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A Deep Interpretation of Comprehensive Value and Influential Significance of Liaozhai Cultural Heritage

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Abstract

This article on the comprehensive value and influential significance of Liaozhai cultural heritage is structured into three parts: introduction, main body, and conclusion. The introduction briefly explains the author's life and ideological evolution, serving as an entry point for researching its comprehensive value. The main body systematically interprets the ideological content, artistic characteristics, and modern significance of *Strange Tales from a Chinese Studio* (Liaozhai Zhiyi), Liaozhai colloquial songs, and Liaozhai operas. It also conducts a comparative study of Liaozhai's novels and colloquial songs, deeply exploring the historical background of Liaozhai culture's formation and its educational influence on audiences across different eras. Finally, it elaborates on three Liaozhai operas, further outlining Pu Songling's creative situation in his later years, psychological changes, and the decline of feudal society. The conclusion preliminarily discusses the historical and cultural origins of Liaozhai culture and the enlightening significance of cultural inheritance for modern academic research on Liaozhai culture.

Keywords

Pu Songling; *Strange Tales from a Chinese Studio*; Colloquial songs and operas; Comprehensive value; Comparative study

Introduction

Liaozhai culture, centered on Pu Songling's novel *Strange Tales from a Chinese Studio*, stands as a monumental work renowned worldwide. However, research on the comprehensive value of this significant world cultural heritage remains insufficient. Especially in the current context of vigorously promoting excellent traditional culture, telling Chinese stories well, and realizing the great rejuvenation of the Chinese nation, strengthening comprehensive research on its protection, inheritance, and dissemination has become an urgent cultural construction project.



1. Pu Songling's Life Experience and Ideological Evolution

Many literary giants, such as Balzac, Tolstoy, and Goethe, lived their lives in contradiction, and Pu Songling, an outstanding litterateur of China's 17th century, was no exception. The coexistence of strengths and weaknesses in *Strange Tales from a Chinese Studio* reflects the duality of his lifelong thoughts. Throughout his life, the pursuit of fame and fortune sharply contrasted with his love for collecting supernatural tales. Despite relentlessly striving for success in the imperial examinations, Pu Songling's ideal of "becoming a scholar in the morning and an official in the evening" remained an unattainable dream. Moreover, his true interest lay not in the stereotyped eight-legged essays but in using "ghost and fox history" to express his pent-up frustrations. [1](69) His creative activities actually hindered the realization of his imperial examination aspirations. This failed candidate finally found spiritual sustenance, artistic appeal, and life purpose in his classical Chinese short stories, which later made him a world-renowned writer while his works became immensely popular.

Pu Songling's ancestors were scholarly, but his father Pu Pan abandoned academia for business after failing the imperial examinations and personally taught his children. Pu Songling, physically weak, began studying at age 10 but mastered classics and histories with remarkable ease. In 1658, at 19, he became a scholar with first place in county, prefecture, and provincial examinations, gaining great literary fame.

According to the *History of the Ming Dynasty*, the eight-legged essay system for imperial examinations "followed the old ways of the Tang and Song dynasties but slightly changed the testing methods, exclusively using questions from the Four Books and the Five Classics... The essays imitated Song-style classical arguments, but spoke in the tone of ancient sages, using parallelism, known as eight-legged essays or imperial civil service examination papers."

How could such stereotyped essays, rigid in content and form, showcase Pu Songling's extraordinary talent?

Yet his writings were highly praised by Shi Runzhang, the Shandong education commissioner: "The first essay emits an otherworldly fragrance, as if divinely inspired, exposing the ugliness of wealth and fame in two characters, sufficient to transform social customs. The second essay views books like the moon and writes like the wind, with the joy of free expression."

Like a steed meeting its talent scout, Shi Runzhang, a poet and education commissioner, appreciated elements unrelated to the eight-legged essays—vivid detailed descriptions of human feelings and social conditions. He endorsed scholars' observation and representation of life rather than mindless imitation of the ancients.

From the "starting line" of the scholar examination, Pu Songling deviated from the standard path due to Shi Runzhang's appreciation, choosing to write as a talented scholar rather than following examination requirements.

To achieve success, he tirelessly prepared for imperial examinations, never neglecting annual and provincial tests. He wrote numerous mock memorials, judicial statements, and eight-legged essays, earnestly composing tributes for major imperial events—though these "memorials" never reached the emperor, they were his desperate attempts to break through. [2](75)

From this, one can see Pu Songling's infatuated pursuit of fame and fortune, the spiritual



poisoning of an upright scholar by the corrupt imperial examination system, and the waste of the genius writer's intelligence and wisdom in the pursuit of fame and fortune.

As the imperial examination system increasingly showed its corruption and hypocrisy, Pu Songling repeatedly failed but clung to hope until he finally realized: "The official career is dark, justice is not upheld; without bribes, one cannot reach the emperor!"

After a lifetime of bitter experiences, Pu Songling in his later years abandoned the traditional concept that the imperial examination was the only way for scholars, evolving from eager pursuit to deep resentment and ultimate despair. [7](1308) His suffering from the examination system enabled him to criticize its flaws intensely; his poverty deepened his understanding of scholars' hardships; and his long-term rural life, as part of the middle and lower classes, created favorable conditions for his creation.

In literary history, some have portrayed Pu Songling as a fierce fighter against the imperial examination system, but "lament," "helplessness," and "gaining experience from setbacks" may more accurately describe his relationship with it.

Thereupon, he began his life's journey of depicting common people through ghost and fox tales.

With the talent of a historian and a masterful pen, he portrayed mountain spirits, fox fairies, immortals, and ghosts, recounting fortunes and misfortunes. In *Strange Tales from a Chinese Studio*, he elevated supernatural literature to unprecedented heights, becoming a treasury of myths, supernatural tales, and fables. His creations, the crystallization of his lifelong ideals, energy, and sweat, captured the rich panorama of feudal society and left elegant artistic treasures for posterity.

Three hundred years later, the charm of Liao-zhai culture has only increased with time, finding admirers worldwide...

Pu Songling, the impoverished scholar in life and immortal novelist in death, left a legacy for future generations to ponder. History is just. [11](18)

2.Liao-zhai Cultural Heritage Left to Posterity

Abundant intangible Liao-zhai cultural heritage. Pu Songling's extant works include the short story collection *Strange Tales from a Chinese Studio* (491 stories); 1,056 poems, 92 ci poems, and 528 prose works; 9 miscellaneous works: *Nongsang Jing* (Agriculture and Sericulture Classic), *Xingshen Yulu* (Self-Cultivation Quotes), *Liri Wen* (Calendar Prose), *Lizi Wen* (Calendar Characters), *Riyong Suzi* (Daily Common Characters), *Jia Zheng Waipian* (Household Management: External Volume), *Jia Zheng Neipian* (Household Management: Internal Volume), *Yao Sui Shu* (Exorcism Book), *Huai Xing Lu* (Record of Penal Caution); 15 colloquial songs, including *Qiangtou Ji* (Story of the Wall), *Gufu Qu* (Aunt and Daughter-in-Law Song), *Cibei Qu* (Mercy Song), *Fanyan Yang* (Overcoming Calamity), *Hanshen Qu* (Cold Forest Song), *Qin Se Le* (Joy of Music), *Penglai Yan* (Penglai Feast), *Jun Yechai* (Handsome Hag), *Qionghan Ci* (Ballad of the Poor), *Choujun Ba* (Ugly and Handsome), *Kuai Qu* (Happy Song), *Rang Du Zhou* (Curse against Jealousy), *Fugui Shenxian* (Wealth and Immortals), *Monan Qu* (Tribulation Song), *Zengbu Xingyun Qu* (Expanded Xingyun Song). Liao-zhai colloquial songs were approved as one of the first batch of national intangible cultural heritage by the State Council in 2006; 3 operas: *Wei Jiong* (Enclosure Dilemma), *Zhong Mei Qingshou* (Sister Zhong's Birthday Celebration), *Nao*



Guan; and 9 Liaozhai folk songs. [4](196)

Magnificent tangible Liaozhai cultural heritage: In Zichuan, Pu Songling's hometown, there are relics such as his former residence, cemetery, Liuquan (Willow Spring), and study. Cultural relics include his portrait, manuscripts, seals, unearthed bronze mirrors, hairpins, silver spoons, incense burners, prayer beads, wine pots, and a inkstone and bronze hand warmer donated by his descendants. The Pu Songling Memorial Hall (his former residence), a national key cultural relic protection unit and first-class national museum, is the core of Liaozhai cultural heritage. It houses 9 national first-class cultural relics, including Pu Songling's portrait, manuscripts, and 4 seals, as well as over 15,000 copies of *Strange Tales from a Chinese Studio*, other works, research monographs, documents, and celebrity inscriptions. Liaozhai culture's rich legacy has innate advantages in cultural tourism integration, unique in ancient Chinese literature.

