducing perspectives from cognitive psychology and communication studies, and through eye-tracking experiments and emotion recognition technology, the guiding mechanism of sign design on tourists' attention is analyzed. For instance, research on color contrast (such as red warning signs) can be conducted to determine whether it is more effective in triggering behavioral adjustments among tourists than text. Drawing on the theory of "semiotics of place", explore how Linguistic Landscapes construct local images through multimodal symbols (text, images, sounds).

4.2.2 Technology Empowerment and Intelligent Design

Big data analysis and utilization involve analyzing tourists' language preferences through user review data from tourism platforms (such as Ctrip and Fliggy), providing dynamic basis for the design of multilingual signs. For instance, additional Spanish or French signs can be added to scenic spots where tourists from Europe and America account for a high proportion. Integrate AR/VR technologies to develop interactive Linguistic Landscapes, such as triggering dialect voice-guided tours by scanning QR codes, or restoring ancient characters' signs in historical scenes through AR (for example, the explanations of Dunhuang Mogao Grottoes murals).

4.2.3 Cultural Sustainability and Localization Practices

Protecting the languages and cultures of ethnic minorities is exemplified by the implementation of the "layered bilingual sign strategy" in multi-ethnic regions such as Qinghai and Yunnan. Official signs are predominantly in the national common language, while shop signs encourage the use of ethnic scripts (such as Tibetan and Dongba script), and policy subsidies are provided to encourage cultural inheritance.

To balance the demands of globalization and localization, we can draw on Singapore's "bilingual policy" experience. In the core areas of tourist attractions (such as museums), we should enhance English services; while in folk villages, we should retain dialect signs to form a multi-language stratified system with "internal and external distinctions".

4.2.4 Dynamic Linguistic Landscape and Digital Expansion

Expand the research on digital signage, and incorporate the complementary relationship between social media (such as multilingual posts on the official accounts of scenic spots) and mobile applications (such as electronic guide systems) with traditional signage into the research scope. Strengthen life-cycle management, establish a mechanism for updating signs, and regularly optimize the content based on tourists' feedback (such as satisfaction surveys). The Hangzhou West Lake Scenic Area adjusted the multilingual tour guide words through quarterly



questionnaires, which can be promoted as a typical case.

5. Conclusion

The research on tourism Linguistic Landscapes should break away from the limitation of "language for language's sake", and construct a theoretical framework integrating "culture", "technology" and "experience", taking into account both academic depth and practical value. In the future, we should enhance theoretical dialogue both domestically and internationally, establish an evaluation system that conforms to the Chinese context, and at the same time promote the design concept of "demand-oriented by the subject", so that Linguistic Landscapes can truly become a dual carrier for cultural inheritance and enhancement of tourism experience.

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Research on the Cultural Innovation Path of Allusion of the State of Qi Idiom through the Integration of College Stage Drama Creation and Cultural Travel^①

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Abstract

In the context of the integration of culture and tourism and the demand for cultural inheritance, the dissemination of Qi idiom allusions, as an important heritage of Chinese civilization, faces the dilemma of cognitive fault among young people and the lack of attraction of traditional carriers. As an important position for cultural innovation, high schools can not only promote cultural inheritance and innovation, but also provide creative content for the cultural tourism industry by activating idioms and allusions in the form of stage plays. Through case analysis, field research and interdisciplinary theoretical research, this paper explores the activation path of the allusion of the State of Qi idiom in the creation of stage drama in colleges and universities and its synergistic effect in the integration of culture and tourism proposes, innovative strategies such as digital empowerment and the extension of the IP industry chain, and analyzes the existing problems and solutions. Through artistic and technological means, the idiom allusions of the State of Qi have changed from "static texts" to "dynamic experiences", and have become innovative carriers of cultural and tourism integration, which is of great significance for cultural inheritance, economic development and educational innovation.

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Keywords

College stage play, Integration of culture and tourism, Allusion of the State of Qi Idiom, Cultural innovation; Two-way empowerment

In recent years, the success of practical cases such as Zibo's "Idiom Stories into Restaurants" and Handan's "General and Premier Make Up" stage play have provided useful inspiration for cultural innovation. These cases prove that cultural innovation needs to be combined with education, science and technology and industry in order to better realize the creative transformation and innovative development of traditional culture. As an important heritage of Chinese civilization, allusion of the State of Qi idiom contain rich historical wisdom and philosophical thoughts. However, with the development of the times, its dissemination faces many challenges. On the one hand, there is a fault line in the cognition of traditional culture among young people, and the attraction of traditional communication carriers is insufficient. On the other hand, the integration of culture and tourism and the education of colleges and universities also put forward higher requirements for cultural innovation.^[1]As an important position for cultural innovation, colleges and universities can not only promote the inheritance and innovation of culture, but also provide creative content for the cultural tourism industry in order to achieve the goal of "cultural plastic brigade and cultural tourism".

The purpose of this paper is to explore the activation path of the allusions of Qi idioms in the creation of stage dramas in colleges and universities, analyze their synergistic effects in the integration of culture and tourism, and provide theoretical support and practical guidance for the deep integration of universities and the cultural tourism industry. Drawing on successful cases such as Handan's "General and Premier Make Up" and Yangling Vocational and Technical College's "Zhengguo Canal", this paper deeply analyzes the practice mode and lessons of the integration of stage drama creation and culture and tourism in high schools. Conduct field research on cultural tourism projects in Zibo and other places to understand the current situation and needs of the local community in the dissemination of idioms and allusions and the integration of culture and tourism; Combined with multidisciplinary theories such as drama education and cultural communication, this paper explores the theoretical basis and practical path of the integration of stage drama creation and cultural tourism in colleges and universities.

1. The cultural core of the allusions of Qi idioms and the adaptability of college stage plays

The allusions of Qi idioms have unique cultural characteristics, distinct logic of narrative, conflict and dramatic action, which make them the ideal material for the creation of college stage plays.



For example, "Encircling Wei and Rescuing Zhao" shows the wisdom and conflict of Qi's military strategy; "Small tricks" depicts a thrilling escape plot. These stories are naturally suitable for dramatic adaptation and can provide rich material for the creation of stage plays. The values contained in it are also universal. For example, the inclusive concept of "harmony and diversity" reflects the diversity and openness of Qi culture. The spirit of "blockbuster" inspires people to keep forging ahead. These values not only fit the goals of ideological and political education in colleges and universities, but also provide useful nourishment for young students to shape correct values.

Colleges and universities have unique advantages in the creation of stage plays, which can provide strong support for the activation of Qi idioms and allusions. Through role-playing and immersive experiences, students can gain a deeper understanding of the connotations of traditional culture, which helps to fulfill their educational function. For example, the stage play "Zhengguo Canal" of Yangling Vocational and Technical College not only shows the great achievements of ancient water conservancy projects, but also conveys the spirit of craftsmen and enhances students' sense of cultural identity and responsibility. The abundant academic resources and innovation potential of universities also help to break the limitations of traditional narratives by combining modern scientific and technological means. For example, AR technology is used to develop interactive scripts, where the audience can trigger virtual historical scenes by scanning stage props; Designing virtual characters for online promotion can attract the attention of more young people.

2.The practice model of college stage drama from the perspective of cultural and tourism integration

2.1"School-local cooperation"and "industry-university-research integration"model

"School-local cooperation"model. The Handan Youth Palace and the School of Department of Theatre and Film and Literature of Hebei Normal University jointly arranged the stage play "General and Premier Make Up", and explored an innovative path of traditional cultural living inheritance through the creative concept of "historical reconstruction + reality mapping".^[2] The play takes the group conflicts that are common on high school campuses as the starting point of the narrative (e.g. power disputes among class cadres and conflicts over the distribution of club resources) and design the development stages of the story.Due to a fierce quarrel,the protagonist accidentally traveled to Handan City during the Warring States Period, and incarnated as a doorman like Lin Xiangru, and experienced historical events such as "return something intact to its owner"and "Mianchi Alliance", and completed the value realization of "harmony is precious" in the scene of Lian Po's "apologize with a rod on one's back". In the creative process, teachers and students majoring in drama in colleges and universities are responsible for the creation and performance guidance of the plays, the Youth Palace provides historical research and educational



psychology support, and the local bureau of culture and tourism intervenes in the stage art design, transforming cultural landmarks such as ruins of King Zhao City and the carriage lane into a theater space that combines virtual and real. This "tripartite synergy" mechanism not only ensures the professionalism of the repertoire, but also transforms the students involved in the creation into "seeds" of cultural dissemination through the form of a "second classroom"-the survey shows that the participating students' awareness of cultural and historical allusions has increased significantly, and they have spontaneously posted short videos of the repertoire on social media, which have been viewed more than 100,000 times.

At the level of cultural and tourism integration, "General and Premier Make Up" deeply links local cultural and tourism resources in the mode of "walking theater": the repertoire tour covers Handan Museum, Guangfu Ancient City and other scenic spots, and the development of "Follow Lianpo to check in Handan" theme tour line, tourists can unlock hidden attractions through the task card in the play. During the 2023 Zhao Cultural Festival, the play has been performed for a total of 28 performances, which has effectively driven the growth of ticket revenue in the scenic spot, and the sales of cultural and creative products such as the "General and Premier Make Up" theme folding fan (printed with the allusion of "Embracing All Rivers") and AR interactive postcards (scanning triggers classic clips in the play) have also increased significantly. What is even more enlightening is that the project team transformed the performance materials into a research course of "Chinese Wisdom in Idioms", which was included in the compulsory practice module of primary and secondary schools in Handan City, realizing the leap from "a play" to "a set of cultural solutions". This full-chain model of "creation-dissemination-transformation" provides a model for the sustainable development of traditional cultural IP.

"Integration of production, education and research" model. Yangling Vocational and Technical College and Shaanxi Provincial Department of Water Resources, and Xianyang City Cultural Tourism Group jointly created the stage play "Zhengguo Canal", with the core concept of "historical engineering decoding modern ecology", and built a closed loop of "discipline empowerment, cultural activation, and industrial feedback".^[3] The play deeply combines the advantages of the college's agriculture, forestry and water disciplines, and under the leadership of teachers and students of the Department of Hydraulic Engineering, through the study of the ecological wisdom behind the "tired Qin strategy" of Zhengguo Canal during the Warring States Period (such as the design of water and soil balance in the layout of the canal system and the improvement of the saline-alkali land in Guanzhong) by silt irrigation technology the water control practice 2,300 years ago is transformed into an ecological narrative with realistic enlightenment. In the script creation stage, a "tripartite linkage" mechanism was formed: the water conservancy experts of the college were responsible for restoring the technical details of the Zhengguo Canal project, the team of the Department of Ecology and Environment refined the sustainable development idea of "water to nourish the soil", and the Xianyang Municipal Bureau of Culture and Tourism provided the support of the Warring States Cultural Relics Pattern



Database, and invested funds to build a revolvable water conservancy engineering model stage-through 3D modeling technology to reproduce the magnificent scene of Zhengguo Canal's "Hengjing Water", with sound and light special effects simulation the impact effect of water flow makes the audience immerse themselves in the shock of "water conservancy black technology".

The play innovatively integrates professional practice into the education process, and organizes more than 200 water conservancy students to participate in script writing and engineering model design, of which 32 people have directly applied the results of the "smart irrigation" scientific research project in Shaanxi Province and won provincial awards through the study of Zhengguo Canal's "canal line planning simulation experiment". During the 2023 public performance, "Zhengguo Canal" will be performed for 20 consecutive performances as the finale of the Xianyang Weihe Ecological and Cultural Festival, attracting 42,000 tourists, driving the growth of the occupancy rate of surrounding homestays, and the sales of the "Zhengguo Canal" ecological blind box (including antique rammed earth tool model and interactive experiment package of water-saving irrigation principle) developed by the derivative development skyrocketed. What's more groundbreaking is that the school has transformed the repertoire into a virtual simulation course entitled "Ancient Hydraulic Engineering and Modern Agriculture", where students can manipulate virtual Zhengguo to survey the terrain and design the canal network through VR equipment, completing the leap from historical knowledge to technological innovation in the digital twin scene. This in-depth integration of "professional teaching, cultural creation, and industrial service" not only reshapes the social value of vocational education, but also creates a "technological" paradigm for the revitalization of cultural heritage.^[4]

2.2 Innovative digital empowerment and the extension path of the IP industry chain

Application of technology. In the creation of stage plays, the innovative practice of technology empowerment is becoming a key breakthrough in the revitalization of traditional culture. Taking Zhengguo Canal as an example, the development team used the technical architecture of "AR interactive script+virtual and real scene linkage" to build a digital twin system for water conservancy projects based on the Unity 3D engine. The audience scans the rammed earth model on the stage through the mobile app, which can trigger a triple interactive experience. First, LiDAR scanning technology is used to accurately restore the engineering section of Zhengguo Canal, where the virtual water flow rushes down along the channel path 2,300 years ago, and the audience can manually adjust the flow rate parameters to observe the simulated effect of different water pressures on the erosion of the Loess Plateau. The second is to participate in the role play of craftsmen: the second is to scan the props, the audience incarnates as craftsmen of the Warring States period to participate in the AR game of "rammed earth and weir building", completes the soil compaction test through somatosensory operation, and generates a project quality assessment report in real time; The third is to trigger the projection of bamboo slips of the "River Canal Book" in the background of the stage, and pop up a comparative line map of ancient and modern groundwater levels in Guanzhong area, revealing the far-reaching impact of ancient water



conservancy projects on ecological balance with dynamic data impact, to achieve ecological data visualization.^[5]

Virtual IP development. At the same time, the design team created the "Qi Culture Digital Spokesperson Matrix". The virtual horse racer "Tian Ji" is based on the costume of the warriors of Qi Kingdom, implanted an AI voice interaction module, and opened a column of "Thirty-six Horse Racing Classes" on the Douyin platform, through the "Tian Ji Horse Racing" strategy puzzle solving short videos (such as "How to use mathematical game theory to solve the horse level dilemma"), a single video has been viewed nearly one million times; Developed the WeChat mini-program "Jixia Racecourse", where users can match different horse combinations for "Tianji" to participate in online planning in a little competition, the winner can redeem the limited peripherals of the stage play, realizing the closed loop of "cultural dissemination -user stickiness -consumption transformation". According to the 2023 data monitoring, this digital IP has effectively driven the increase in the pre-sale of tickets for "Zhengguo Canal", among which the proportion of Gen Z viewers has increased significantly, confirming the strong attraction of technological narratives to young people.