Diverse contemporary Liaozhai derivative works: *Strange Tales from a Chinese Studio* has numerous domestic and international dissemination forms. Since 1766, various versions have been printed, including woodblock, lithograph, illustrated, and different painting styles. Opera versions are popular in many genres: Peking Opera, Pingju, Lüju, Yue Opera, Sichuan Opera, Yunnan Opera, Shandong Bangzi, Hebei Bangzi, Qinqiang, Wuyin Opera, etc. In recent years, Liaozhai stories have appeared in modern stage plays, musicals, acrobatic dramas, and song performances. [4](225)

Today, we should further clarify the profound significance and contemporary value of Liaozhai culture, comprehensively and systematically to explain its comprehensive value. This lies in the academic value and social significance of realizing the creative transformation and innovative development of Chinese traditional culture.

3.The Immortal Work: *Strange Tales from a Chinese Studio*

Strange Tales from a Chinese Studio is a culmination of classical Chinese short stories, achieving the highest achievements in ideological content and artistic expression, and constituting an important part of China's excellent traditional culture.

The development of classical Chinese short stories underwent a long process. The supernatural and anecdotal novels of the Wei, Jin, Southern and Northern Dynasties were short and concise, marking the initial stage. Tang chuanqi made significant progress but were limited in quantity and form. Although many works appeared in the Song, Yuan, and Ming dynasties, their overall achievements did not exceed the Tang. With nearly 500 stories, *Strange Tales from a Chinese Studio* not only inherited and developed the artistic achievements of previous classical novels but also borrowed from vernacular novels, maturing artistically to become a pivotal work in classical Chinese short stories. [16](4)

Superficially, *Strange Tales* seems no different from the supernatural novels of the Six Dynasties, but there is a qualitative difference.

Pu Songling used foxes, ghosts, and spirits as a ferry to convey emotions and insights, with understanding life and commenting on the world as his ultimate goal. Lu Xun noted: "The descriptions are detailed, the narrative orderly; using the techniques of chuanqi for supernatural tales, the changing scenes seem vivid. Sometimes changing the tune, it recounts extraordinary



deeds, moving from the illusory to the human world, even trivial anecdotes are concise, refreshing the reader's experience."

He also mentioned: "Beyond detail, it shows the ordinary, making flower demons and ghost foxes humane, amiable, and forgettable as different species, yet occasionally revealing their non-human nature." Before this, supernatural novels from the Six Dynasties to the Ming Dynasty were mostly grotesque, lacking detailed descriptions of characters, life scenes, and social landscapes, and lacking soul-stirring artistic conception. Tang chuanqi "added embellishment and expanded the scope, thus achieving something extraordinary." Strange Tales uses Tang poetic techniques to structure plots and meticulously carve characters' psychology, surpassing predecessors and inspiring successors. Pu Songling, with insight into human nature and society, drew on legends, crafting each word carefully, earning it the title of champion of classical Chinese short stories over a thousand years.

Through supernatural stories, the author expresses attitudes toward social and ethical issues with strong love-hate feelings, distinct themes, and incisive criticism of greed and cruelty, manifest profound social and moral critique;

The work uses mythological thinking to voice human injustices through ghosts and gods, upholding the concept of heaven and man as one.

Pu Songling yearns for an equal and harmonious world; creates images for women, voices for the countryside, defends human nature, and advocates kindness to nature, all permeated with universal ethics and the value pursuit of harmony between heaven and man.

Through extraordinary artistic imagination, creates many realistically illusory stories, demonstrating superb creative concepts and artistic value, becoming a culmination of classical novels with significant influence on operas, colloquial songs, and even contemporary film and television. [6](67)

Lofty Ideological Value

Influenced by Qilu culture, Pu Songling had the ideal of benefiting the world, and his creations adhered to this idea, educating people through popular forms.

First, he addressed twelve themes—rectifying the mind, cultivating morality, promoting goodness, advocating righteousness, aiding in emergencies, remedying errors, valuing trust, despising profit, accepting advice, avoiding harm, resolving grievances, and refraining from frivolity—to educate younger generations to be compassionate, honest, and trustworthy, consistent with today's socialist core values.

Second, using Confucian ethics as the standard, he wrote many novels lashing out at immorality to warn the world, whose profound ideas and moral integrity still provide significant reference for today's moral construction.

Third, his realistic and satirical works expose official corruption and social injustice, providing models for today's political ethics education.

Fourth, the works embody his lofty ideals. Living in feudal times, he eager to pass the imperial examination to realize his political ambitions.

Fifth, breaking free from feudal constraints, he recognized women's abilities and hoped for their ideological emancipation and independence through literature, advocating free love and opposing



arranged marriages, with ideas still remarkably modern.

Sixth, advocating the natural philosophy of harmony between heaven and man, he yearned for an equal and harmonious world, offering practical appeal for global environmental governance and building a community with a shared future for mankind.

Seventh, creating images for women, voicing for the countryside, guarding human nature, and being kind to nature reflect universal ethics and value pursuits, painting a natural and popular picture with his masterful pen.

Unique Artistic Value

As mentioned, *Strange Tales from a Chinese Studio* represents the highest achievement of ancient Chinese short stories, with literary creation featuring "all forms, showing historical talent, poetic skill, and argumentation." [20] The short stories perfectly integrate with modern poetry, prose, drama, and other artistic forms, engaging in dialogue between ancient and modern, inheriting and innovating Liaozhai culture while enriching people's spiritual lives.

Pu Songling was adept at using poetry to create artistic conception or conceiving novels poetically, imbuing them with rich poetic sentiment. His creations are highly dramatic, excelling in "odd ideas and risky structures," using supernatural techniques.

His writing theories are concise and incisive, beneficial to writers, especially the concept of "attacking the void while avoiding the solid," embodied in his works, particularly the "eighteen-character formula" of "examining from concrete to abstract, from words to subtext." [25]

Prominent Practical Value

Using *Strange Tales* as a blueprint and Pu Songling's former residence and Pujiazhuang village as cultural bases, a cluster of cultural landscape corridors has formed, integrating sightseeing, research, and recreation. Economically, it realizes the integration of culture and tourism, driving the development of cultural industry clusters, creating local tourism cultural business cards, and boosting economic income. Culturally, taking Liaozhai culture as a starting point, it promotes multi-dimensional research, publicity, development, and protection, laying a solid foundation for the construction of a Liaozhai culture national park.

Enduring Liaozhai Colloquial Songs

Pu Songling was prolific, and besides *Strange Tales*, he wrote four volumes of essays, six volumes of poetry, five miscellaneous works, three operas, and fourteen popular colloquial songs. Proficient in poetry and classical prose, he also excelled in folk literature, leaving fifteen colloquial songs written in Zichuan dialect, simple, humorous, and full of local flavor. These songs integrate storytelling and drama, reflecting the writer's life wisdom and moral educational purpose, filled with rich rural and secular charm. Seven of the colloquial songs are adapted from *Strange Tales*, successfully transforming different art forms, making novels and colloquial songs two oddities in literary history, both precious cultural heritage left by Pu Songling (since *Strange Tales* is well-known, more space is devoted to colloquial songs here).

Motivations and Background of Liaozhai Colloquial Songs

Adapting works from *Strange Tales* into performing arts like storytelling, folk, and opera is an important way to disseminate them, first adopted by Pu Songling himself.



Pu Ruo, Pu Songling's eldest son, clearly explained the creative purpose of Liaozhai colloquial songs in *Biography of My Father, Mr. Liuquan, a Candidate for Confucian Instructor*.

"The eight volumes of *Strange Tales* collect hearsay and express feelings, completed over several years, intended as a moral lesson for scholars. Yet the author regretted that it could not, like morning bells and evening drums, enlighten rustics and awaken common women. Thus, he adapted them into popular colloquial songs, making people sing and weep in streets and alleys. His benevolent intention aimed to edify all—elegant and vulgar men, shrewd and jealous women—through these works. Oh, what arduous efforts!" [8](63)

This elaborates that Pu Songling adapted novels into colloquial songs to educate "rustics and common women" through popular art forms they loved.

Strange Tales was completed in Pu Songling's middle age, but he continued revising it until age 68. Colloquial songs adapted from Liaozhai stories reflect social darkness and people's sufferings more widely and profoundly than the original classical stories, indicating the author's longer observation and more mature thinking. Focusing more on the lives and customs of the middle and lower classes rather than eulogizing young love, as in *Strange Tales*, they show the author's prolonged contact with the lower classes and deeper understanding of social issues, as well as his declining interest in love themes with age. It can be inferred that the seven colloquial songs based on Liaozhai stories were written in his later years, at least not earlier than middle age.

Rich and Profound Ideological Connotations of Colloquial Songs

Strange Tales mainly features fox spirits and love stories, while excellent colloquial songs, though sometimes involving gods and ghosts, rarely depict young love (e.g., Cai Luan and Wen Xiao in *Penglai Feast*). The author's brush turns to broader social life, exposing feudal rule, eulogizing people's resistance, attacking the corrupt imperial examination system, or mocking the hypocrisy of feudal morality, with more abundant and profound ideological content than *Strange Tales*.

Exposing Feudal Rule and Eulogizing People's Resistance

These works include *Hanshen Qu* (Cold Forest Song), *Fanyan Yang* (Overcoming Calamity), *Fugui Shenxian* (Wealth and Immortals, later *Monan Qu*), and *Zengbu Xingyun Qu* (Expanded Xingyun Song). *Hanshen Qu* shockingly reveals the atrocities of corrupt officials and local tyrants: the powerful Zhao Ehu ran amok in the countryside, bribing the underworld judges, allowing murderers still at large while plaintiffs are tortured. In the author's portrayal, both the human and spirit worlds are ruled by evil, with justice denied. [5](1083)

Adapted from two renowned *Strange Tales* stories that lashed out at the dark rule, *Hanshen Qu* describes the persecution and resistance in greater detail. The original *Shang Sanguan* focuses on the heroine's revenge after her father's murder, while *Hanshen Qu* adds the brothers' lawsuit, vividly depicting the corruption of feudal officials.

Monan Qu represents the highest achievement of Liaozhai colloquial songs, with deeper and more mature ideological content than *Zhang Hongjian* in *Strange Tales*. The novel describes *Zhang Hongjian*'s personal experiences, while *Monan Qu* broadly reflects social contradictions, showing people's miserable lives under natural disasters and official exploitation in "people fleeing", "corrupt officials' comparison", and "Judge's Verdict". People's suffering are caused by officials like Magistrate Ma of Lulong, who extorted money, killed innocents, and protected murderers for



bribes, even robbing women. This "parental official" was actually a devil.

While exposing rulers' brutality, Pu Songling sculpted heroic images full of righteous struggle spirit: Shang Li, unyielding and heroic in Hanshen Qu; Shang Sanguan, resourceful and brave in revenge; Qiu Daniang, bold and witty in Fanyan Yang; and Zhang Hongjian and Fang Niangzi, upright and intelligent in Monan Qu, all vivid and moving. [13](166)

Attacking the Corrupt Imperial Examination System

Colloquial songs exposing the corruption and hypocrisy of the eight-legged essay system include Rang Du Zhou (Curse against Jealousy) and Fugui Shenxian (Monan Qu). Rang Du Zhou satirized this ugly phenomenon sharply: "The education commissioner smiles when calling names, not seeking true talent but guessing bribes. As long as the money is right, regardless of the writing, he throws justice to the wind, ignoring the old candidates' suffering until their beards turn white." [9](216) These words incisively reveal the system's deformity.

Exposing the Hypocrisy and Greed of the Rich, Reflecting the Poor's Lives

These works include Qiangtou Ji (Story of the Wall) and Qionghan Ci (Ballad of the Poor). In Qiangtou Ji, Dagui and Ergui are wealthy sons who abandon their father after seizing his property, forcing him to eat coarse food and live miserably, even pushing him onto a wall to shirk responsibility. The author vividly depicts these "unfilial wretches" greed, mocking their inhumanity.

In contrast, the author praises the noble character of Wang the silversmith in Qiangtou Ji. He courageously reprimands Dagui and Ergui for valuing money over their father, forming a sharp contrast between his integrity and their moral depravity.

The "Refined Dialogue" Feature of Colloquial Songs

Literature is an art of language, and the ideological and artistic achievements of colloquial songs are inseparable from Pu Songling's highly skilled language. Unlike the elegant classical Chinese of Strange Tales, colloquial songs use the vernacular of Zichuan, Shandong, incorporating proverbs and slang, creating vivid social customs paintings with the lively, figurative, and expressive language of the people.

The first feature of colloquial song language is the extensive use of dialect.

Lu Xun's term "refined dialogue" highlights this feature. In Qiangtou Ji, when Wang the silversmith rescues Old Man Zhang from the wall, he says: "If we can't live together, throw a stone into their pot. Don't blame yourself for incompetence; how can you blame the brats for being wicked?" This vivid Zichuan dialect accurately reflects the silversmith's simple and chivalrous character.

In Cibe Qu, when the shrew Li Shi learns that Zhang Na has gone to his aunt Zhao's house, she tells her husband: "Your little daddy has gone to your sister's house, that whore!" Calling her son "daddy" (Zichuan dialect) and adding "whore" before "sister" vividly conveys Li Shi's hatred and domineering nature. [13](225)

The second feature is vividness and conciseness.

Fanyan Yang describes the Qi family's poverty after a fire: "Like a thousand-year-old temple inhabited by blind and crazy monks." Of their anti-theft situation: "Arrows like locusts, spears like soybeans." Concise metaphors paint vivid pictures. [19](73) In Hanshen Qu, when Shang Er meets



his father and sister in the underworld, they weep, and the guard says: "One was already whining, another coy, and now you add crying..." Eight words vividly depict the old man's cowardice and the young girl's shyness. Fanyan Yang describes the dandy Fan Gongzi's exam plight: "No way to answer, eyes wide open," with "wide open" making the image more vivid than mere descriptions of helplessness. Using accurate, clear language, Pu Songling's colloquial songs achieve what Wang Guowei described in *A History of Song-Yuan Opera*: "Describing feelings touches the heart, scenes are vivid, and narratives are natural." [10](43)

The third feature is linguistic individuality.

With rich vocabulary and varied sentence structures, the language is sometimes elegant (e.g., Zhang Hongjian's words), sometimes humorous (e.g., Wang the silversmith's), sometimes pungent (e.g., Zhang Sanjie's), or heroic, all fitting characters' identities and personalities, making readers feel as if seeing and hearing them. In summary, Liao-zhai colloquial songs have important literary and cognitive value. Studying them helps explore Pu Songling's ideological development in middle age and deeply research *Strange Tales*. [11](124)

Comparative Study of *Strange Tales* from a Chinese Studio and Liao-zhai Colloquial Songs

In literary creation, even works by the same author using the same theme in different art forms at different times often differ in creative intent, mentality, language style, and plot structure. The relationship between Liao-zhai colloquial songs adapted from *Strange Tales* and the novels confirms this.

Significant differences in creative mentality, purpose, and emotional color.

Strange Tales expresses literati's philosophical thinking and personal emotions, highlighting the literary function of "expressing feelings"; Liao-zhai colloquial songs are educational works, more straightforwardly interpreting daily life to educate villagers and transform social customs. As novels for literati, *Strange Tales* uses illusory forms to express scholars' real mentality. Primarily created in Pu Songling's youth and middle age, after repeated imperial examination failures, his pent-up frustrations found an outlet in literature. As he wrote in the preface:

"Assembling fragments like fur, I rashly continue the record of the netherworld; drinking and writing, I complete a book of lonely indignation: such expectation is indeed sad!" [12](162)

In contrast, in his later years, Pu Songling could view his experiences from a higher perspective in colloquial songs, openly showing sincerity without the usual bitterness of frustrated scholars. What emerges is his unyielding fighting spirit and love for life in the face of hardships.

With an educational purpose, he wrote accessible, comedic, and didactic works for the lower classes.

This creative attitude satisfied the Chinese people's expectation for happy endings, making the songs enduring for over 300 years.

Different audiences lead to vastly different language styles.