Educational products. Transforming stage plays into educational products is an important direction for the in-depth development of cultural IP. Based on the stage play of Zhengguo Canal, the research curriculum system of "Idiom Breakthrough" has constructed an interdisciplinary practice paradigm of "scenario-based learning +gamified cognition". The course is based on the "idiom of water control" and is designed with three thematic research routes. The first is the project exploration line. In the Zhengguo Canal site area, students restored the Warring States Canal network through AR sand tables, and used antique measurement tools to complete the task of "water potential elevation measurement", unlocking the engineering and technical wisdom behind idioms such as "adapting measures to local conditions" and "combining dredging and blockage". The second is the ecological practice line. The "Idiom Ecological Laboratory" was launched in the Taihe Reservoir in Zibo to understand the modern ecological value of idioms such as "water to nourish soil" and "rivers will collapse" through practices such as testing water quality and making soil and water conservation models. The third is the drama creation line. With the help of the "Idiom Rubik's Cube" teaching aid (including 24 modules that can be spliced), the group collaborated to adapt the fragment of "Zhengguo Canal" and transform idioms such as "Jing Wei Ming" into an environmental protection theme micro-theater. The curriculum implementation data showed that the correct rate of the participating students in the water conservancy knowledge test and the score of the idiom application ability assessment increased significantly.

Cultural and creative derivation. In the field of cultural and creative development, the "idiom blind box" enhances user stickiness through the innovative model of "physical collection + digital narrative". In addition to Lin Xiangru, Lian Po's 3D printed figure (using Zhao bronze patterns) and gilded idiom cards, the "General and Premier Make Up" themed mystery box also contains three interactive elements. The first is the AR dynamic script, which can watch the classic clips of



the character by scanning the QR code of the figure base and trigger the "crossing the line challenge" game; The second is the assembled scene box, the shell of the blind box can be disassembled into a puzzle of the Warring States City, and the complete set can be restored to the three-dimensional scene of the "Mianchi Alliance"; The third is the plot puzzle task, each idiom card has built-in ultraviolet ciphertext, and the combination can unlock the undisclosed script after deciphering. Thousands of sets of the blind box were sold on the first day of the Zibo Qi Cultural Festival, and the user activity of the supporting mini program "Idiom Secret File" reached an average of 45 minutes per day, successfully transforming the audience into cultural co-creators. This two-way empowerment model of "educational products -cultural consumption" enables idioms and allusions to move from the stage to life scenes, and builds a capillary network of traditional cultural inheritance.

3.The challenges faced by the current college stage drama and the countermeasures to solve the problem

At present, there are some practical problems such as homogenization of content and insufficient integration of resources in college stage plays. Most stage plays are confined to historical reproductions and lack modern expressions. For example, when the stage play "Zhengguo Canal" expresses the great achievements of water conservancy projects, it fails to fully strengthen the realistic mapping of ecological protection, which makes it difficult for the audience to resonate. High school creation often faces problems such as lack of funds and difficulties in interdisciplinary team collaboration. For example, when developing an AR interactive script, the project was slow due to a lack of professional technical team and financial support.

These issues need to be addressed by innovating narrative structures and enlisting policy support. The structure of "cross-time and space-based dialogue" is adopted to link the wisdom of idioms with contemporary issues. For example, in the prologue design of the stage play "Zhengguo Canal", through the dialogue between modern water conservancy experts and ancient Zheng Guo, the practical significance of ecological protection is discussed, and the audience's sense of substitution is enhanced. The government has set up the "Qi Cultural Innovation Fund" to encourage school-enterprise cooperation. The cultural and tourism department purchases the copyright of stage plays in colleges and universities for the normalization of performances in scenic spots.^[6] For example the Zibo cultural and tourism department cooperated with universities to include the stage play "Zhengguo Canal" in the regular performance project of the ancient city of Qi National Scenic Area, which not only solved the problem of funding for the creation of colleges and universities, but also provided high-quality cultural content for the scenic spot.



4. Conclusion

Through artistic and technological means, college stage dramas have made Qi idiom allusions an innovative carrier for the integration of culture and tourism. Its core values are mainly reflected in the following three aspects: First, it activates traditional wisdom at the cultural level and enhances cultural self-confidence. Through dramatic adaptation and modern scientific and technological means, college stage dramas make Qi idioms and allusions glow with new vitality and vitality in the new era; The second is to derive the IP industry chain at the economic level and promote the upgrading of local cultural tourism. Through the school-local cooperation and the integration model of production, education and research, university stage dramas provide rich content support for the local cultural tourism industry and promote the high-quality development of the cultural tourism industry. The third is to build a "big ideological and political" education scene at the education level and cultivate compound talents. The creation of stage plays in colleges and universities not only improves students' cultural literacy, but also cultivates students' innovation ability and practical ability through interdisciplinary cooperation.

In the future, a "digital resource library of Qi idioms and allusions" can be established to provide rich historical data support for the creation of stage plays in colleges and universities. By integrating the origin, interpretation, historical background and other information of Qi idiom allusions, it provides a comprehensive reference for the creator. It can also cooperate with universities along the "Belt and Road" to tour and export themed plays such as "The Art of War" to enhance the international influence of Chinese culture. Through international cultural exchange activities, we will demonstrate the unique charm of Qi culture and promote exchanges and mutual learning between Chinese and foreign cultures. It is also possible to construct a two-dimensional evaluation model of "social benefits+economic benefits" to dynamically optimize the creation and operation strategy of stage plays in colleges and universities. Through a scientific evaluation system, problems are found in a timely manner and strategies are adjusted to ensure that college stage plays are integrated with cultural inheritance and cultural tourism play a bigger role.^[7]

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Exploration of the Ecological Health Concept Hidden in Naxi Residential Buildings

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Abstract

This paper focuses on the integration of ecological characteristics of Naxi traditional dwellings with ecological health design practices. It delves into the ecological wisdom embodied in Naxi traditional dwellings and how these insights can be applied to creating ecological health environments through modern design methods. The paper highlights how the siting, layout, material selection, and integration with natural landscapes of Naxi dwellings reflect the concept of harmonious coexistence with nature, providing valuable insights for ecological health design. The study finds that the application of ecological health design in Naxi dwellings not only preserves regional cultural characteristics but also enhances the health and comfort of living environments. Through specific case studies, it demonstrates how ecological design strategies can be implemented, such as utilizing solar energy, optimizing ventilation systems, and incorporating green vegetation to achieve symbiosis between buildings and the environment. Furthermore, the paper forecasts the future trends of ecological health design in Naxi dwellings, emphasizing the importance of continuous innovation and localization strategies. This paper aims to reveal how ecological health design can find practical paths in the unique cultural background of the Naxi people, providing theoretical support and practical references for the sustainable renewal and ecological transformation of traditional dwellings, promoting the development of the architectural field towards a greener and healthier direction. This study holds profound significance in improving the quality of life in rural communities, promoting the protection and inheritance of local culture, and responding to the challenges of global sustainable development.

Keywords

Ecological Wellness Design, Naxi Residential Architecture, Cultural Heritage, Energy-Efficient Design, Ecological Wisdom



1.Introduction

1.1 The history, cultural characteristics and residential buildings of Naxi nationality are briefly described

The Naxi people mainly live in Lijiang, Yunnan Province, China, whose history can be traced back to the "Lijiang People" cultural site in the late Neolithic Age.

Naxi people's residence architecture is an important carrier of Dongba culture, reflecting the close relationship between Naxi people and nature. As a world cultural heritage, the Old town of Lijiang is the treasure of Naxi architectural art. Its residential buildings are mainly civil structure, black brick tiles, white walls and gray lines, scattered, simple and elegant. The layout of the house cleverly conforms to the terrain and integrates the natural landscape into it, reflecting the Naxi philosophy of "harmony between nature and man". This design provides a comfortable living environment, but also saves resources to a large extent and reduces the impact on the environment.

The typical representative of Naxi folk houses is the layout form of three squares, one view wall and four and five courtyards. The site selection of the house took into account the mountain-centered feng shui theory and made as much use of natural ventilation and lighting as possible, reflecting the Naxi people's intelligent grasp of the climate and geographical environment. Most of the building materials are made of local wood, stone and soil, which is economical and environmentally friendly, while harmonizing with the surrounding environment. Naxi's architectural decorative arts, such as carved flowers, murals and tile cats, are not only rich in symbolic meaning, but also demonstrate a deep understanding of natural aesthetics, reflecting their pursuit of simple beauty and ecological balance.

This study aims to excavate the ecological health design elements in Naxi folk houses, and explore how to integrate these elements into modern design practice by analyzing their history, cultural background and architectural features, so as to provide a new perspective and strategy for the renovation of traditional folk houses.

1.2 The concept and importance of ecological health design

Ecological health design, as a new direction in the field of modern design, aims to create healthy, livable and environmentally friendly living Spaces. It integrates ecology, architecture, landscape design, health science and other multidisciplinary knowledge, people-oriented, taking into account social science and natural science, natural environment, human landscape and health needs organically integrated.

The core concept of ecological health design includes: the use of natural resources, such as sunlight, wind, water, etc., to achieve a harmonious coexistence between architecture and environment; Follow ecological principles to reduce disturbance to the natural environment and



protect biodiversity; Respect traditional culture, integrate local characteristics, and realize the integration of history and modern; Pay attention to people's health needs and create a living space conducive to physical and mental health.

Naxi folk houses, with their unique design and profound cultural heritage, provide rich inspiration for ecological health design. Its site selection, layout, material selection and landscape integration all reflect the concept of ecological health design in practice. Through in-depth study of the ecological health design elements of Naxi folk houses, we can absorb traditional wisdom and use modern technology to achieve the perfect combination of tradition and modernity, and promote the development of the architectural field to a greener and healthier direction.

2.The hidden concept of ecological health in Naxi residential buildings

2.1The integration of natural environment and residential buildings

The ecological characteristics of Naxi residential buildings are deeply influenced by their natural environment, especially in the combination of terrain and water system, which reflects the harmonious coexistence of architecture and environment, and fully demonstrates the ecological wisdom of Naxi people. The Naxi people are good at making use of the terrain and embedding their houses into hillsides and valleys, which not only saves land but also reduces the damage to the environment [5]. At the same time, the Naxi folk houses usually conform to the trend of water flow in the site selection, and skillfully use the natural water system such as streams and springs to build a unique courtyard landscape, which not only meets the needs of domestic water, but also adds the comfort of living. Water bodies can not only improve the ecological environment, but also have a positive impact on people's physical and mental health. The water body has a high specific heat capacity, which can absorb and release a lot of heat, thus regulating the local climate. In the hot summer, the water can absorb heat and reduce the temperature of the surrounding environment; In the cold winter, the water releases heat and plays a certain role in insulation. The natural concept of coexistence between Naxi people and water also reflects the concept of ecological health.

The architectural layout of Naxi folk houses is usually carried out around the natural environment. According to the ups and downs of the terrain, Naxi buildings form a staggered courtyard layout, which is not only conducive to ventilation, but also forms a rich space[1]. In addition, the roofs of Naxi folk houses are mostly slope, which is conducive to drainage and can receive more sunlight in winter, reflecting the Naxi people's adaptation and utilization of climate. These design strategies not only reflect the Naxi people's respect for the natural environment, but also demonstrate their ecological architectural wisdom in practice.



The choice of building materials also fully reflects the Naxi people's reverence for nature. They use locally renewable wood, stone and earth materials that are not only easily accessible but also toned in harmony with their surroundings. The walls of houses are usually white and white, which are both simple and natural, integrated with the surrounding environment, reflecting the Naxi people's admiration for simple and natural aesthetics[8].

Naxi folk houses achieve a delicate balance in the integration with the natural environment, which is not only the embodiment of Naxi's ecological ethics, but also provides valuable practical experience for modern ecological health design. The natural environment not only affects the location and layout of Naxi folk houses, but also determines the selection of building materials to a large extent. Under the concept of harmonious coexistence with nature, the selection of building materials of Naxi folk houses also follows the principle of ecological and environmental protection.

2.2 Building materials and ecological protection

The integration of Naxi folk houses with the natural environment is not only reflected in the location and layout, but also has a profound impact on the selection of building materials. Under the concept of conforming to nature, the choice of building materials has become a key link to achieve ecological harmony.

In the construction practice of Naxi folk houses, the choice of building materials is the key link to implement the concept of ecological protection. Following the traditional wisdom of "harmony between nature and man" and "conforming to nature", the Naxi people choose local renewable natural resources such as wood, stone and soil to achieve a harmonious coexistence between architecture and the environment. This choice is not only out of economic considerations, but also reflects the respect and protection of the natural environment[3].

It is very important to build local materials in Naxi vernacular architecture. By using natural stone as the wall material, Naxi people's residence not only retains the vernacular characteristics of architecture, but also realizes harmonious coexistence with the natural environment, demonstrating the profound heritage and sustainability of Naxi architectural culture[1].