From *Strange Tales* to colloquial songs, Pu Songling transformed elegant classical Chinese into plain, understandable and humorous vernacular. *Strange Tales* was aimed at literati, while colloquial songs targeted "rustics and common women." For example, in Qiu Daniang (means Aunt Qiu), when aunt sees her brother Qi Fu repent, she helps reconcile him with his wife Jiang Shi. After their reunion:



Aunt persuaded them, set up a feast, and asked Fu to sit beside the table. Holding a cup, she said: 'My hard struggle was not for personal gain. Now that my brother has repented and the virtuous wife has returned, I hand over the accounts; I came alone and will leave alone.'" [15](134) This succinctly portrays aunt's resolute character, showcasing *Strange Tales*' linguistic features.

For rural audiences, Pu Songling used simple, lively vernacular and local dialects in colloquial songs, characterized by vulgarity, vividness, and conciseness. In Fanyan Yang, aunt's farewell speech differs entirely:

"Dear father and brother, I came back to help when our family was struggling. Now that we're reunited and prosperous, I don't need to manage anymore. I can't stay forever, so I plan to return to Baoji."

In a few words, she explains her return and farewell, expressing joy for the family's revival and reluctance to leave, read fluently with harmonious rhyme.

Same story, different forms lead to distinct structural features.

Novels generally have flexible structures, ups and downs plots, and large time-space spans. Although Pu Songling cleverly structured *Strange Tales*, the short length sometimes weakens the depth of reflecting real life. [16](24) Colloquial songs, however, maintain main narratives while expanding plots. Take Zhang Cheng and Cibe Qu: the novel focuses solely on the brotherly love between Zhang Cheng and Zhang Na, with a clear but simplistic structure, underdeveloped characters, and insufficient richness in revealing life. [3](88)

Cibe Qu, in six chapters, uses three chapters to describe Zhang Na's abuse by stepmother Li Shi, adding details to highlight Li Shi's viciousness, Zhang Na's misery, and father Zhang Bing's cowardice, making the story more plausible and deepening its reflection of real life. Despite abuse, Zhang Na remains kind, and years later, he still filially cares for his family. The added plots fully display Li Shi's cruelty and Zhang Na's suffering, leading to a karmic ending and guiding rational thinking on family issues, satisfying the aesthetic tastes of the common people and effectively achieving educational goals, demonstrating the author's mastery of popular literary narration.

Different creative eras reflect distinct social landscapes.

From *Strange Tales* to colloquial songs, Pu Songling's creative thinking complexity and evolving personal and social landscapes are evident. On one hand, in his prime, as a scholar, he pursued self-entertainment and emotional expression in *Strange Tales*; on the other, his life experience and social status made him care about the common people's suffering in later years, resonating with them emotionally. He could skillfully use elegant classical Chinese for a marvelous novel collection and master folk songs and dialects for secular colloquial songs, directly expressing life philosophy and becoming the best educational tool for rustics. [17](85)

In summary, *Strange Tales from a Chinese Studio*, a culmination of classical short stories, and Liao-zhai colloquial songs, integrating storytelling and drama, are two branches from the same root, each with unique characteristics, rightly regarded as perfect models of elegant and popular literature in ancient China!

Inheriting the Tradition: The "Three Operas"

Pu Songling, long struggling in imperial examinations and making a living as a tutor, led a poor life. In his later years, he imitated Liao-zhai's style to create three one-act operas: Wei Jiong (Enclosure Dilemma), Zhong Mei Qingshou (Sister Zhong's Birthday Celebration), and Nao



Guan , vividly reflecting the complex psychology of down-and-out scholars and the real social conditions of the time, with the humorous style of Qidi writers prominently displayed in opera. [22]

The Tearful Nao Guan

Nao Guan uses a humorous brushwork to reveal the contrast between reality and ideals, stripping away the veneer of refinement and vulgarity. This ironic technique is manifested in several ways:

First, the author uses exaggerated contrast to describe the humble relationship between "Li Zhi Yong" (The Use of Rites) and "He Wei Gui" (Harmony is Precious). The rustics dream of scholarly honor, while scholars worry about food. Pu Songling's choice of names—"Li Zhi Yong" and "He Wei Gui"—carries deep meaning: seemingly grand, they ironically reflect the hypocrisy of the "scholar-farmer-artisan-merchant" hierarchy.

Second, the author intensifies this irony with straightforward and exaggerated language. And it reveals the shrewdness and composure of the application of propriety, as well as the impatience and poverty of valuing harmony:

(Ugly:) Greetings, sir.

(Outsider:) Returning the greeting.

(Ugly:) You claim to teach, so you can read?

(Outsider:) How dare you ask! I am widely learned, more than just literate!

(Ugly:) May I ask your hometown and name?

(Outsider:) My surname is He, given name Wei Gui, style You Zhi, from Tongdi Village, Panyang County.

(Ugly:) So you are a teacher? My respects.

(Outsider:) No need. Your name, sir?

(Ugly:) My surname is Li, given name Zhi Yong, style Wei Mei. I have two young sons who want to study. How do you teach?

(Outsider:) Though young, I excel in educating beginners, like timely rain, doing my best to achieve results in three years. Listen:

(Singing:) First, teach the Three Character Classic orally, then gradually add the Hundred Family Surnames and Thousand Character Essay, followed by the Analects, Mencius, and Five Classics, explaining annotations and sentence structures, and teaching three essays.

Despite desperation, He Wei Gui maintains scholarly etiquette, but under Li Zhi Yong's bargaining, his psychological defense collapses: "A gentleman seeks the way, not food; those who seek food are despised. Just start teaching!" In this seemingly polite scene, vulgar content creates a sharp contrast. He Wei Gui repeatedly hints at hunger, finally blurting out: "Hurry up, I'm starving!" while Li Zhi Yong took his time to put on airs and lower the conditions. The two began to bargain:

(Ugly:) I have no spare room, but there's a Guanyin Hall in the village, unused and locked. You can borrow it, but need to discuss with others. If there are monks, you must clean the temple, offer incense, and light lamps.

(Outsider:) What do monks do? Not much. What harm can they do? To secure the job, He Wei Gui compromises:



(Outsider singing:) Colleagues, don't laugh at my humility; think about whether teaching is easy! ... Respectful employer, no more words; we'll be like family from now on! If meals are late after school, I'll feed the livestock; in the evening, I'll carry water for you; when busy at home, I'll mind the children and cook; when the livestock need food, I'll grind flour if there's no dough; I'll sweep the yard, carry firewood, and collect manure; when guests come, I'll set the table and serve dishes.

(Ugly singing:) What a compromising Mr. He! His name suits him well! He's like a brother to me; I'll hire him for ten years with a contract. Faced with this pitiful reality, He Wei Gui swallows his pride, forced by necessity to learn contentment and smile through tears, using witty to vent his frustration. This optimistic spirit infuses bittersweet theme with humorous style, i.e., "tearful humor," creating aesthetic pleasure rather than solemn preaching. [5](566)

With humorous techniques and strong irony, "Gentlemen suffer hardships, but literacy is worthless; finding a teaching job is a savior." After a series of setbacks, He Wei Gui finds an employer but accepts a low salary and manual labor, temporarily setting aside scholarly pride for survival, with both sides feigning happiness. The classic dialogue goes:

(Ugly:) Thus, the school box enters Luochuan.

(Outsider:) Finding an employer brings travel expenses.

(Ugly:) Nothing surpasses studying.

(Outsider:) Alas! Teachers are worthless. Hurry up, I'm starving!

(Ugly:) After you, sir.

(Outsider:) After you, employer.

In this section, the work is written in a humorous and witty style, yet it is not lacking in a sharp and ironic tone. On the one hand, Li Zhiyong was willing to "transport his books to Luochuan", but on the other hand, he set an extremely low price for the teacher. This also reflected from the side the relationship between farming and studying that was emphasized in society at that time. The abnormal changes that emerged under the specific background of difficult years, and this abnormal relationship is even more based on Pu Songling's own experiences and insights:

The creation of Nao Guan rooted in Pu Songling's personal experiences. After becoming a scholar, he failed all subsequent imperial examinations and taught for a living, deeply understanding teachers' hardships, which are reflected in his works. The play, with "tearful smile" writing, vividly shows the decline of agricultural civilization.

The Bitter Examination Dilemma in Wei Jiong

Wei Jiong also uses a humorous style, depicting examinees' awkwardness in the imperial examination, a topic familiar to the author. It first realistically reproduces the exam scene, introducing the protagonist — a hapless candidate — then vividly describes his psychological changes: anxiety and helplessness at being unable to answer:

[Xin Shuiling] At the Zhigong Hall before dawn, the Mingyuan Tower shouts in unison; they urge submission, while my heart burns like oil. I wave my pen in vain, in vain! [14](617)

He tries to cheat but is refused. After invigilators leave, he hears finished candidates flattering each other, adding to his frustration. Blaming the exam questions instead of his ignorance, he complains:



Pu Songling, of course, was not a frivolous candidate, but like the character, he faced the torment of imperial examinations, hence his sympathy for the candidate's dilemma. In feudal society, exam success determined not only personal honor but also family status. Using humorous technique, Pu Songling reveals the utilitarianism and interest chains behind exams through the candidate's words:

Wait! Two people are the hardest to face: one is the old official eager to be a noble, the other is the young master hoping to be a prince. When I go out, they'll ask: "Did you succeed this time?" How can I say "I didn't finish"? For these reasons, an innocent person is sent to a living hell. So cruel! So bitter!

[Shou Jiangnan] Had I known it would be so hard, who would seek fame? But the old official and young master are too eager, urging me to take the exam, leaving me trapped like in a soft prison.

This evokes deep sympathy for the candidate's suffering, making readers understand his plight.

The author adds a set of Nan Lǚ Diao Jiuzhuan Huolang'er (Southern Lǚ Tune: Nine-turn Peddler's Song) at the end to further express the candidate's agony. Placing this suite after Wei Jiong shows ingenious planning, echoing the theme. Wei Jiong exposes the imperial examination system's corrosion of scholars' minds, as incisively as Wang Zian and Si Wenlang in *Strange Tales*. [14](619)

Zhong Mei Qingshou: Playful Writing in a Relaxed Mood

Pu Songling's *Strange Tales* is famous for ghost stories, but his colloquial songs mostly use real-life themes, rarely depicting the supernatural. Zhong Mei Qingshou is a playful work written in a relaxed mood. The author formed Sister Zhong's witty character with concise dialogue:

Today is Brother Zhong Kui's birthday. I intended to hunt a hundred fat ghosts as a gift, but Brother has poor appetite — after searching, only one little ghost. So few, what a meager gift! (Thinks) I have it! The other day, I caught a ghost named "Silly Insect," big and fat — perfect for food. I'll trick him into delivering the gift, passing him off as a top-grade present. Great idea! Let me write a letter. (Writes) A bottle of wine and one ghost, sent to celebrate my brother's birthday. If you think one ghost is too few, the carrier makes two... Since I have nothing else, I borrow the servant as a gift.

Both Sister Zhong's helplessness at scarce ghost hunting and the strong ghost's fear of being eaten, along with Zhong Kui's joyful ghost-eating and drunken dancing, enhance the comedic effect. The author's familiarity with eerie settings allows vivid portrayal of ghosts, influenced by the regional cultural mentality of Qi, which favored strange tales — hence Qi became the birthplace of ancient supernatural novels. [21]

In summary, whether the playful Zhong Mei Qingshou, the exam torture in Wei Jiong, or the teacher's hardship in Nao Guan, Pu Songling uses a humorous yet the poignant writing style. In Zhong Mei Qingshou, Sister Zhong's letter: "A bottle of wine, one ghost — for your birthday. If too few, the carrier counts as two." In Wei Jiong, the candidate's exam plight: "Rubbing eyes, swaying waist." In Nao Guan, He Wei Gui's embarrassment — all show the author's deep sympathy for scholars through "tearful smiles." Behind the humorous style lies unique cultural significance, reflecting the decline of farming-reading civilization in feudal China's late period.



Conclusion

Through the brief review of Pu Songling's life and the analysis of Strange Tales, colloquial songs, operas, and their comparative study, we discover a subtle thread and underlying spirit connecting these works: the illumination and influence of broad and profound Qi culture.

Influenced by the coastal geography, Qi people had romantic natures. The vast ocean and diverse scenery endowed them with an open spirit and rich imagination, making them fond of myths and supernatural tales, a unique temperament known as "Qi spirit" by ancient and modern researchers. [18](12) This spirit directly influenced Qi's literary and artistic character, making Qi the birthplace of ancient supernatural novels.

They regarded humans as equal to animals and plants in nature, neither denying nor blindly worshipping gods and spirits, constructing a harmonious world where humans, demons, animals, and plants coexist. How could Pu Songling, living in the heart of Qi and its cultural center, be unaffected? Liaozhai culture, carrying the Qi cultural heritage, inherits and develops Qi culture's ideological spirit and artistic character. [24] Even today, Qi land's literary creators, such as modern and contemporary writers Zhang Wei and Mo Yan, exhibit similar characteristics to Pu Songling. Rather than saying they borrowed from Strange Tales, it is more accurate that they, like Pu Songling, were influenced by Qi culture, yielding similar literary fruits in different eras. [23]

This may become a new perspective and academic growth point for studying Liaozhai culture!

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Between Regularity and Freedom on the Internal Contradictions of Li Zehou's View of Aesthetic Freedom

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Abstract

The unity of regularity and purposefulness is a theoretical summary of the category of aesthetic freedom made by Li Zehou's practical aesthetics. This proposition not only transforms the categories of "regularity" and "purposefulness" in Kant's aesthetics, but also inherits the aesthetic thoughts of Confucianism and Taoism in China, and integrates the Marxist materialist view of history at the same time. However, due to Li Zehou's lack of detailed prior reflection on the compatibility of the diversified combination model of aesthetic freedom, this makes his view of aesthetic freedom exhibit a certain degree of contradiction to a certain extent. The analysis of this contradiction not only helps to grasp the overall differences between Chinese and Western aesthetics, but also provides important inspirations for people to further study the mutual learning between Kantian aesthetics and traditional Chinese aesthetics.

Keywords

Practical Aesthetic, Kant's Aesthetics, Regularity, Purposefulness, Aesthetic Freedom

1.

In aesthetic appreciation and artistic creation, people can experience a sense of freedom. Theoretically, we call this "aesthetic freedom". In the history of Western aesthetics, the theory of aesthetic freedom originated in the nascent period of modern aesthetics. Many thinkers of this period - such as Kant, Schiller, Hegel, Schelling, etc. - have all explored this. Generally speaking, the early theories of aesthetic freedom in the West were mainly based on the philosophy of subjectivity and developed around human aesthetic experience. The basis of their establishment did not deeply touch upon human social practice activities. In the second half of the 20th century, the school of practical aesthetics emerged in China, and aesthetic freedom subsequently became the core topic of discussion in practical aesthetics. Among them, the most comprehensive and precise summary of this category is the proposition of "the unity of regularity and purposefulness" proposed by Li Zehou. Its formation can be traced back to an important aesthetic work "Four Lectures on Aesthetics" written by Li Zehou in the 1980s. In this work, Li Zehou adheres to the traditional philosophical view of freedom's limitation on freedom - that is, the belief that freedom is never unrestrained and unrestrained without any restrictions. At the same time, it highlights the



particularity of freedom in the field of aesthetics - that is, the dialectical unity relationship formed between the aesthetic person's sensory activities (including artistic creation activities) and a certain normative order. Regarding this, he said like this:

If expressed in the abstract language of classical philosophy, I believe that beauty is the unity of truth and goodness, that is, the unity of conformity and purposefulness. ... Beauty, as a form of freedom, first and foremost refers to the practical activities and processes themselves that are unified with purposefulness (goodness) and regularity (truth). It is first an objective and material real activity that can achieve the purpose, and then the outcome, product or trace of this reality. ... Art emphasizes that "the law that cannot be followed is the ultimate law", which actually indicates that whether in real life or artistic practice, the free form achieved by the subject practice that objectively controls the universal objective laws is the creation of beauty or the realm of beauty. Here, the subjective purposefulness of human beings and the objective laws of objects are completely integrated. The existence of laws is manifested as the inability, and the purpose is manifested as the absence of purpose (seemingly only as the regularity, that is, the purpose is manifested as the law). Objective laws and forms are liberated from various limited concrete things and manifest as the meaning of the subject ^{[3](483)}

In this citation, Li Zehou uses the ancient Chinese proposition that "the law that cannot be followed is the ultimate law" to illustrate the attribute of freedom manifested in aesthetic activities. He believes that this form of regularity is a high degree of unity between the end and the law, and also a dialectical manifestation of "the end becoming aimless".