As for the floor paving elements of Naxi dwellings in Lijiang, the selection of materials reflects ecological and environmental considerations, and tends to use local cobblestones, black bricks, etc. These materials are not only durable, but also visually harmonize with the environment, further strengthening the ecological characteristics of building[5].

In Naxi dwellings, the use of wood is particularly prominent, not only as the main structural material, but also for making doors, Windows and furniture. This use is not only because wood is easy to process, but also because of its good thermal properties, which help to maintain indoor temperature and reduce energy consumption. The selection and utilization of wood is the core element of the ecological design of traditional Naxi dwellings, which provides a sustainable



material selection scheme for modern ecological health design[8].

The Naxi people's residence also reduces the waste of resources through reasonable building structure and layout. For example, the walls of houses are usually made of solid brick or adobe, which can not only keep heat, but also resist earthquakes to a certain extent. The roof of the house is designed with slope, which facilitates drainage and increases the efficiency of solar energy utilization. These design strategies not only save resources, but also improve the comfort of the living environment, which reflects the vision of ecological design.

In the selection and use of building materials, the Naxi nationality has fully demonstrated its ecological and environmental protection concept. By using local renewable resources, they reduce their dependence on non-renewable resources and avoid overexploitation of the environment, while also protecting the material carriers of local culture. At the same time, in the localization of functional selection of building materials, give full play to the natural adjustment function of local materials, such as maintaining indoor temperature and humidity, enhancing the seismic and waterproof function of the house, etc., which are beneficial to the health of residents, but also reflect part of the concept of ecological health.

These ecological and environmental protection building materials lay the foundation for the energy-saving design of Naxi folk houses. The two cooperate with each other to jointly create a comfortable and energy-saving living environment. Next, the unique strategies of Naxi folk houses in energy-saving design will be discussed.

2.3Energy saving design of residential buildings

Naxi residential buildings have unique characteristics in energy saving design, which are mainly reflected in the utilization of renewable energy and the optimization of building layout. Naxi dwellings have adopted many traditional design strategies to minimize energy consumption while utilizing natural resources to achieve a harmonious coexistence with the environment.

The Naxi people's residence is designed to make full use of solar energy. The layout of the house is often adapted to the climate, so that the building receives enough sunlight at the right time and place, which is especially critical in the winter, when the use of solar energy helps to reduce energy consumption for heating. For example, the Naxi people consider their thermal properties when choosing building materials, especially the selection of wood, which is both easy to process and suitable for construction, helping to maintain indoor temperature and reduce energy consumption[8]. At the same time, in the design of the house orientation, the Naxi people also follow the law of sunlight, such as setting Windows in the south of the house to make full use of sunlight.

The optimal layout of Naxi dwellings also helps to reduce energy consumption. The layout of Naxi folk houses is often flexible and adjusted according to the terrain and environmental changes, such as the construction of patio, yard and other elements. These layouts not only provide good



ventilation and lighting, but also facilitate the collection and utilization of rainwater[9]. This layout ensures the comfort of the living environment while reducing the dependence on traditional energy sources.

The Naxi people's habitation also has a unique design for harnessing wind energy. Naxi people will use the terrain, house orientation and other factors to guide the wind flow, in order to maintain indoor air circulation. The residential areas of Naxi people will form a patchwork layout of courtyards according to the ups and downs of the terrain, which is conducive to ventilation and forms a richly layered space[5]. This design strategy not only helps to reduce energy consumption, but also increases the comfort of the living environment.

The energy saving design of Naxi folk houses shows the Naxi people's deep understanding and respect for the natural environment. They use solar energy, optimized layout, and guided air flow strategies to achieve a harmonious coexistence between the building and the environment, while also reducing energy consumption, but also improve the health and comfort of the living environment, which is in line with the concept of ecological health.

2.4The concept of ecological health care of living environment

The living environment design of Naxi folk houses fully embodies the concept of ecological health. Naxi folk houses make full use of natural resources to create a healthy and comfortable living environment, which is largely due to the careful design of ventilation, lighting and greening[9].

Ventilation is an important factor in the design of Naxi residential buildings, which can effectively promote the circulation of indoor and outdoor air and keep indoor air fresh. Naxi architecture will guide the air flow according to the terrain, house orientation and other factors, and ensure the indoor air circulation through the staggered courtyard layout and appropriate opening design. At the same time, the roofs of Naxi folk houses often adopt slope design, which is conducive to the collection and utilization of rainwater, and also enhances the ventilation effect. This design strategy not only helps to reduce energy consumption, but also increases the comfort of the living environment.

Good ventilation brings fresh air to the living environment, and lighting is also an important factor affecting the health of the living environment. Naxi people also have unique wisdom in lighting design. The design of residential buildings in Naxi makes full use of solar energy, and the layout of the houses often conforms to the climate, so that the buildings can receive enough sunlight at the right time and place, which is especially critical in winter, when the use of solar energy helps to reduce the energy consumption of heating. In the design of the house orientation, the Naxi people also followed the law of sunlight, such as setting Windows in the south of the house to make full use of sunlight. This design strategy not only helps to reduce energy consumption, but also provides good lighting and promotes the health of the living environment.



The emphasis on ventilation and lighting in Naxi residential buildings is of great help to reduce the occurrence of diseases and improve mental state. Good ventilation can effectively reduce the accumulation of indoor air pollutants, such as carbon dioxide, volatile organic compounds, bacteria, viruses and mold. These pollutants are a major cause of respiratory diseases, allergic reactions and other health problems. Through ventilation, these pollutants can be discharged outdoors and fresh air introduced, thereby reducing the incidence of diseases; Fresh air and comfortable airflow can make people feel more refreshing and comfortable, reducing stuffy and oppressive feelings. This comfort helps relieve fatigue and stress and improves overall mental state. Natural lighting provides ultraviolet light, which promotes vitamin D synthesis in the body. Vitamin D is essential for bone health, and a lack of vitamin D can lead to osteoporosis and rickets. Natural light is essential for regulating the body's biological clock (circadian rhythm). Adequate natural light can help the body better regulate the sleep-wake cycle and reduce sleep disorders and related diseases. At the same time, sufficient natural light can create a brighter and more comfortable environment, promoting social interaction and communication. This positive social environment helps to improve mental state and reduce loneliness.

Sufficient lighting is not only conducive to the health of residents, but also cooperate with the green design of Naxi folk houses to create a comfortable living environment. Let's take a look at how the green design of Naxi people's residence reflects the concept of ecological health. Naxi people will carefully arrange the courtyard, often planting trees and flowers in the way of axis symmetry, cross symmetry and center rotation, enriching the landscape of the courtyard, increasing green vegetation, and realizing the symbiosis between the building and the environment. Naxi garden plant culture is the long-term experience of people of all ethnic groups in Lijiang in using plants to beautify the environment, and it is an important part of the traditional ecological culture of Naxi. At the same time, green plants can absorb harmful gases in the air, but also through photosynthesis to absorb carbon dioxide and release oxygen, improving indoor air quality. Some plants can increase the content of negative ions in the air, such as spruce, etc., and the environment with a high concentration of negative ions helps to regulate human physiology and prevent a variety of diseases. Secondly, plants also have a certain role in soothing the mind, and the aroma of some plants can soothe nerves and reduce tension and anxiety. The aroma and visual effects of plants can enhance mood and reduce the effects of negative emotions. The presence of green plants can provide people with a sense of psychological comfort and security, reducing loneliness and stress.

3. Case study

3.1 Typical case selection

The traditional residential buildings of Naxi nationality in the old town of Lijiang are selected as



the case study. Among them, Dayan Ancient Town, with its typical Naxi architectural style and the practice of integrating ecological health design, provides a perfect example for in-depth discussion on the embodiment of ecological health design in Naxi folk houses. The houses of Dayan Ancient town are scattered according to the topography, forming a unique street layout, which is conducive to ventilation and increases the landscape level, reflecting the Naxi people's adaptation to the natural environment. The use of wood structures not only ADAPTS to the local climate, but also creates a mild microclimate inside, helping to maintain the physical and mental health of the residents. The sloping design of the roof and the ingenious arrangement of the position of the window make the sunlight fully exposed to the room, warm in winter and cool in summer, greatly reducing the dependence on traditional energy sources. In addition, the courtyard design of Naxi folk houses, such as planting local plants, is not only the embodiment of traditional art, but also helps to purify the air and provide leisure space, thus improving the ecological quality of the living environment.

Another case in point is Baisha Ancient Town, located at the foot of Yulong Snow Mountain, where residential houses are known for their harmonious integration into the natural landscape. The layout of the house takes into account the influence of the surrounding mountain, using the shading effect of the mountain, both to save energy and create a pleasant environment. At the same time, the architecture of Baisha Ancient Town perfectly integrates with the surrounding water system, such as the use of streams as landscape elements, which not only reflects the Naxi tradition of respecting nature, but also provides a clean water source in real life. These design strategies not only create a sense of visual harmony, but also provide for the physical and mental health of residents by optimizing the microclimate.

These cases fully demonstrate how Naxi folk houses combine traditional wisdom with modern concepts through ecological health design to create living Spaces that meet the needs of contemporary life and respect the natural environment.

3.2The development trend of ecological health design in residential architecture of Naxi people

With the advancement of science and technology and the promotion of environmental awareness, the application of new technology in ecological health design has been paid more and more attention. As a living space integrating tradition and modernity, the future trend of Naxi folk houses' ecological health design will rely more on technological innovation[4]. The combination of green building technology and smart home technology will bring new possibilities for the ecological improvement of Naxi folk houses, so that these ancient buildings can adapt to the needs of modern life while retaining traditional cultural characteristics.

The application of green building technologies, such as passive design, green building materials and energy management systems, will bring significant environmental benefits to Naxi dwellings.



Passive design emphasizes the use of natural conditions, such as solar, wind, and geothermal energy, to reduce dependence on traditional energy sources. For example, the intelligent photovoltaic system can be integrated into the roof of the Naxi folk house to provide clean electricity for the building, and at the same time meet the domestic hot water demand through the solar hot water system to reduce energy consumption. In addition, green building materials, such as ecological concrete and recycled wood, can reduce the adverse impact on the environment and achieve building sustainability without sacrificing building performance[4].

The application of technological innovation in the ecological health design of Naxi folk houses not only helps to protect and inherit the national culture, but also improves the health of the living environment and realizes the harmonious coexistence between man and nature. However, the introduction of technology also needs to be careful, with due regard for its integration with local culture and respect for traditional craftsmanship. In the design process, the living habits and aesthetics of the Naxi people should be combined to ensure that the application of technology is truly in line with the local needs, so as to realize the three-dimensional collaboration of technology, ecology and culture.

4.Conclusion

This paper deeply discusses the integration practice of Naxi traditional residence and ecological health design. The study found that the ecological characteristics of Naxi folk houses, such as the site selection in accordance with nature, the layout integrated with landscape, the selection of environmentally friendly materials and the subtle use of ventilation and lighting, all reflect the concept of harmonious coexistence between man and nature, which provides a valuable reference for modern ecological health design. Through the analysis of specific cases, such as the Old town of Lijiang and the Old Town of Baisha, this paper shows how to improve the health and comfort of the living environment while retaining regional cultural characteristics, and realize the symbiosis between architecture and environment.

The application of ecological health design in Naxi folk houses is not only reflected in the architectural strategies on the physical level, such as solar energy utilization, ventilation optimization and green vegetation allocation, but also has a profound impact on the lifestyle of local residents. Naxi people advocate nature, simple life, pay attention to physical and mental health, these traditional values and modern ecological health concept fit, help to shape a living environment that can meet the needs of modern life, but also respect the natural environment. In addition, the traditional Naxi culture, such as religious beliefs, festival customs and folk art, has been cleverly integrated into modern design, which not only retains cultural characteristics, but also improves the ecological quality of the building, providing a unique perspective and strategy for the global ecological health construction.



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Investigation on the Status Quo and Research of the Protection and Inheritance of the National "Intangible Cultural Heritage" Five-tone Opera and Its Development Strategy

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Abstract

As one of the first national intangible cultural heritages, Zibo Five-tone Opera carries the cultural genes of more than 400 years in central Shandong Province, and its melodious singing and humorous performance are known as the "Northern Yue Opera". However, under the impact of modernization and digitalization, operas are faced with common problems such as inheritance, shrinking audience and weak innovation. Based on field investigation and empirical analysis, this paper systematically sorts out the current status of Zibo five-tone opera, and reveals the core dilemma: first, only 40% of the 170 existing traditional plays have complete text records, and the turnover rate of young actors exceeds 60%; second, the market competitiveness is weak, government procurement performances account for 72%, and the new plays are difficult to resonate due to the lagging theme; third, limited communication efficiency and dialect barriers and technical shortcomings lead to insufficient cross-regional influence; fourth, excessive reliance on policy funds and the lack of independent hematopoietic ability. In view of the above problems, five innovative strategies are put forward: "construction of living inheritance system, modernization and transformation of content, expansion of digital communication matrix, deep integration of cultural and tourism, and improvement of market mechanism", emphasizing the creative transformation of traditional opera through science and technology empowerment, IP derivative and coordination of industrial chain. Taking the practice of stage innovation of "YunCuixian" and the dissemination of breaking the circle of "Qi Yin" as examples, to demonstrate the feasibility of "keeping integrity, not ancient, innovation is not the root", It provides a theoretical paradigm and practical reference for the sustainable development of similar intangible cultural heritage operas.

Keywords

Intangible cultural heritage; Zibo five-tone opera; Inheritance status and development strategy



1. Introduction

As the treasure of the traditional Chinese culture, the opera art carries the memory and spiritual core of the national history. In recent years, with the strengthening of the national protection of intangible cultural heritage (hereinafter referred to as "intangible cultural heritage"), the inheritance and development of traditional opera has become an important topic of cultural strategy. As one of the first national intangible cultural heritage projects, Wuyin Opera originated in Zibo, Shandong Province. It has been passed down for more than 400 years. It is famous for its graceful singing, humorous language and exquisite performance, and is known as the "Northern Shaoxing Opera"[1]. However, under the background of accelerated modernization process, five-tone opera, like other local operas, is faced with problems such as shrinking audience, broken inheritance and weak innovation. How to balance the traditional protection and innovative development has become an urgent issue to solve.