From the perspective of theoretical origin, Li Zehou's proposition not only transforms the categories of "regularity" and "purposefulness" in Kant's aesthetics, but also inherits the aesthetic thoughts of Confucianism and Taoism in China, and at the same time integrates the Marxist materialist view of history. Just as he has repeatedly emphasized in the preface to the English version of "Critique of Critical Philosophy", he put forward various propositions of practical aesthetics on the basis of "correcting" some basic concepts of Kantian aesthetics, with the aim of reducing the transcendental human nature of Kantian aesthetics to the result of specific historical practice ^{[4](333)}.

However, due to Li Zehou's lack of detailed prior reflection on the compatibility of the diversified combination model of aesthetic freedom, this makes his view of aesthetic freedom exhibit a certain degree of contradiction to a certain extent. This phenomenon is mainly reflected in his understanding and transformation of Kant's view of laws.

2.

As is well known, if human beings want to utilize nature to achieve their own goals, they must first understand nature and transform it in accordance with its inherent laws. Here, people regard some of the operational rules in nature that cannot be changed but can only be adapted to as inherent laws of nature, and believe that only by recognizing and conforming to these laws can the purpose of transforming and utilizing nature be achieved. In this sense, "conformity" is equivalent to the recognition and adherence to the inevitability of nature. If people smoothly achieve their goals in accordance with the laws of nature, it means that they have reached a certain degree of freedom to a certain extent. This is the fundamental meaning of "the unity of purposefulness and



regularity" in the context of practical philosophy in China at that time, and it is also the philosophical basis on which Li Zehou expounded on aesthetic freedom. However, when it comes to the field of aesthetics, Li Zehou's understanding of the laws of beauty is clearly not limited to this. On the one hand, he believes that the laws in aesthetic activities are first and foremost objective, and can also be recognized and mastered. Conforming to the laws represents "truth", and conforming to the purpose represents "goodness". If people smoothly achieve their goals in accordance with the laws of nature, it means that they have reached a certain degree of freedom to a certain extent. On the other hand, he also believes that in aesthetic activities, objective laws have achieved a certain unity with human purposes. This unity is not a mechanical kneading of the two, but an organic integration. Thus, the difference between purposes and laws can no longer be discerned. This can be regarded as an important creation of Li Zehou's practical aesthetics. It not only conforms to the Western philosophy's idea of bridging the dualism of subject and object, but also reflects the spirit of the unity of self and object in traditional Chinese philosophy. However, the contradiction in Li Zehou's theory is precisely manifested in such a mixture of dual meanings.

In fact, in Kant's transcendental philosophy, the concept of "law" clearly has its original connotation. It can refer either to the rules of the innate understanding or to the laws of special things or phenomena in the empirical world, the latter being a certain special variation obtained through reflective judgment. In Kant's theory of beauty, the law is a certain special subjective form formed by human reflective judgment, and thus is not an inherent thing objectively existing in things. In Kant's view, although the objects of beauty are ever-changing and diverse, their representations always give rise to the free play of the two cognitive functions of human beings - understanding and imagination. However, this relationship between the two is not forcibly held together by human cognitive functions. Rather, it was discovered temporarily while legislating for oneself through reflective judgment.

From this, it can be seen that in Kant's view, aesthetic judgment has no objective and established laws for people to recognize or follow. This concept of Kant clearly cannot be simply labeled as "agnosticism". In fact, it points out the significant differences between the laws in the aesthetic sense and those in the epistemological and practical sense. This difference is mainly manifested in the following: Priori imagination - especially productive imagination - plays an important prerequisite role in the manifestation of the laws of beauty. This enables the law of beauty to acquire a certain subjective and a priori independence. However, in his absorption of Kant's thoughts, Li Zehou obviously underestimated the role of transcendental imagination and deliberately ignored the original meaning of why Kant regarded aesthetics as subjective. This made his transformation of Kant's aesthetics inevitably carry some forced colors.

3.

Of course, aesthetic creation always requires an objective material medium to carry it. Therefore, aesthetic creation activities must first follow certain objective attributes that this material medium possesses. For instance, before sculptors carve different materials (such as stone or metal), they must first master the different properties of these different materials, and only then can they carry out aesthetic creation. Evidently, the understanding and mastery of the modeling laws of aesthetic media is the first step in aesthetic creation activities. However, fundamentally speaking, the law of



beauty is not an inherent thing objectively existing in nature and waiting to be discovered. It is merely a result that people accidentally arrive at through reflective judgment in aesthetic creation. In this regard, "irregular regularity" clearly implies two aspects of connotation: On the one hand, the reason why it is called "irregular" is that beauty is essentially free and there are no pre-determined objective standards to follow, and thus this is not an epistemological issue; And to say that it is "in accordance with the law" means that once a beautiful thing is created, it naturally reveals a harmonious order in people's subjective appearance, and this order makes people seem unique and exclusive - that is, it seems "should be like this", "can only be like this", "must be like this", and thus shows a certain perceptual "inevitability". It is precisely in the above sense that the aesthetic freedom associated with the "law of beauty" presents the dialectical unity of freedom and necessity. This kind of "rule" cannot be recognized in advance by rational logic; it can only be obtained through reflective aesthetic judgment. Moreover, in many cases, people can only passively conform to this law and are unable to actively control it, because this is not a law in the epistemological sense in the first place. The famous calligrapher CAI Yong of the Han Dynasty in China put forward the saying, "The trend cannot be stopped when it comes and cannot be contained when it goes away," which precisely conveys this meaning. The inevitability mentioned here is clearly not in reference to objective material attributes. To borrow Kant's words, the laws in aesthetic activities come from the judgment of its own legislation of itself, rather than from the recognition of the attributes of material objects. It is precisely this legislative activity that establishes the above-mentioned inevitability. Necessity is the fundamental attribute inherent in the law itself; otherwise, the law would not be a Gesetz, but could only be regarded as an empirical Regel.

Obviously, the inevitability of aesthetic laws is neither the inevitability in the sense of scientific cognition nor the inevitability in the sense of moral practice. The necessity in the sense of moral practice (volitional) refers to the "ought" that must act in this way in any situation. The law of necessity in the sense of scientific cognition refers to the fact that there are no exceptions in any possible world. Evidently, both kinds of inevitability possess a strict universality, so their manifestations in experience are repeatable. The inevitability in the above two senses is obviously different from the inevitability we talk about in aesthetic activities. In Kant's view, this difference is mainly manifested in the following aspect: For the creation of aesthetic objects, what is reflected therein is the inevitability of the law as an example. Kant called this necessity exemplary because for such exemplary instances, what is important is not imitation but to cultivate people's own judgment through the observation of the instances and the inheritance of their sources. Exemplary examples contain some kind of unspoken normativity. Whether it is the activity of creating classic artworks or the classic artworks themselves, they all have the exemplary effect that an aesthetic ideal should have, and thus are more likely to evoke people's sense of admiration. The guiding power they imply can also invisibly lead and shape people's creative intentions and aesthetic orientations. This indicates that for artistic classics to play a demonstrative role, it is obviously inseparable from the inevitable factors within them. Because necessity itself implies a certain normativity. If the inspirations that classics bring to later generations are merely limited to contingency and randomness, then paradigms will lose most of the value and significance that can be learned. From this, it can be seen that the necessity in demonstration also belongs to an important manifestation of aesthetic laws, which is different from the necessity in logic and knowledge.



However, because Li Zehou was eager to incorporate the above-mentioned mechanism into his practical framework, this kind of "transformation" of his ultimately failed to clearly distinguish the view of laws in epistemology from that in aesthetic theory. It is precisely this point that has caused the ambiguity and even contradiction of his theory of aesthetic freedom. This phenomenon is clearly not trivial but rather a fundamental issue concerning the essential attributes of aesthetics. In fact, during the process of artistic creation, an artist often cannot precisely know the final appearance of his work from the very beginning until it is completed. His understanding of this result often occurs suddenly and naturally without seeking knowledge, and the pleasure generated thereby comes more from some unexpected comprehension and insight. In this sense, the "law" of beauty is fundamentally mainly a kind of "self-discipline", rather than "heteronomy" in the epistemological or ontological sense. It is generative rather than an established objective thing to be recognized. Generalizing such laws into something that can be actively grasped is actually a obscuring of the ontological meaning of beauty.