The history of five-tone drama can be traced back to the late Ming and early Qing dynasties, and its development is closely linked with Qi culture. As the only relic of the "West Road elbow Drum Opera", the five-tone opera was listed on the National Intangible Cultural Heritage List in 2006, marking the national recognition of its cultural value. However, with the advancement of the urbanization process, the living space of the traditional opera has been compressed. According to the 2022 Report on the Development of Chinese Opera, more than 60 percent of Chinas local operas are facing a crisis of inheritance. Although the five-tone opera is favored by the policy, its audience is still mainly middle-aged and elderly, and the acceptance of the younger generation is less than 10 percent. This phenomenon reflects the separation between traditional art and modern society.

This paper takes Zibo Five-tone Opera as the research object, and systematically sorts out the status quo of its protection and inheritance through field investigation and literature analysis, combined with policy texts and performance data. The research focuses on the function optimization of the inheritance institutions, the effectiveness of the policy support, the shortcomings of the talent echelon construction, and the innovation path of the communication mode. Through case analysis and comparative research, this paper puts forward the trinity development strategy of "living inheritance + science and technology empowerment + integration of culture and tourism"[3], It aims to provide theoretical reference for the sustainable inheritance of five-tone drama, and also provide reference for the protection practice of other intangible cultural heritage operas.

2. Investigation on the Protection and Inheritance of Zibo Five-tone Opera

2.1 The organized construction of inheritance institutions



Zibo Five-tone Opera Art Inheritance and Protection Center (formerly Zibo Five-tone Theater), as the only state-owned professional five-tone opera performance group in China, undertakes the core function of opera protection. Since the name change in 2019, the center has formed a trinity protection system of "mining, creation and communication" by integrating resources and improving its functions:

2.1.1 Collection of historical relics: Relying on the Fresh Cherry Memorial Hall, it systematically collects the manuscripts, images and physical materials of the older generation of artists such as Deng Hongshan (stage name "Fresh Cherry"), and establishes a digital archive.

2.1.2 Drama creation and rehearsal: In recent years, new series of Liaozhai plays such as "YunCuixian" and "Wall Head" have been launched, combining traditional stories with modern stage design technology. Among them, "YunCuixian" has been supported by the National Art Fund and has attracted attention during the national tour.

2.1.3 Communication channel expansion: expand the audience coverage through activities such as "opera into campus" and "mobile stage into the community"; make the five-tone drama micro film "Zhuan" to break through regional restrictions with the Internet to attract young people.

The establishment of fresh Cherry Memorial Hall is an important milestone in the protection of five-tone opera. The museum collects more than 300 pieces of costumes, handwritten scripts and performance props used by Deng Hongshan, among which the original manuscript of Wang Xiao Rush Foot is particularly precious. In 2021, the memorial launched a digital project to restore the recordings of performances from the 1950s and use 3D scanning technology to restore classic stage scenes. This project not only preserves the historical memory, but also provides the visual data for the academic research.

In terms of repertoire creation, the success of Yuncuixian reflects the integration of tradition and modernity. The play is based on Pu Songlings novel "Strange Stories from a Chinese Studio", and the lighting design of the combination of reality and reality is used, such as rendering the fantasy atmosphere of the fox fairy with blue cold light, and highlighting the warmth of the world with warm colors. In terms of musical arrangement, the symphony accompaniment was introduced for the first time, which enhanced the dramatic tension on the basis of retaining the core singing of the five-tone opera. According to relevant reports, during the tour of Yuncuixian, the proportion of young audiences increased from 15% to 35%, proving the attraction of innovative forms to young people.

The diversification of communication channels is also worth watching. In 2023, the ninth phase of the second season of Shandong TV cultural variety "Drama universe" focused on regional cultural inheritance and launched a special project "Local sound and local Qilu", showing the charm of Qilu opera with five-tone drama as the starting point. In the program, the Five-tone Opera Art Inheritance and Protection Center, together with famous musicians, launched the Sunac opera song "Qi Yin". This work is based on the traditional five-tone opera cavity, integrated into the pop



music arrangement and the visual design of the national style, through the strong stage performance of young actors, to realize the modern translation of the traditional singing. On the day of the broadcast, "Qi Yin" was viewed more than 7.28 million times in a single day, ranking the top in the TikTok and ranking 36th in the Weibo entertainment list. The related topic # Five-tone Drama has been read more than 120 million times, forming a phenomenal communication effect. This case highlights the catalytic role of the mainstream media on the activation of the intangible cultural heritage. The creation logic of "Qi Yin" is closely related to the principle of "traditional genes + contemporary aesthetics": the lyrics retain the original dialect rhythm of "Two Girls Back to Their Mothers Home". For example, "Three hot days in June" adopts the conversion skills of true and false sound, supplemented by electronic drums to strengthen the sense of rhythm[10]; The stage design presents cultural symbols such as Qi State chariots, horses and terracotta figures through holographic projection, to construct an immersive scene of ancient and modern dialogue. Third-party monitoring data showed that the group aged 18-35 accounted for 67% of the audience of the program, 40 percentage points higher than the conventional opera programs, proving the strong attraction of innovative expression to young audiences.

The broken circle communication not only won the flow dividend for the five-tone drama, but also promoted the construction of regional cultural brand at a deeper level. After the program was broadcast, the official account of "Zibo Cultural Tourism" jointly launched the activity of "punching in the birthplace of Five-tone Opera". Within two weeks, the number of related tourism routes increased by 210%, realizing the chain appreciation of "opera IP- -City image- -cultural tourism economy", which provided a paradigm reference for the contemporary value transformation of intangible cultural heritage.

Since then, in order to break through the regional restrictions and audience barriers of traditional opera, the Five-tone Opera Art Inheritance and Protection Center has actively explored the digital communication path, and built the "online + offline" linkage system relying on the new media platform. Among them, the normal operation of the video number "Yin Tianxiang-Cloud Theater" has become a highlight of innovation. With the core concept of "classic reproduction and real-time interaction", the platform regularly carries out high-definition live broadcast and recording of classic five-tone plays, covering traditional plays such as "Wang Xiao Foot", "In-laws Speak Back" and new works such as "YunCuixian". Through the technology, real-time bullet-screen interaction, backstage guide, actor interview and other links are embedded in the live broadcast, so that the audience can not only immerse in the performance, but also deeply participate in the artistic dialogue. According to statistics, since its launch in 2023, the "Cloud Theater" has had a total of 52 live broadcasts, with the highest number of single viewers exceeding 100,000, and a total number of views reaching more than 6 million times, covering at least 23 provinces in China.

2.2 Policy support and social linkage



Local governments have injected vitality into the inheritance of the five-tone opera through financial support and policy tilt[2]:

2.2.1 Financial guarantee: special funding for theater renovation and drama creation, such as Purple Phoenix was funded by the National Art Fund[4].

2.2.2 Cultural brand building: Integrate the five-tone opera into the "Quality Zibo" city image project, enhance the influence through the Shandong Provincial Art Festival, opera fans competition and other activities, and attract experts from all over the country to participate. During the art festival, the ticket income reached 800,000 yuan, and the sales of derivatives exceeded 300,000 yuan, initially forming a virtuous circle of "festival raising opera".

2.2.3 Education cooperation: establish a joint talent training mechanism with Shandong University of Technology, Linyi University and other universities, set up elective courses of five-tone drama, and promote the academic research of operas. In particular, Shandong Culture and Art School and Zibo Five-tone Opera Art Inheritance and Protection Center jointly launched the "Six-year Five-tone Opera Directed Training Plan", building a whole chain cultivation system of "theory building- -skill strengthening- -actual combat". In addition, primary and secondary schools in Zibo city incorporated the five-tone opera into the aesthetic education curriculum, compiled "Aesthetic Education Resources Series of Primary and Secondary schools in Zibo City • Into the Five-tone Drama", and stimulated the cultural identity of young people by learning to sing classic songs such as "Two Girls Back to their Mothers Home"[5].

2.3 Systematic construction of inheritor echelon construction

The living inheritance of five-tone drama depends on the construction of scientific and sustainable talent echelon. At present, Zibo Five-tone Opera Art Inheritance and Protection Center has initially built an orderly inheritance system through the trinity mechanism of "leading famous teachers, connecting the old, middle and young", providing core support for the survival of operas.

2.3.1 Senior inheritors should play the role of "mentoring". The older generation of artists, represented by Huo Junping and Lu Fengqin (winners of the double "Plum Blossom Award"), assume the dual responsibilities of teaching skills and setting the tone of artistic standards. The "Famous Arts Project" led by Huo Junping standardized the singing and figure of more than 30 traditional plays such as "Wang Xiao" and "In-laws", and refined quantifiable vocal music training modules. Lv Fengqin participated in the creation and arrangement of new five-tone plays "YunCuixian" and "Soul change"[7]And so on, leading the new generation of inheritance and protection center of rising youth to play the role.

2.3.2 Young and middle-aged backbone workers have become the backbone of the inheritance. Young and middle-aged actors, represented by Lu Meng, Lu Jinhong, Cao Peiju and Shi Xiaorui, have become the backbone of inheritance through arranging classics and creating new plays. The latest Liaozhai series "Changsheng" went out of Shandong and toured the country, presenting an unparalleled audition feast to opera fans from all over the country. After the modern drama "Castle



"Peak Witness" appeared in the 13th Culture and Art Festival of Shandong Province, in the closing ceremony, Wang Yaling, a young actor from the Inheritance and Protection Center, won the "Excellent Actor" award of Shandong Culture and Art.

2.3.3 Cultivate the new generation and strengthen the "source water". In view of the fault problem of young talents, Zibo Five-tone Opera Art Inheritance and Protection Center and Shandong Culture and Art School jointly set up the "six-year Five-tone Opera Direction Class". That is to say, the students who passed the examination six years later entered the Five-tone Opera Inheritance and Protection Center to become a continuous young force. In addition, Zibo Little Hundred Flower Art Troupe, established by Liu Aiqin, has gradually become the mainstay of the inheritance and development of Zibo —— "Start" from the Children " during more than ten years of primary and middle school students on campus and loving training on weekends.

2.3.4 Improve the policy guarantee and evaluation mechanism. Local governments have made their careers more attractive through policies such as "non-genetic inheritors allowance" and "bonus points for outstanding young actors". In 2024, the Implementation Plan of The Construction of the Inheritors of Opera in Zibo City clearly included the training of inheritors into the cultural assessment indicators, requiring the theater to deliver more than 10 qualified young actors annually. At the same time, the "inheritance efficiency evaluation system" has been established to measure the three-dimensional assessment of skill mastery, innovation contribution and communication influence, and give the inheritors with outstanding evaluation for three consecutive years. This kind of system design injects long-term impetus into the sustainable development of five-tone opera[8].

3. Problems and Difficulties Facing the Protection and Inheritance of Zibo Five-tone Opera

Although Zibo Five-tone Opera has achieved initial results in policy support and institutional reform, its protection and inheritance still face multiple structural challenges, which are manifested in the four core problems of fragile ecological inheritance, insufficient market vitality, limited transmission efficiency and strong policy dependence, which need to be systematically solved urgently.

3.1 The fragility of ecological inheritance

3.1.1 Fault between text recording and skill inheritance

As a typical intangible cultural heritage project of "oral and heart teaching", among its more than 170 traditional plays, only over 40 have complete plays and scores, including "Wang Xiao Foot" and "Wall Head", while the rest of the plays rely on oral teaching from old artists. According to the survey of Zibo Intangible Cultural Heritage Protection Center in 2023, inheritors over 70 years old account for more than 60%.



3.1.2 Structural imbalance in the talent echelon

Although "six years to develop to the class" and other measures to send new forces, but the high mobility of young actors, low professional identity problems prominent. Among the 30 students of the 2022 orientation class, only 12 will choose to stay in the group, and the rest will switch to the film and television or cultural tourism industry. The aging of band accompanists is even more severe. The average age of core instruments such as Dagu and suona is 58 years old, and young musicians account for less than 15%. In addition, screenwriters and directors are scarce. In the past five years, 70% of the new plays have relied on external teams, leading to the continuous weakening of local creative ability.

3.2 Lack of market competitiveness

3.2.1 Narrow audience group and lagging consumption habits

The core audience of the five-tone drama is still dominated by rural groups over 50 years old, accounting for more than 65%, while the penetration rate of urban young people is less than 8%. According to the performance data of Zibo Grand Theater in 2023, the government procurement events accounted for 72%, and the market ticket sales revenue only accounted for 28%, and the average attendance rate of a single event was less than 40%. Although the traditional drama "In-laws" is widely popular in rural areas, its dialect dialogue and ethical narrative are difficult to arouse the resonance of urban youth, and its box office income has long relied on cultural subsidies for benefiting the people.

3.2.2 The dislocation of content innovation and the demand of The Times

Although the new repertoire tries to integrate modern elements, its theme still focuses on ethical education and myths and legends, and lacks a response to contemporary social issues. For example, the Purple Phoenix, which was created in 2022, takes the historical legend as the main line and fails to touch the hot topics such as environmental protection and science and technology ethics, leading to the evaluation of young audiences that there are "skills without resonance". In contrast, Kunqu Opera 1699 · Peach Blossom Fan, also an intangible cultural heritage drama, deconstructs the classics and integrates with a feminist perspective[9], Successfully attract young audiences, contrast the lag of five-tone drama content innovation.

3.2.3 Limited transmission efficiency

The five-tone drama is based on the interpretation of Zibo dialect. Although its slang characteristics of "one word and one ear" have local affinity, it has become a natural barrier for cross-regional communication. In the national tour of "Yuncuixian" in 2023, the audience in non-Shandong reported that "dialect is difficult to understand". After the performance, the score on Douban was only 6.2 points (out of 10 points), lower than the 8.7 points of "A Dream of Red Mansions" in the same period. In addition, the lack of five-tone IP plays with national recognition, such as Henan Opera "Chaoyang Ditch" and Huangmei Opera "Fairy Match", which further



restricts their cultural circle.

3.2.4 Risk of capital and policy dependence

At present, the inheritance of five-tone opera is highly dependent on government finance and project allocation. In 2023, in the total revenue of Zibo Five-tone Drama Theater, financial subsidies account for 68%, and the ability of independent income generation is weak. Once the policy support is weakened or the fund allocation is delayed, the survival of operas will face a direct impact. In addition, the intangible cultural heritage protection policy focuses on "rescue record" and provides insufficient support for long-term mechanisms such as market operation and IP development. For example, the Purple Phoenix funded by the National Art Foundation in 2022 only covers the cost of creation and arrangement, and the subsequent tour and copyright development still need self-raised funds, leading to high-quality plays "popular but not popular".

To sum up, the inheritance dilemma of Zibo Wuyi Opera reflects the universal problem of traditional opera in the modern transformation. Only through the systematic reform, to break the ecological vulnerability, activate the market vitality, improve the communication efficiency, and reduce the policy dependence, can the sustainable development of operas be realized in the cultural changes.

4. The Development and Innovation Strategy of Zibo Wuyin Opera

As a national intangible cultural heritage, the protection and inheritance of five-tone opera should be explored and innovative paths on the basis of adhering to the noumenon characteristics and combining with the needs of The Times. The following systematic development strategies are put forward from the three dimensions of living inheritance, content production and cultural and tourism integration.

4.1 Build a "living inheritance" system to consolidate the foundation of skills

4.1.1 Rescue sex record project

In view of the inheritance characteristics of five-tone opera, it is urgent to systematically rescue the existing old artists. It is suggested to launch the project of "Five-tone Opera Digital Memory Bank" with the Chinese Academy of Arts, Shandong University and other institutions, and use 4K ultra-clear images, three-dimensional motion capture and other techniques to holographic record the performances of classical plays of non-genetic inheritors such as Huo Junping and Lu Fengqin. For example, the voice print analysis of "mi- -re- -mi- -mi- -re- -do" in the signature cavity of "Two Girls Back home" to establish a replicable training model. In 2023, Zibo city has piloted eight dramas including "Wang Xiao Rush", and plans to complete the digital filing of all 170 traditional dramas in the next three years.

4.1.2 Incentive mechanism for inheritors

In order to enhance professional attractiveness, it is necessary to improve the dual-track mechanism of "economic security + honor recognition". It is suggested to set up "Special Subsidy



for Inheritors of Five-tone Opera" to grant RMB 3000-5000 monthly to the inheritors who pass the assessment; in addition, "Five-tone Drama Lifetime Achievement Award" should be established to award honorary titles to artists who have been working for more than 30 years and be included in Zibo Cultural Hall of Fame.

4.1.3 Upgrading the education of cooperation between colleges and universities

Deepen the cooperation with Shandong Culture and Art School, and optimize the curriculum structure of "six years to formulate the class". Cutting-edge courses such as "Digital Creation of Five-tone Drama" and "Opera IP Operation" were added, and young and middle-aged experts such as Cao Peiju were invited to give lectures. The "double tutorial system" is implemented, with each student being guided by a senior artist (such as Huo Junping) and a university professor. In 2024, the enrollment of the orientation class will be expanded to 50 students, and the module of "International Opera Exchange" will be added to select outstanding students to participate in the East Asian traditional drama workshop in Japan and South Korea.

4.2 Promote the modernization of the repertoire content and activate the cultural vitality

4.2.1 Theme innovation: from the traditional ethics to the issues of The Times

Five-tone drama needs to break through the narrative framework of family gossip and integrate into contemporary social issues. We can draw lessons from the successful experience of Yun Cuixian, and dig out new materials from such classics as Strange Stories from Liaozhai and The Art of Qi People. For example, the compilation of the environmental protection drama, with the background of fox Fairy and scholars, discusses the balance between ecological protection and scientific and technological development through the dialogue between fox Fairy and scholars. The script should retain dialect slang features, such as "Xuan Di" (describing the land dry crack) metaphor for environmental crisis.

4.2.2 Formal integration: cross-boundary experiments and technology empowerment

(1) Explore the multiple expression forms of "five-tone drama +":

(2) Drama + immersive experience: Create the real drama "Lu Shang" in Zhoucun Ancient Mall, Zibo. The audience can participate in the plot interaction and trigger the "virtual fox fairy" dialogue through AR glasses.

4.2.3 IP derivative: from the stage to the multicultural products

(1) Develop the theme cultural and creative derivatives of five-tone drama to form a closed-loop of "content-product-consumption":

(2) Digital collection: Ant Chain issued "Fresh Cherry Classic Singing Section NFT", limited to 1,000 copies.

(3) Immersive script killing: The script of "Fox Marriage" is designed based on "Strange Stories from Make-do Studio", and players trigger the five-tone play by solving the puzzle.



(4) Animated adaptation: Cooperate with Bilibili to produce the animated short film Five-tone Girl[6]In the performance of Zhao Meirong in the form of two yuan.

(3) Deepen the integration of culture and tourism, and activate the regional economy

Create opera-themed tourism routes

Design the "five-tone drama cultural experience one-day tour":

Starting point: Fresh Cherry Memorial Hall (observe historical relics, experience AR costumes).

Core: Zhoucun ancient mall real performance "Lu Shang" (participatory performance + intangible heritage market).

Endpoint: Zibo Grand Theater "Yun Cuixian" special show (VIP tickets including backstage visiting class, leading actor signature meeting).

Develop an immersive cultural complex

The "WuOpera Art Island" will be built in Zibo High-tech Zone, integrating theater, intangible cultural heritage workshops and theme hotel. Visitors can participate in costume embroidery and the finished products can be mailed to their home.

Linkage between festival IP and city brands

Upgrade the "Five-tone Drama Art Festival" to an international cultural event: add the "East Asia Traditional Drama Summit": invite intangible cultural heritage troupes from Japan, South Korea, Vietnam and other countries to perform, and strengthen the status of East Asia culture.

5. Conclusion

The inheritance history of five-tone opera for more than 400 years is not only the spiritual epitome of Qilu culture, but also the footnote of the era of the ups and downs of traditional Chinese opera. Under the dual impact of globalization and digitalization, this ancient drama not only needs to protect the dialect charm of "one ear" and the sound essence of "abandoning cavity and receiving rhyme", but also needs to face the practical challenges such as audience fault and lack of innovation.

Through empirical research, this study reveals that the protection and inheritance of Zibo Five-tone Opera has formed a preliminary ecology of "organization-policy- -talent-audience", and the practice of intangible cultural heritage digitalization, repertoire innovation and communication circle breaking has also achieved remarkable results. However, problems such as text records, weak marketization, cross-regional communication barriers and other problems still restrict its sustainable development. In this regard, the five strategies of "living inheritance system construction, modern transformation of content production, digital communication matrix expansion, deep integration of culture and tourism, and sound market mechanism" proposed in this paper not only point out the innovation path for five-tone drama, but also provide a replicable experience paradigm for similar intangible cultural heritage operas.



In the future, the survival of the five-tone drama is not a simple preservation of skills, but a reconstruction of its contemporary values in the "creative transformation". Both the stage innovation of YunCuixian and the broken circle dissemination of Qi Yin prove the possibility of compatibility between traditional opera and modern context. Only by adhering to the principle of "keeping the right, not the ancient, and innovation from the root", can the five-tone play continuously play the eternal rhythm of "clear song coagulation snow, elegant song and rhyme" in the cultural agitation of the new era.

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Research on the Revitalization and International Dissemination of Intangible Cultural Dance

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Abstract

As a spatial metaphor of the Chinese nation community consciousness, the Xinjiang Xibe peoples Belun dance carries historical memories of border defense culture and artistic genes of multi-ethnic integration. However, it faces communication challenges such as "ambiguous cultural identity" and "symbolic translation failure" along the Belt and Road Initiative. This study, against the backdrop of the Belt and Road Initiative, focuses on the revitalization and international dissemination pathways of the national intangible cultural heritage, the Xinjiang Xibe peoples Belun dance. Through the perspectives of cultural semiotics and anthropology, it decodes the threefold cultural genes embedded in the Belun dance, the current practical difficulties in its dissemination, and constructs a "dual circulation drive" dissemination model based on these findings. It aims to transform local intangible cultural heritage into a world cultural symbol that embodies the consciousness of the Chinese nation community, providing a paradigmatic reference for the effective dissemination of intangible cultural heritage dances along the Belt and Road Initiative, and contributing practical solutions to strengthen the consciousness of the Chinese nation community and enhance the appeal of Chinese culture.

Keywords

Xibo people, Intangible cultural heritage revitalization, Belt and Road, Communication path

1.Introduction

The Xibe ethnic groups Belun dance in Xinjiang, as a national intangible cultural heritage, is also known as the "Dance of Life" among the Xibe people. Its free and unrestrained dance vocabulary, along with the symbolic system of ethnic culture it embodies, should serve as an excellent medium



for promoting the fine traditions of Chinese civilization. However, the recognition of the Xibe people in countries along the "Belt and Road" far lags behind that of other ethnic cultures. This reflects the practical dilemma of China's intangible cultural heritage dance being more focused on application than dissemination. In today's era where digital technology is reshaping the landscape of cultural communication, how to achieve a leap from "local intangible cultural heritage" to "world cultural symbols" through innovative revitalization has become an urgent issue of our time. This study aims to construct an international dissemination model for intangible cultural heritage dances driven by dual circulation: reinforcing cultural gene inheritance through "internal circulation" and achieving cross-cultural translation through "external circulation." By focusing on the typical case of the Xibe ethnic groups Belun dance, this research explores specific paths for breaking through bottlenecks in intangible cultural heritage dances within the context of the "Belt and Road," providing practical solutions to enhance the appeal of Chinese culture.

2. Cultural Genes and Activation Status of Xibo Belun Dance

Decoding of cultural genes: writing of dance of border defense civilization

As a national intangible cultural heritage, the Beilun dance of the Xibo ethnic group is rooted in the historical memory and ecological practice of the ethnic group, carrying the collective identity of "border defense culture"[1]. In the longitudinal diachronic dimension, its cultural roots can be traced back to the hunting and fishing civilization period of the Greater Khingan Range; as the ethnic group migrated south to the Liao River Basin and transitioned to agricultural settlement, the function of dance shifted from production collaboration to festival rituals. In the horizontal synchronic dimension, after the Xibe camp moved west to Ili during the Qianlong period, the Beilun Dance, as a cultural practice vehicle for the Qing courts border defense strategy, underwent structural adjustments in military drills and multi-ethnic residential settings: upper body movements incorporated nomadic cultural symbols such as the Kazakh "wrist flower" and Mongolian "hard shoulder"; lower body steps integrated the rhythmic cadence of Russian tap dance, forming a compound rhythm of "three steps with one stomping"; and the participatory nature of the Uyghur Meshrep led to the transformation of the Beilun Dance from a closed ritual to an open performance. This artistic evolution under the dual mechanism of "border defense-acculturation" has made the Beilun Dance a spatial metaphor of the Chinese nations community consciousness.

From the perspective of cultural semiotics, the body language system of Belun Dance can be deconstructed into three layers of genetic coding: First, historical memory coding, such as movements like "bow stance" and "horse riding posture," which metaphorically represent the history of the Xibe peoples westward migration to guard the border; Second, ecological practice coding, where dynamic narratives in the dance, like "simulating fishing" and "winnowing wheat at harvest," reflect the survival wisdom of the ethnic group in farming and hunting along the Ili River



Valley; Third, ritual belief coding, with actions in Shamanism, such as "rotating hand drum" and "shaking shoulders to drive away evil spirits," preserving the functional expression of primitive religion for healing and blessing. These genes collectively form the core value of Belun Dance as a "living cultural archive."

Activating the status quo: the dilemma of contemporary transformation of cultural genes

Historically, the Xibo people have migrated several times and formed a unique dance culture in the integration with other national cultures,[2]Among these, the nomadic culture, agrarian culture, and agrarian-commercial culture are deeply embedded. The Xibe people, under the backdrop of cross-cultural integration, have a strong awareness of protecting their own ethnic culture. Currently, this is being promoted by veteran folk artists who incorporate Xibe dance into aesthetic education courses in primary and secondary schools in Chaxian County. Performances during major local folk festivals also contribute to the spread of Xibe dance culture. Additionally, Yili Normal University in Xinjiang has choreographed Xibe dances as teaching routines for instruction. Overall, over the past two years, Xibe dance has seen orderly development locally; however, from a long-term perspective, it has not been widely disseminated. The challenges faced can be summarized as follows:

First, in the fast-paced era of information age, the rapid development and dissemination of popular culture have led to a loss of traditional cultural audiences; second, the issue of generational inheritance is prominent, with 83.3% of the existing 12 representative inheritors being over 60 years old, while those under 35 are even fewer; third, the effectiveness of educational inheritance is poor. According to my field research, the teaching courses for Xibo ethnic dance are currently limited to internal instruction at Yili Normal University in Xinjiang. Observations show that the Xibo course has become relatively systematic and innovative, but lacks channels for promotion, which directly leads to the difficulty of expanding the main body of inheritance. Although the course is now more systematic, there is no scientifically systematic textbook published yet; more seriously, the failure of symbol translation weakens its foundation for cross-cultural communication. In contrast, the successful export of Uyghur Muqam art along the "China-Pakistan Economic Corridor" can be compared, while the Xibo Belun dance has yet to establish a clear international cultural identity and remains well-known only within Xinjiang.