4.

In conclusion, although Li Zehou creatively integrated Kantian aesthetics, the theory of practice and Chinese classical aesthetic thought, his explanation for the unity of the three seems somewhat ambiguous. On the one hand, he emphasizes "inability", and on the other hand, he emphasizes the "objectivity" of "laws". On the one hand, it emphasizes "people's control over laws", while on the other hand, it stresses "aimlessness". As for how these opposing factors are unified together, Li Zehou did not provide a detailed explanation but simply referred to the "unconscious" in psychology. This also leaves room for later generations to further study the similarities and differences as well as mutual learning between Kantian aesthetics and traditional Chinese aesthetics. Against the backdrop of mutual learning and interpretation between Chinese and Western cultures, this research topic still holds great potential for expansion.

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Research on the Social Value and Development Path of National Traditional Sports

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Abstract

Ethnic traditional sports have a long history and are rich in cultural heritage. As unique folk activities with distinct ethnic characteristics, they not only vividly reflect ethnic culture but also serve as an important bridge for its inheritance. In the continuation and dissemination of ethnic culture, they play a significant role. This article delves into the social value of ethnic traditional sports in inheriting ethnic culture, enhancing ethnic cohesion, promoting individual physical and mental health, driving economic development, and facilitating international exchanges. It further analyzes the challenges faced by these sports in modern social development and proposes a series of development paths, including strengthening protection and inheritance, improving policy support, integrating into school education, combining with mass fitness, developing the sports industry, and enhancing international communication, to provide a reference for the development and inheritance of ethnic traditional sports.

Keywords

Traditional sports, Social value, Cultural inheritance, Development path

1.Introduction

Ethnic traditional sports, as a concentrated manifestation of the diverse wisdom of the Chinese nation, are the accumulation of its long development and have become an inseparable part of the Chinese cultural lineage, exuding unique charm. Such sports activities are not only a form of physical exercise but also a carrier for the inheritance of ethnic culture, showcasing the distinctive cultural symbols and spiritual values of each ethnic group. As the process of global cultural diversification accelerates, ethnic traditional sports face both opportunities and challenges. Systematically analyzing the cultural governance value and innovative transformation paradigms of ethnic traditional sports is both a critical issue to invigorate the modern vitality of ethnic cultural heritage and a strategic pivot for fostering a sense of community among multiple ethnic groups in society.



2 .Social value of ethnic traditional sports

2.1 Cultural value

Ethnic traditional sports exist in a unique way at the core of ethnic culture. From the historical past of various ethnic groups to their distinctive religions and customs, and on to their unique aesthetic concepts, all are vividly presented in ethnic traditional sports. For example, martial arts is not only a traditional sport but also a philosophical concept for self-cultivation and moral improvement. Accompanying the development of the Chinese nation over thousands of years, the Yumenquan culture is closely linked with the ethnic beliefs of the Tujia people, reflecting a distinct national character[1]. As a cultural system inheriting traditional ethnic sports in the lineage of Chinese civilization, the history of dragon boat racing can be traced back to Qu Yuans sacrificial rites during the Warring States period, expressing patriotism and historical imprints. The Naadam Festival under grassland civilization, on the other hand, uses the three-art competition system of wrestling, horse racing, and archery as its vehicle, forming a structurally functional mechanism for the inheritance of national culture.

2.2 Fitness value

Throughout the course of history, various ethnic groups have nurtured diverse and distinctive traditional sports cultures. These preserved fitness methods all bear distinct cultural markers. These unique forms of exercise vividly reflect the characteristics of different ethnic groups and are a lively representation of their cultures. Through these fitness activities, the unique features of each ethnic group are passed down, contributing to the prosperity and development of Chinese culture while enriching peoples spiritual lives. From competitive sports like Cuju and dragon boat racing to artistic performances such as dragon and lion dancing, these sports systems, rich in ethnic cultural genes, offer varied options with differentiated physical loads and performance styles for different populations. Taking Tai Chi, which originates from Chinas health-preserving wisdom, as an example, this traditional practice is characterized by its smooth and flowing movements, emphasizing mental guidance and coordinated limb movement. The essence of Tai Chi lies in its gentle and fluid actions. Engaging in traditional ethnic sports not only helps maintain both physical and mental well-being but also effectively enhances cardiovascular endurance and metabolic functions; it can also strengthen learners psychological resilience and promote harmonious development of mind and body. Sports rich in ethnic characteristics, such as horse riding, wrestling, and archery, enhance physical fitness while cultivating excellent qualities in participantsSuch as competitive consciousness, courage and perseverance, etc., and positive personality shaping has been carried out[2]. In addition, ethnic traditional sports also include some kinds of team cooperation, such as cuju and dragon boat racing. These projects can not only enhance the ability of teamwork, but also express patriotism in full measure. This is not only the embodiment of competitive sports, but also the inheritance of national culture.

2.3 Economic value

Significant economic benefits are the result of traditional ethnic sports, which help to foster a favorable situation for coordinated development of surrounding industries. This is particularly evident in the attraction generated by characteristic events and various activities held in different regions, which not only become highlights of local tourism but also actively boost the growth of the tourism consumption market economy, thereby enhancing the overall strength of local tourism



development. For example, the boat fishing competition held in Nanchang County, Yiyang City, Hunan Province, and the Tianmen Mountain Aerobatic Flight Championship in Zhangjiajie City have not only attracted a large number of tourists but also spurred the development of local accommodation, catering, and transportation industries[3]. In addition, traditional ethnic sports equipment has developed into an industrial model. Through a cluster production and distribution network, it has established a complete industrial chain for characteristic products such as martial arts equipment and ethnic clothing. For example, diversified sales channels for martial arts equipment and ethnic clothing not only effectively absorb local labor resources but also continuously boost regional economic indicators through market expansion of the production, supply, and sales system.

2.4 Educational value

"Ten years to nurture a tree, a hundred years to educate a person." Incorporating traditional ethnic sports into school physical education not only enriches campus sports activities but also promotes the dual development of students mind and body in the process of inheriting cultural heritage. This is precisely what the national strategy for building a strong sports nation requires. Currently, educational outcomes are significant; martial arts, as a traditional sport, have been fully integrated into both primary and higher education. Martial arts have become a widely popular school sports feature among teachers and students. The demand for traditional sports courses in school physical education goes beyond strengthening the body and enhancing psychological functions; it also contributes positively to moral character improvement, the inheritance of national culture, and personality shaping[4].

2.5 International exchange value

Under the impetus of globalization, traditional ethnic sports have integrated into the international exchange system, becoming an important medium for cross-civilizational dialogue. Take martial arts as an example; its international dissemination has been remarkably effective. Since 1991, the biennial World Wushu Championships have truly reflected the development and exchange of martial arts. The global promotion and inheritance of martial arts not only demonstrate the global appeal of traditional sports but also showcase the unique value of Chinese culture in promoting international exchanges through sports. The successful hosting of the inaugural Dragon Boat World Cup by the International Canoe Federation in Ningbo in 2019 has spurred active global promotion of this sport[5]. By organizing traditional ethnic sports events and cultural exchanges, we not only build a bridge for cross-cultural communication but also strengthen China's voice in global development through value interaction. As a soft medium of cultural diplomacy, traditional ethnic sports promote mutual understanding among civilizations while continuously releasing the spiritual appeal of Chinese culture. Its international dissemination model has evolved from one-way output to a process of two-way exchange.

3. Challenges facing the development of ethnic traditional sports

3.1 The policy support and inheritance mechanism is not sound

The sustainable development of ethnic traditional sports faces multiple constraints, primarily manifested in an incomplete policy support mechanism, insufficient financial backing, lagging infrastructure, and a lack of professional talent reserves. These systemic shortcomings objectively



hinder the cultural inheritance and popularization process. Nowadays, the transmission of ethnic traditional sports encounters the following difficulties: Firstly, the impact of modern diverse entertainment has led to a continuous weakening of its appeal among young people; Secondly, marginalization in curriculum settings and inadequate allocation of teaching resources in basic education create barriers to dissemination; More seriously, the aging of the main bearers and the crisis in the continuity of the lineage pose an urgent risk of breaking the chain for the living inheritance of some intangible cultural heritage.