The author has summarized that the current challenges faced by Xibo dance in terms of inheritance are closely related to the need for innovation in its dissemination methods and the horizons of its inheritors. As a traditional dance, stage performance is the primary means of spreading it, but such live performances have issues like perishability and limited reach. In today's digital age, it is evident that the spread of Xibo dance has not fully utilized digital technology. Looking at the attitude of major universities in Xinjiang towards the inheritance of Xibo dance, the author believes that this should be prioritized as soon as possible to promote this excellent ethnic culture on an international scale.



3.Barriers and Challenges of Cross-cultural Communication of Belen Dance

The Beilun Dance of the Xibo people, as a branch in our ethnic dance culture treasure house, has relied on the protection and development of folk elders and the government over the years. Especially during various festive occasions where Beilun Dance performances take place, it provides a platform for communication and display within the festive atmosphere, subtly enriching and passing down its movements. However, according to my investigation, when young people today inherit the Beilun Dance from their elders, they only pass on the techniques and style, but cannot articulate the underlying meanings and beliefs. Young audiences tend more towards popular culture and lack interest in traditional dances. The aging of the inheritors exacerbates the generational and cognitive gap issues, and the limitations of university dissemination also restrict the cultivation of talent for cross-cultural communication. Extending this issue to the context of cross-cultural communication, what kind of situation will arise regarding the transmission of the symbolic meanings behind the Beilun Dance movements? Firstly,[4]The Xibe people, deeply influenced by shamanic culture, express their inner spirit through external movements. Most men perform single-leg back steps with one leg, while the upper body leans forward with arms raised, and the large arm drives the wrist to flip. Their forward-leaning posture resembles the eager movements of animals before hunting, reflecting totem worship under animistic beliefs. This reveals an issue in cross-cultural communication: a misinterpretation of Xibe movement symbols due to their religious metaphorical nature, which can be easily simplified by non-shamanic cultural audiences as "primitive shamanic performances," leading to cognitive dissonance about their deeper meanings. Secondly, the complexity of Xibe culture, shaped by its westward migration history, results in the encoding of border defense memory actions such as "bow stance" and "horse-riding style." Due to the lack of shared historical memory among countries along the Silk Road regarding the Xibes westward migration, these action narratives fail to function effectively.

Under cross-cultural communication, different countries will have different cultural memories that are preconceived, which are all related to collective memory,[3]The theory of "collective memory" points out that "memory has public and collective nature, and emphasizes that collective memory is essentially a reconstruction of the past based on the present." [5]Collective memory and social memory are similar, both being shared memories and identities of groups living under common environmental conditions. Based on the spread of Belen dance, there is a lack of empathy among people in countries along the route regarding the historical westward migration of Belen dance, as well as issues such as the "collectivist spirit of dedication" inherent in Xibo dance being at odds with the aesthetic preference for "individual heroism" valued by other countries. Under the current advocacy of the "Belt and Road" background, we, as cultural practitioners, urgently need to



develop strategies to address these emerging challenges.

4. Innovation Strategies for International Communication Paths under the Context of "Belt and Road"

4.1 Multilateral cooperation platform: international performance mechanism and regional cultural network construction

The spread of Xibo dance culture is a long battle,[6] We need to do a good job of promoting and publicizing along the "Belt and Road." The local cultural center should actively lead the Xibo ethnic groups heritage bearers in setting up performance platforms along the "Belt and Road," such as relying on official platforms like the "Silk Road International Arts Festival" and the "China-Central Asia Cultural Forum," to establish a regular performance mechanism for Xibo dance. During the performances along the route, we should strive to facilitate mutual observation and learning between ethnic dances from neighboring countries, making cultural integration a reality.

In addition, efforts can be made to promote the "Joint Protection Plan for Intangible Cultural Heritage Dances" with countries such as Uzbekistan and Kazakhstan, and sign bilateral cultural cooperation agreements. Drawing on the experience of the joint nomination for World Heritage status by China, Kyrgyzstan, and Tajikistan, explore a joint nomination path for the Xibo Beilun Dance and the dance cultures of various ethnic groups along the route, leveraging the UNESCO platform to enhance international visibility. At the same time, establish "Chinese Intangible Cultural Heritage Dance Dissemination Centers" in influential cities like Almaty, Tashkent, and Kashgar, where workshops and master classes can be organized to cultivate local dissemination communities and build an effective regional cultural network.

4.2 Collaborative innovation in universities: optimization of curriculum system and creation of cross-regional teaching network

According to the issues with the promotion of Xibe ethnic courses in Xinjiang Yili universities, to address the current dilemma of "closed-door teaching," we can follow the Ministry of Education's document on promoting the joint construction of "Belt and Road" education actions, which explicitly states "supporting universities in collaborating to develop distinctive courses." Additionally, the Memorandum of Understanding on Dance Discipline Cooperation signed between Xinjiang Arts University and Kyrgyz National University in 2023 provides a pioneering example for promoting Xibe dance,[7] Deepening academic exchanges between cultures can facilitate the cultivation of talent for the inheritance of Xibo dance. At the same time, relying on the "Silk Road University Alliance," we can collaborate with institutions such as Xian Conservatory of Music and the National Academy of Arts in Uzbekistan to jointly establish a "Xibo Dance Teaching Resource Library." This will enhance public awareness and broaden the



reach of Xibo dance, bringing it into the mainstream. Consequently, Xibo dance education will be integrated into the "Belt and Road" humanities education system. This also validates that universities can adopt a "dual circulation drive" model for dissemination.

4.3 Digital media convergence: the synergistic effect of data push and immersive communication

Currently, it is advantageous to leverage the rapid dissemination speed and wide reach of short video platforms to target the media usage habits of young audiences in Central Asia. Establish multilingual accounts (in Russian, Kazakh) on platforms like TikTok and YouTube, and post short videos that break down the basic elements of Belen dance and provide explanations about the cultural background behind it. Utilize data recommendation mechanisms, combining users geographical locations (such as areas with concentrations of Sibe ethnic compatriots in Kazakhstan) and interest tags (such as "traditional dance," "Central Asian culture") to deliver targeted content. For example, take advantage of fragmented dissemination by launching a series of videos titled "Sibe Belen Dance Beginners Guide 30s" to achieve promotional effects.

Secondly, drawing on the experience of Henan TV's series of dance works that have gone viral, we can use virtual reality technology to reconstruct scenes, such as developing a VR experience project for Xibe ethnic group dances, recreating historical scenes of the westward migration and border defense. By simulating the "Westward Migration Festival" celebration site in Chabuchar Xibe Autonomous County through VR headsets, viewers can wear motion sensors to dance with virtual shamans, allowing experiencers to feel as if they are right there, effectively spreading Xibe culture and leveraging this momentum to broaden the audience base.

4.4 Cultural tourism integration and cooperation model: cross-border tourism product design and regional linkage mechanism

Yili, as a well-known tourist city both domestically and internationally, needs to break through the single-scenic-spot and music restaurant performance model in the integration of cultural tourism with Xibe dance, and build a good integrated cultural tourism model. First, at cross-border hubs such as the "China-Kazakhstan Khorgos International Border Cooperation Center," develop an "integrated intangible cultural heritage dance tourism experience route," combining performances of the Baren dance with experiences like Xibe bow-making and shaman culture interpretation. For example, the Xibuchal Xibe Autonomous Countys Western Migration Cultural Tourism Festival performances have increased the number of visitors from Central Asia and China. Another example is at Yilis famous Six-Star Street scenic area, where the second Intangible Cultural Heritage Treasure Invitational Performance was successfully held in September 2024 under the theme "Meet at Six-Star Street, Enjoy Ethnic Banquets," inviting Xibe heritage bearers for in-depth performances, allowing tourists from various countries to experience the unique ethnic dance charm of Xinjiang Yili. In addition, moderately developing dance-themed cultural and creative products, such as dynamic AR postcards of the Baren dance and sound effect boxes of intangible cultural heritage instruments, can be sold through cross-border e-commerce platforms



in Central Asia, forming a closed loop of "performance-driven traffic-peripheral profit."

The revitalization and dissemination practices of the Xibe ethnic groups Belun dance in Xinjiang demonstrate that international communication of intangible cultural heritage requires the establishment of a dynamic adjustment mechanism. The "dual circulation drive" model proposed in this study exhibits theoretical explanatory power and practical feasibility at both the level of cultural gene decoding and contemporary translation. By building a multilateral cultural collaboration platform, the Belun dance can transcend geographical limitations and establish new dialogue relationships within the Central Asian cultural sphere; the collaborative innovation mechanism of universities provides academic support for cross-cultural interpretation of dance vocabulary; the dissemination matrix formed by digital media and cultural tourism effectively breaks down the spatiotemporal barriers of traditional intangible cultural heritage communication. Research confirms that the international dissemination of intangible cultural heritage dances is essentially a process of value resonance achieved through the creative transformation of cultural symbols. Under the background of deepening "Belt and Road" construction, the innovative dissemination paths of Xibe ethnic group dances not only provide methodological insights for minority cultures to go global but also enhance the appeal of Chinese culture by redefining the spatial expression of the Chinese nation community consciousness through artistic carriers.

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Historical Evolution and Localized Preservation of the Hong Kong Cheongsam

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Abstract

The Hong Kong Cheongsam is a traditional garment that includes various styles for both men and women. As a Chinese National Intangible Cultural Heritage, its century-long evolution reveals the dynamic mechanisms of cultural migration and localized integration. This paper, through historical and contemporary analysis, explores how the Hong Kong Cheongsam has continuously reconstructed its cultural significance during technological innovations and globalization.

The study finds that from the adoption of Western fabrics and dyes in Shanghai's fashion industry during the Republican era to the blending of diverse cultural elements by tailors migrating to Hong Kong between the late 1940s and mid-1950s, the Cheongsam achieved localized transformation by integrating external cultural influences. Current preservation efforts, through archiving, documentation, and research, have transformed traditional craftsmanship into a social practice that combines cultural identity with modern value. This process offers theoretical and practical insights for modernizing traditional craftsmanship in a globalized world.

Keywords

Intangible Cultural Heritage, Cultural Preservation, Hong Kong Cheongsam

1.Introduction

As a medium for cross-cultural exchange, the evolution of form and functional transformation of the Hong Kong Cheongsam provides a representative case for examining the mechanisms of cultural migration and localization strategies in modern and contemporary Chinese garment culture. Although the daily wearing of Hong Kong Cheongsam gradually declined in the late 20th century, its value as an Intangible Cultural Heritage (ICH) has been reinterpreted in the era of globalization. In 2014, the Hong Kong government inscribed it on the Hong Kong Intangible Cultural Heritage Inventory ^[1], and by 2021, it was elevated to the status of *National Intangible Cultural Heritage of China* ^[2]. This seven-year process of value re-evaluation marks a transition



from a local craft to a national cultural symbol. Given these developments, this study seeks to explore the following questions: How has *Hong Kong Cheongsam* balanced the tension between cultural migration and localization throughout its historical evolution? How does the contemporary ICH safeguarding mechanism reconstruct its social functions and cultural significance? The exploration of these questions may offer new theoretical perspectives on the modernization and transformation of traditional craftsmanship within the framework of ICH.

2. Local Adaptation and Identity of the Cheongsam

The term *sam* is defined in *Explaining and Analyzing Characters* as a category of clothing. Yan Shigu's annotation in *Quick Access to Characters* during the Tang Dynasty, which states that "a long garment reaching the feet is called a robe," reveals the initial definition of *Cheongsam* as a type of long robe in the traditional clothing system^[3]. Within the scope of this study, *Hong Kong Cheongsam* carries dual semantic dimensions: in terms of silhouette, it specifically refers to the modernized long robe system for both men and women that emerged in the early Republican era; in terms of culture, it signifies a symbolic clothing system generated within the unique historical context of Hong Kong. This concept is distinct from both the *Paofu* of the Qing Dynasty and the *Qipao* in mainland China. The evolution of its material form and symbolic significance essentially reflects the construction of cultural identity in Hong Kong society.

Since the mid-19th century, the Chinese community in Hong Kong transformed the Cheongsam into an expression of cultural identity within the tensions between Western culture and Lingnan (southern Chinese) culture. Through an examination of garment artifacts from the elite Chinese class from 1900 to 1940 preserved in the *Hong Kong Museum of History*, it is evident that the men's Cheongsam retained traditional elements such as the standing collar, right-side closure, side slits, and knotted buttons, thus upholding the Confucian ethical order of "bodily discipline." This made it a strategic choice for the gentry class—including figures such as directors of Tung Wah Group of Hospitals, merchants from the Nam Pak Hong trading firms, staff of the Chinese Affairs Bureau, local clan leaders, and scholars—to assert cultural orthodoxy. According to a 1912 report in a magazine called *Chinese Mail* on the dress code for Chinese civil servants, although the government did not explicitly ban traditional attire, it implemented disciplinary measures through access restrictions in emerging public spaces such as theaters and racecourses. In this context, the gentry class developed a blended dressing style of "traditional robes over Western trousers": they wore a traditional Cheongsam with a right-side closure and knotted buttons on the outside, paired with Western-style shirts and suspenders underneath. This sartorial practice, under the policy of 'divide and rule,' constituted a cultural landscape of soft resistance^[4].

The rise of women's Cheongsam marked a significant turning point in the politics of the body. According to social section reports in the 1920s issues of *Overseas Chinese Daily*, the first group of women to publicly wear the men's Cheongsam—students from St. Stephen's Girls' College, teachers from Yau Ma Tei Girls' School, and female family members of gentry from Tai Ping Shan—achieved a threefold cultural breakthrough through this sartorial innovation. First, they deconstructed the gender-segregated "two-piece dressing" system of women's clothing from the imperial era. Second, they used the "de-gendered" appearance of the Cheongsam to gain access to public spaces. Third, they constructed a new female identity within the context of modernity^[5]. Crucially, this sartorial transformation was not a mere imitation of mainland China's "Natural



Breasts Movement." Instead, Hong Kong women created a unique sartorial language that balanced traditional ethics and modern aesthetics through localized practices such as modifying the neckline curvature, narrowing the waistline, and using imported rayon fabrics.

3.The Historical Evolution of Hong Kong Cheongsam

The evolution of the Cheongsam's silhouette is deeply rooted in the historical development of Chinese clothing. Its early form can be traced back to the straight-hem, right-side closure structure of the pre-Qin dynasty (before 221 BCE) garment system. Based on the prototype described in the Book of Rites, its characteristics include a one-piece construction made of flat fabric panels, a crossed collar with a right-side closure, and a vertical hem below the waist without wrapping. By the Tang Dynasty (618–907 CE), the robe system experienced structural innovations: the collar transitioned from a crossed style to a stiff round collar, and diagonal cutting and piecing techniques were adopted to enhance fit ^[6]. This adaptive process demonstrates that the evolution of the Cheongsam's silhouette was not a simple linear inheritance but rather a dual response to functional needs and cultural symbolism, achieved by retaining core elements (right-side closure, one-piece construction) while reimagining non-core elements (collar style, slits).

The transformation of the Cheongsam during the Republican era (1912–1949) marked its qualitative shift from traditional attire to a modern cultural symbol. In 1929, the Nationalist government issued the *Regulations on Clothing*, officially designating the Cheongsam as the "national formal wear." This policy endowed the Cheongsam with new political significance and reconstructed social bodily practices through institutional discipline ^[7]. During this period, the modernization of the Cheongsam by Shanghai tailors was of landmark significance: they adopted Western fabrics and dyes. By the early 1940s, "segmented" cutting techniques began to emerge, though they still relied on traditional Chinese flat cutting as the foundation. Using ironing techniques such as "stretching" (*yùn bá*) and "shaping" (*guī bá*), tailors created curves on the flat front and back panels, allowing the traditional Cheongsam to break free from the constraints of its original form and evolve into the Shanghai-style. This technological innovation not only met the dual demands of practicality and aesthetics among the emerging urban middle class but also transformed the Cheongsam into a symbol of modernity. In Eileen Chang's *A Chronicle of Changing Clothes*, the modernized Cheongsam is portrayed as a statement of bodily politics in women's liberation ^[8].

The southward migration of tailors from the Jiangzhehu region to Hong Kong in the late 1940s marked a critical juncture in the localization of the Cheongsam ^[9]. According to statistics from the Hong Kong Public Records Office, the number of registered tailor shops in Hong Kong surged by 237% between 1946 and 1950, with over 60% of the owners having professional backgrounds in Shanghai. These migrants combined their expertise in modernizing the Cheongsam with Hong Kong's multicultural context, giving rise to the Hong Kong Cheongsam. For example, while retaining traditional decorative techniques, they incorporated imported fabrics such as British tweed and drew inspiration from the silhouette designs of evening gowns in Hollywood films, such as the cocktail dress worn by Audrey Hepburn in *Sabrina* (1954) ^[10]. This cross-cultural adaptation was also reflected in the symbolic significance of wearing practices. By the 1950s, emerging white-collar industries in Hong Kong, such as banks and department stores, adopted the Hong Kong Cheongsam as women's professional attire, elevating it from a social garment to a



visual symbol of modern professional identity ^[11].

However, in recent years, the Hong Kong Cheongsam making technique has faced dual challenges of inheritance and preservation. On the one hand, the pressure from mechanized garment production on master tailoring has led to a sharp decline in the number of registered Cheongsam tailor shops in Hong Kong, the number from 217 in the 1960s to fewer than 20 in 2020 ^[12]. On the other hand, as the pursuit of efficiency increasingly dominates social values, the labor-intensive and meticulous craftsmanship, which often requires months to complete, is regarded as an “outmoded luxury.” This crisis is further exacerbated by the disengagement of the younger generation. A survey reveals that only 12.3% of Hong Kong residents aged 18-30 can accurately describe the traditional tailoring process of Cheongsam ^[13]. This cognitive gap shows that the intergenerational transmission is failing.

The survival challenges faced by this making technique highlight a fundamental dilemma of traditional craftsmanship in the context of globalization: as a carrier of cultural memory, the craft system must preserve its authenticity while adapting to the demands of a consumer society through innovation. However, preservation policies can also be a double-edged sword: if this technique is reduced to a “cultural heritage specimen” in museums, it risks becoming further detached from everyday life. How to move beyond the narrative of preservation or extinction and revitalize the cultural significance of Cheongsam in contemporary society is a key breakthrough for Hong Kong’s ICH preservation efforts.

4. Contemporary Preservation Efforts in Hong Kong

Currently, the safeguarding of Hong Kong Cheongsam as ICH demonstrates a collaborative, multi-stakeholder approach characterized by interdisciplinary integration. Through the interplay of institutional construction, educational transmission, and technological innovation, a cultural practice paradigm that balances historical continuity and contemporary adaptability has gradually emerged. This process began with the localization of the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003) by the United Nations Educational, Scientific and Cultural Organization (UNESCO). Legislative measures were enacted to incorporate Cheongsam craftsmanship into the legal protection framework, with government-led archival projects laying the groundwork. The 2011 exhibition *"Timeless Threads: The Metamorphosis of Cheongsam"* at the Hong Kong Museum of History marked the first systematic examination of the evolution of Cheongsam craftsmanship through 280 curated pieces. The curatorial logic revealed a *"Material Evidence First"* conservation philosophy: by pairing physical displays with a chronological narrative, the exhibition constructed a linear technological genealogy of Cheongsam craftsmanship ^[14]. This materiality-centered archival practice was further deepened in the 2014 touring exhibition *"Century of Style: The Hong Kong Cheongsam Story,"* where the curatorial team introduced comparative exhibits from regions such as Taiwan and Guangzhou to highlight the role of regional cultural differences in reshaping the aesthetic symbolism of the Cheongsam. However, this approach also exposed the pervasive risk of *decontextualization* in ICH safeguarding—when garments are statically displayed without their specific wearing contexts, the bodily memories and social relations they embody are often obscured ^[15].

To address the limitations of archival practices, the Hong Kong education system has gradually become a key site for the living transmission of ICH. The *Cheongsam Craftsmanship Inheritance*



Program launched by the Technological and Higher Education Institute of Hong Kong (THEi) in 2018 marked a shift in the role of academic institutions from cultural interpreters to active practitioners [15]. By inviting experienced master tailors to teach on campus, the program transformed the traditional "oral transmission and personal mentorship" model into standardized curricular modules. This educational transformation is even more evident in the *Jockey Club "Heritage x Innovation" Intangible Cultural Heritage Education Programme* at Lingnan University, Hong Kong. Over six experiential learning sessions, participants are required not only to master basic techniques such as tailoring and knotting but also to complete assignments involving the innovative application of modern design elements. However, course evaluations revealed that almost all participants failed to grasp the fundamental skills of Cheongsam making, with numerous unfinished or ill-fitted garments and even errors such as "left-side closure" (a deviation from the traditional right-side closure) [16]. This contradiction highlights the inherent tension between the "authenticity" and "adaptability" of ICH education. Furthermore, government and higher education institutions have begun to deconstruct the power dynamics of the master-apprentice system in their joint inheritance initiatives. The relationship between "transmitter" and "inheritor" has been redefined from a vertical "master-apprentice" hierarchy to a more egalitarian "teacher-student" model. Through documentation and compilation, the process of technique has been transformed into publicly accessible textual resources [17].

Furthermore, technological innovation has opened new possibilities for the safeguarding of ICH. In 2023, a research project titled "*Digitalized Intangible Cultural Heritage Preservation – Application of Computer-aided Pattern Generation and Digital Jacquard Weaving Technology in Reinventing Men's Cheongsam Design and Development Practice*" was launched by the Hong Kong Polytechnic University. By utilizing digital modeling and CAD-CAM (Computer-Aided Design and Computer-Aided Manufacturing) technologies, the project transformed craftsmanship into quantifiable data parameters. The algorithmic system developed under this initiative significantly reduced fabric waste and revitalized the design and production practices of both men's and women's Cheongsam [18]. The pilot results were showcased in the touring exhibition of the "*Hong Kong and Macau Visual Arts Biennale 2024*" at the Gongwang Art Museum in Hangzhou and the Art Museum of Nanjing University of the Arts [19]. These practices collectively demonstrate that the safeguarding of ICH in Hong Kong has transcended mere technical preservation, evolving into a social experiment that engages with cultural identity, technological philosophy, and intergenerational dialogue.

5. Conclusion

In essence, the century-long evolution of the Hong Kong Cheongsam is a dynamic archive of material culture that has continuously reinvented itself through recontextualization. From the technical innovations of Shanghai tailors during the Republican era to the creative fusion of Chinese and Western culture in Hong Kong, the transformation of the Cheongsam's silhouette has consistently interacted with traditional Chinese values, technological inheritance and innovation, as well as shifts in social practices and market demands. This process has emerged as a creative transformation within the context of cultural migration. Under the contemporary framework of ICH safeguarding, the Cheongsam has further evolved into a form of cultural capital. Through digital archiving, the restructuring of educational curricula, and exhibition narratives, Hong Kong



Cheongsam making technique has been shaped into both material evidence of the continuity of Chinese culture and a symbol of Hong Kong's local identity. These experiences demonstrate that the revitalization of traditional craftsmanship requires not only technical restoration but also the contemporary reconfiguration of social and meaning-making systems.

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Research on the Path of Intercultural Communication of Chinese Etiquette Culture — —Take Confucian Etiquette for Example

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Abstract

With the acceleration of globalization, cultural soft power plays an increasingly important role in international competition. Therefore, it is necessary to pay attention to Confucian etiquette in Chinese etiquette culture and conduct in-depth discussion on its cross-cultural communication path. Through the analysis of the connotation and value of Confucian etiquette, combined with the current cross-cultural communication background and realistic challenges, the paper studies and puts forward a variety of effective communication paths such as education promotion, cultural exchange activities, media communication and integration with modern life. It aims to enhance the global influence of Confucian etiquette culture, promote cultural exchange and integration, and enhance the soft power of national culture.

Keywords

Confucian etiquette, Cross-cultural communication, Cultural soft power

1.Introduction

Chinese etiquette culture has a long history, among which Confucian etiquette, as an important part, carries the profound moral concepts, value orientation and behavior norms of the Chinese nation, and has a unique cultural charm and profound humanistic spirit. Nowadays, with the acceleration of globalization, cross-cultural communication has become an important way of cultural exchange and interaction among countries. Cross-cultural communication of Confucian etiquette culture is of great significance for enhancing the international influence of Chinese culture and promoting mutual understanding and respect among different cultures.



2.The connotation and value of Confucian etiquette culture

2.1Connotation of Confucian etiquette culture

2.1.1.A precise definition of identity and ethics

In Confucian culture, etiquette is given the important mission of defining each person's unique identity in society. This definition of identity is not arbitrary or extrinsic, but deeply rooted in each person's natural relationships in society, such as loyalty and obedience between Kings and subjects, love and respect between father and son, harmony and complementarity between husband and wife, order and care between elders and children, and integrity and friendliness between friends. Through the norms and guidance of etiquette, people can clearly recognize their exact position in this intricate social structure, so as to follow the norms of behavior consistent with their identity and maintain social harmony and stability. From the Han Dynasty to the New Culture Movement, the "Three Principles and five Constants" have been the basic structure of traditional morality affecting Chinese people's life, and have played a great role in promoting and guaranteeing the strengthening of the humanism and group spirit of Chinese culture.^[1]

2.1.2.A profound manifestation of respect, reverence, and awe

The respect, reverence and awe emphasized by Confucian etiquette are not just superficial forms, but deeply rooted in the delicate construction of interpersonal relations and the solid maintenance of social order, which is a kind of high respect and deep awe from the bottom of the heart and in all aspects. This heart of awe is first reflected in the strict requirements of individuals for their own self-cultivation. Confucianism advocates "self-denying and restoring propriety". With a high degree of self-discipline, it constantly examines and standardizing its own words and deeds, thoughts and ideas, and strives to achieve perfection in all dimensions of morality, knowledge and behavior. This is the respect for self-growth and development.

At the same time, this awe is most vividly displayed in interactions with others. When dealing with elders, Confucianism upholds the way of "filial piety", and treats them respectfully as an inescapable ethical responsibility and moral obligation, reflecting respect for the elders' life experience, life wisdom and family inheritance. Filial piety is not only the expression and need of human nature, but also the performance of class according to the different status of people who perform filial piety, which is essentially based on social responsibility and division of labor, and in the final analysis, it is also based on etiquette and human nature. ^[2] Among friends, follow the principle of "trust", treat each other with honesty and sincerity, cherish the friendship and trust between each other, respect the personality, choice and values of friends, which is undoubtedly a vivid reflection of awe in the field of friendship; In the face of the cause, the perseverance and unrelenting pursuit advocated by Confucianism is a profound manifestation of the awe. Practitioners treat their work conscientiously and meticulously, regard the cause as an important way to realize the value of life, go all out and strive for excellence, and dare not have the slightest slack and carelessness, which comes from the deep awe of the cause mission and the expectation



of self-achievement.

2.1.3. Extensive inheritance in practice and application

Confucian etiquette is not limited to abstract theoretical discussion, but deeply rooted in practice and application. In our daily life, all kinds of rituals are everywhere, which is the vivid and concrete embodiment of Confucian etiquette. The solemnity of the coronation ceremony reveals the holiness and majesty of the succession of power; The festival and bustle of the wedding, sustenance of people's wishes for good love and happy life; The mournful and sorrowful funeral ceremony expresses the memory and respect for the deceased; The piety and respect of sacrificial activities reflect people's fear of ancestors and gods. These rituals and courtesies are not only a form of expression, but also contain rich Confucian thought and cultural connotation. They carry Confucian ethical concepts, moral standards and humanistic spirit, and are passed on from generation to generation through inheritance and practice.

2.1.4. The perfect combination of changing times and flexibility

Confucian etiquette carries a long historical tradition and profound cultural heritage, but it is not bound by rigid dogma. On the contrary, it is like a fresh spring, with a long history and full of vitality. The essence of Confucian etiquette lies in its emphasis on keeping pace with The Times, keeping up with the pace of The Times, and constantly adapting to social changes and people's needs. It does not stick to the old form and content unchanged, but in an open and inclusive attitude, actively absorb new elements, adjust the expression form and connotation of etiquette, so that it is more suitable for the actual situation of society and more in line with people's psychological needs.

This perfect combination of advancing with The Times and flexibility gives Confucian etiquette new vitality and charm. In the new era, Confucian etiquette has not faded due to the baptism of time, but with its unique charm and value, it continues to play an important role in social life. Confucian etiquette has shown vigorous innovation and development at all levels, not only maintaining strong vitality in the new historical environment, but also blooming unique charm and extensive influence in the tide of globalization.^[3] It is not only the standard of people's behavior, but also an important carrier of inheriting culture and promoting virtue. It is this spirit of advancing with The Times that makes Confucian etiquette still have strong vitality and influence in the new era, becoming a bridge connecting the past and the future, leading people to continue to move forward in inheritance and innovation.

2.2 The value of Confucian etiquette culture

2.2.1. Moral education value: Confucian etiquette is an important carrier of moral education. Through the practice of etiquette, abstract moral concepts are transformed into concrete codes of conduct, so that people can accept moral edification imperceptibly in daily life and cultivate good moral quality and behavior habits. For example, in the traditional coronation ceremony, the responsibility of adulthood is conveyed to young people through the holding of rituals, so that they understand the importance of moral norms in life.



2.2.2. Social harmony value: Etiquette plays an important role in coordinating interpersonal relations and maintaining social order in Confucianism. When people can follow the etiquette norms to communicate, they can reduce conflicts and contradictions, enhance mutual trust and respect, and thus promote the harmony and stability of the whole society. For example, in ancient society, various etiquette systems strictly regulated the communication between different classes and ensured the orderly social order.

2.2.3. Cultural inheritance value: As a treasure of traditional Chinese culture, Confucian etiquette carries thousands of years of historical memory and cultural genes of the Chinese nation, and is an important symbol of the cultural identity of the Chinese nation. Inheriting Confucian etiquette culture helps to maintain the uniqueness and continuity of national culture, so that future generations can understand and inherit the wisdom and spiritual heritage of ancestors.

3.The historical background and realistic challenge of Confucian etiquette culture's cross-cultural communication

3.1The historical background of Confucian etiquette culture intercultural communication

3.1.1. Strengthening the trend of globalization: With the deepening development of economic globalization and information globalization, the links between countries in the world are getting closer and closer, and cultural exchanges and collisions are becoming more frequent. This provides a broad space and opportunity for the cross-cultural dissemination of Confucian etiquette culture, enabling it to break through regional restrictions and enter the world stage.

3.1.2. China's international status: In recent years, China has made remarkable achievements in the fields of economy, politics, science and technology, and its international influence has been growing. The world's attention to Chinese culture has also increased, which has created a favorable external environment for the spread of Confucian etiquette culture, and stimulated the international community's interest in and desire to explore Chinese traditional etiquette culture.

3.1.3. Growing demand for multi-cultural exchanges: In the context of globalization, people live in an era of multi-culture coexistence, and the need for understanding and learning from different cultures is increasingly urgent. The unique values and humanistic spirit contained in Confucian etiquette culture can provide beneficial enlightenment for solving some problems in modern society and meet people's needs for multi-cultural communication and integration.

3.2The practical challenge of Confucian etiquette culture cross-cultural communication

3.2.1.Cultural differences constitute barriers to communication: Under the background of globalization, the cross-cultural communication of Confucian etiquette culture is faced with major challenges brought by cultural differences. Different countries and regions have different cultural characteristics due to their unique historical evolution, cultural background, values and customs. These differences make it possible to encounter many difficulties in understanding and accepting Confucian etiquette culture in the process of spreading. For example, some elaborate rituals of



Confucian etiquette, such as the ancient kneeling ceremony, may be seen in Western culture as too archaic and inconsistent with modern values of equality and freedom, and thus prone to misunderstanding and even resistance. The cognitive gap caused by such cultural differences requires us to fully consider the acceptance and understanding of the target culture when propagating Confucian etiquette culture, and find appropriate communication methods and strategies to overcome cultural barriers and promote the communication and integration between different civilizations.

3.2.2. Communication methods and channels need to be expanded: At present, the cross-cultural communication of Confucian etiquette culture mainly relies on traditional cultural exchange activities, academic conferences and other limited ways. These modes of communication are relatively simple, lack enough innovation and attractiveness, and are difficult to fully stimulate the interest and enthusiasm of the audience. In the era of the vigorous development of new media, information dissemination shows the distinct characteristics of fragmentation and fast speed, and people's ways and habits of obtaining information have undergone profound changes. If the dissemination of Confucian etiquette culture fails to keep up with the trend of The Times and make full use of the advantages of modern information technology and new media platforms, such as social media, online videos, mobile applications, etc., its dissemination effect will be greatly limited, and it will be difficult to cover a wider audience and have a profound impact on the fast-paced modern life. Therefore, expanding the mode and channel of communication and innovating the means of communication are the key to improving the cross-cultural communication effect of Confucian etiquette culture.

3.2.3. The problem of lack of professional talents is prominent: the cross-cultural communication of Confucian etiquette culture is a complex and arduous task, which requires the communicators not only to master the essence of Confucian culture and the details of etiquette knowledge, but also to have good foreign language expression ability, keen cross-cultural communication awareness and superb communication skills. Such talents need to have a deep cultural heritage, a broad international perspective and flexible communication strategies, in order to accurately convey the unique charm of Confucian etiquette culture to audiences around the world. However, as things stand, the talent pool in this area is relatively inadequate. The number of professionals with comprehensive quality is limited, which is difficult to meet the growing demand for cross-cultural communication. This situation has seriously restricted the effective spread of Confucian etiquette culture in the world, making it difficult for this valuable cultural heritage to exert its due influence and value in the global scope. Therefore, strengthening the cultivation and introduction of professional talents has become an urgent task to promote the cross-cultural dissemination of Confucian etiquette culture.



4.The path of cross-cultural communication of Confucian etiquette culture

4.1Educational extension path

4.1.1.Integration in international Chinese education: In international Chinese teaching, Confucian etiquette culture is integrated into language courses as an important teaching content. Through the compilation of special teaching materials and the design of relevant teaching activities, international students can understand the basic concept, connotation and practice of Confucian etiquette in the process of learning Chinese. For example, in the oral Chinese class, situational dialogue exercises are set to simulate the etiquette scenes of traditional Chinese festivals, so that international students can personally experience and learn Confucian etiquette culture, and improve their awareness and sense of identity of Chinese culture.

4.1.2. Cooperation with higher education: domestic and foreign colleges and universities can set up courses, lectures and academic research projects related to Confucian etiquette culture to cultivate professionals and enthusiasts. On the one hand, the teaching proportion of Confucian etiquette culture should be strengthened in philosophy, sociology, pedagogy and other majors in domestic colleges and universities, so as to cultivate professionals with profound cultural heritage and cross-cultural communication ability. On the other hand, through cooperation with foreign universities, exchange programs and other forms, Confucian etiquette culture courses are promoted to the field of international education, broadening its communication channels and audience scope.

4.2Cultural exchange activities path

4.2.1. Hold International Etiquette and Culture festivals: Regularly hold international etiquette and culture festivals with the theme of Confucian etiquette and culture, and invite representatives from all countries to participate. During the cultural festival, the ritual performances of Confucian etiquette, such as sacrificial ceremonies, coming-of-age ceremonies, traditional weddings, etc., let the audience feel the solemnity and elegance of Confucian etiquette directly; At the same time, conduct etiquette culture lectures, seminars, workshops and other activities, invite experts and scholars to deeply interpret the connotation and value of Confucian etiquette culture, and promote communication and dialogue between people with different cultural backgrounds.

4.2.2. Cultural exhibitions and performances: Confucian etiquette culture exhibitions will be held in museums and cultural centers around the world to present the historical evolution and rich connotation of Confucian etiquette culture through the display of cultural relics, pictures, videos and other materials. In addition, the organization of Confucian etiquette culture as the theme of artistic performances, such as dance, music, drama, Confucian etiquette elements into the artistic creation, in a vivid way to spread Confucian etiquette culture, attract more audience's attention and love.



4.3 Media transmission path

4.3.1. Application of new media platform: Make full use of the advantages of new media platform to produce and disseminate short videos, audio programs, network broadcast and other content related to Confucian etiquette culture. They have the characteristics of openness, civilianization, real-time and so on, and have become a force that cannot be ignored in cultural communication.^[4]For example, short videos introducing Confucian etiquette knowledge and etiquette stories are released on platforms such as Tiktok and Weibo to present the charm of Confucian etiquette culture in a concise, vivid and interesting way. Live broadcast of Confucian etiquette cultural activities, such as traditional etiquette training courses and the opening ceremony of the Etiquette Culture Festival, through the network broadcast platform, allows global audiences to watch and interact simultaneously, and expands the scope and influence of communication. Such a way to meet people's fast pace and interactive needs, improve the efficiency of Confucian culture communication, expand the audience of cultural communication, and give full play to the due value of Confucian culture.^[5]

4.3.2. The wide dissemination of films and literary works: We should actively encourage and support the creation of films and literary works with Confucian etiquette culture as the core theme. This kind of works can dig deep into the rich connotation of Confucian etiquette culture, and show the essence of Confucian etiquette culture incisively and vividly through vivid story plots, vivid characters and fascinating narrative techniques. After the creation is completed, we should also make full use of the international film and television market and literary publishing channels to promote and disseminate these works widely. Through the exhibition of international film and television festivals, overseas distribution and international publication of literary works, Confucian etiquette culture can cross national borders and go to the world, so that more people can understand and feel the unique charm of Confucian etiquette culture through the easy-to-understand art form of film and literature. For example, the film "Common Destiny" produced in 2019 directly focuses on the stories of small people pursuing dreams in countries along the "Belt and Road", showing the common pursuit of mankind for a better future, connecting ordinary people from different regions and different cultural backgrounds with dreams, and allowing more foreign audiences to feel the organic fit between Confucian culture and their local ideas.^[6]

4.4 Integration path with modern life

4.4.1. In-depth development and promotion of etiquette culture tourism products: Relying on China's extensive and profound historical and cultural resources, we can develop a series of tourism products with Confucian etiquette culture as the core characteristics. Specifically, Confucian etiquette culture theme tourism routes can be carefully built, so that tourists can not only enjoy the elegance of these buildings, but also experience the unique charm of Confucian etiquette culture when they walk through Confucian temples, academies and other cultural relics carrying profound historical heritage. For example, organize tourists to participate in the traditional



sacrificial ceremony, so that they can personally feel the solemnity of the ceremony; Confucian etiquette courses are offered so that visitors can deeply understand the essence and connotation of Confucian etiquette in the process of learning. In addition, we can also develop tourism souvenirs closely related to Confucian etiquette culture, such as compiling exquisite etiquette books, designing unique etiquette clothes, and making exquisite etiquette utensils. These souvenirs not only have commemorative significance, but also allow tourists to continue to feel and spread Confucian etiquette culture after taking them home, thus further broadening its dissemination scope and enhancing its influence.

4.4.2. Confucian wisdom integration of business and social etiquette: We can skillfully integrate a series of excellent ideas and norms in Confucian etiquette culture into modern business and social etiquette, so that it can be inherited and carried forward in daily life. In the occasion of business negotiation, we can actively learn from the Confucian values of honesty, humility and respect for others, and advocate and practice a civilized, harmonious and mutually beneficial way of business communication. This means that in business competition, we should not only pursue the maximization of interests, but also pay attention to ethical adherence and humanistic care, win the trust of partners with integrity, show their demeanor with humility, and promote win-win results for both sides with respect.

In social situations, we can also vigorously promote the Confucian etiquette of polite language, dignified behavior and other norms. By using gentle words and maintaining proper manners, we can not only improve our personal image and temperament, but also improve the overall civilization and etiquette level of society. Such integration and innovation not only make Confucian etiquette culture radiate new vitality and value in modern life, but also open up a broader road for its cross-cultural dissemination, so that this valuable cultural heritage can have a more far-reaching impact on the world.

5.Conclusion

As the core essence of Chinese etiquette culture, Confucian etiquette culture is of great value and significance in cross-cultural communication. Although faced with many practical challenges such as cultural differences and communication methods, the exploration and practice of various paths such as education promotion, cultural exchange activities, media communication and integration with modern life can effectively promote the global dissemination and exchange of Confucian etiquette culture. In the process of cross-cultural communication in the future, we should constantly innovate communication concepts and methods, give full play to the unique advantages of Confucian etiquette culture, enhance its international influence, and contribute Chinese wisdom and strength to promoting mutual understanding among different cultures and building a community with a shared future for mankind.



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