3.2 Insufficient degree of modernization and market-oriented development

The marketization of ethnic traditional sports is still in the developmental stage, with room for improvement in market mechanisms. From an industrial operation perspective, there are noticeable shortcomings in the economic value development of competitions, specifically manifested as insufficient innovation in commercial operation models, lack of core brand recognition, and weak consumer group stickiness. At the same time, structural defects exist in the construction of the industry, where positive cycles have yet to form in areas such as derivative product development, standardized production, and market circulation, which hinders the formation of a market-oriented industry. Compared to the well-established modern sports industry, ethnic traditional sports lag significantly behind in standardization and market adaptability. Take Chinese martial arts as an example; although they enjoy broad international recognition, there are still deficiencies in key industrialization aspects such as the creation of professional leagues and the establishment of commercial sponsorship systems, and they have not yet reached the mature commercial state seen in sports like football and basketball.

3.3 School sports integration needs to be improved

Schools, as the core battleground for inheriting and promoting traditional ethnic sports, still face practical issues such as lagging curriculum development in the practice of integrating traditional ethnic sports into school education. Most school physical education programs still focus primarily on modern competitive sports, with insufficient emphasis on teaching and promoting traditional ethnic sports. There is a lack of professional teaching staff and textbooks, leading to inadequate understanding and recognition of traditional ethnic sports among students[6].

3.4 International development has limitations

Despite the fact that some traditional Chinese sports, such as Tai Chi and dragon boat racing, have made their way onto the international stage, overall, the international recognition and participation in ethnic traditional sports remain insufficient. The main constraints are reflected in three aspects: first, there is a relative lack of international communication channels and exhibition platforms; second, the standardization system for sports events is not yet complete, with differences in international competition rules; third, the development of internationally influential brand events lags behind. Taking Chinese martial arts as an example, although they have formed a stable group of enthusiasts worldwide, their inclusion in the official Olympic program has led to a bottleneck in expanding their international influence, making it a typical case of the obstruction of traditional sports globalization.

4. Development path of national traditional sports

4.1 Improve inheritance policies and mechanisms



Government departments should provide policy support for the development of ethnic traditional sports, formulate laws and regulations related to ethnic traditional sports, and issue relevant documents to ensure their development. To guarantee the inheritance and dissemination of traditional sports, it is necessary to establish a data management database, recording and preserving the history, characteristics, and essence of each project for easy reference. On this basis, increase support for inheritance efforts, boost financial investment, and allocate funds for project development, training of inheritors, and construction of venues and facilities. Utilize multimedia to promote ethnic traditional sports projects and broaden channels for inheritance.

4.2 Developing sports industry

To better develop ethnic traditional sports, it is essential to integrate them with modern industries. For instance, combining ethnic traditional sports with tourism can leverage the unique characteristics of each ethnic group to create tourism routes centered on ethnic sports. This approach includes adding smaller-scale sporting events to attract more audiences and sponsors. Encouraging relevant companies to develop cultural and creative products related to these themes can promote the development of ethnic traditional sports through industrialization, thereby boosting regional economic growth[7]. Strengthen the innovation of national traditional sports industry, make good use of the Internet, big data and other technologies, promote national traditional sports projects, enhance social influence, and promote the transformation and upgrading of national traditional sports.

4.3. Education promotion and campus culture popularization

The "Outline for Building a Sports Powerhouse" proposes that "by 2050, a fully developed socialist modern sports powerhouse will be built." Incorporating traditional ethnic sports into the school physical education curriculum can effectively improve the physical fitness of young people and provide practical carriers for the inheritance of traditional sports culture. Specific approaches include introducing martial arts, shuttlecock kicking, archery, and other projects into daily teaching practices, stimulating students interest through standardized course design, and promoting innovative transformations of traditional sports projects through campus competitions and events. This will gradually build an integrated inheritance chain to enhance the physical fitness of young people while systematically advancing the dynamic inheritance and sustainable development of national traditional sports. Teaching outlines for each educational stage should be compiled based on the characteristics of students at different age levels, promoting courses such as martial arts, Tai Chi, dragon dance, and lion dance, allowing young people to be immersed in national sports[8]. Promote the professionalization of physical education teachers, establish a regular research and training mechanism, improve the skill certification system, and enhance the implementation ability of teachers in traditional national sports teaching.

4.4 International promotion and cultural exchange

In the context of globalization, sports not only serve as an education primarily aimed at enhancing physical fitness but also act as a bridge for international political and cultural exchanges. To promote the internationalization of traditional ethnic sports, methods such as hosting international competitions and forums for international cultural exchange can be employed to facilitate the entry of these sports into international sports organizations, thereby increasing their global influence[9].



5. Conclusion

Ethnic traditional sports, as a treasure of Chinese culture, bear multiple missions in contemporary society. They not only serve the basic function of strengthening physical health but also play a unique role in preserving cultural genes, promoting the integration of culture and tourism, and enhancing national identity. In the face of challenges to inheritance in a globalized context, it is necessary to build a multi-dimensional innovation and development system: using intelligent multimedia technology to preserve ethnic traditional sports, establishing specialized policy support systems to promote sustainable development, integrating elements of ethnic traditional sports into school curricula and community activities to achieve living inheritance, and leveraging international competition platforms to facilitate cross-civilizational dialogue. These innovative measures will help traditional sports break through development bottlenecks, highlighting the spiritual symbols of Chinese civilization while fostering innovation and adherence to tradition. This will inject new impetus into building a community with a shared future for mankind and achieving an organic integration of tradition and modernity through sports culture. Based on this, ethnic traditional sports will surely welcome new opportunities for development, rejuvenating with greater vitality under new era conditions, making greater contributions to the great rejuvenation of the Chinese nation and the prosperity of world sports culture.

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Gender Metaphors in the Images of Female Demons in Journey to the West

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Abstract

This paper studies the images of female demons in *Journey to the West*, focusing on typical characters such as the Iron Fan Princess and the White Bone Demon, and deeply analyzes the gender metaphors behind these images. By examining the powerful abilities displayed by these female demons, their consciousness of pursuing self-reliance and autonomy, and their tragic fate of succumbing to authority under the influence of feudal social concepts, this paper reveals the deep logic of the gender order and power structure in the Ming Dynasty society, demonstrates how literary works reflect and criticize reality, and aims to provide new perspectives and reflections for the study of gender images in classical literature.

Keywords

Journey to the West; Female demons; Gender Metaphor; Feudal social concepts

Journey to the West, one of the pinnacle masterpieces of Ming Dynasty literature, is also a remarkable work in the history of Chinese literature. Although the main thread of *Journey to the West* is the pilgrimage of the Tang Monk and his four disciples, the images of demons, as important elements propelling the plot, cannot be ignored. The images of demons not only function as forces opposing justice but also contain profound cultural connotations. Among them, the images of female demons often appear with the characteristics of beauty, wisdom, and danger coexisting. Under the influence of feudal traditional social concepts, these images of female demons often carry complex social meanings. For example, although the Iron Fan Princess has powerful magic, she still cannot escape the bondage of family roles. She is both a wife, a mother, and a "warrior," reflecting the struggle and compromise of women under the dual oppression of feudal family and society. ^[1]

However, in *Journey to the West*, many females show the consciousness of pursuing independence, reflecting the initial awakening of female awareness. Through the images of numerous female demons, *Journey to the West* entrusts the realistic care for the female group and conveys the eager expectation for female self-salvation.



1. Powerful Abilities of Female Demon Images

1.1 The Master of Natural Forces - Iron Fan Princess

The Iron Fan Princess is a highly representative female demon in *Journey to the West*. With her absolute authority over natural forces, she becomes one of the most deterrent female images. The plantain fan in her hand is extremely powerful: one fan extinguishes fire, two fans generate wind, and three fans bring rain, enabling her to easily control the climate of the Flaming Mountains and regulate the natural environment. This ability to control natural forces is extremely rare among the demon group in *Journey to the West*. The Flaming Mountains stretch for eight hundred li with flames, where nothing grows, but the Iron Fan Princess, relying on her plantain fan, becomes the actual ruler of this area. Local common people have to offer sacrifices to her to seek favorable weather. Her abilities are not only reflected in the control of nature but also in her extraordinary strength in battles. This absolute control over the natural environment has established the Iron Fan Princess's unassailable ruling position in both the demon world and the human world. Even the Monkey King, known for his great supernatural powers, was first fanned by her to the Small Sumeru Mountain fifty-four thousand li away, which shows the formidable of her magic power.

In terms of combat strategies, the Iron Fan Princess demonstrates wisdom and tenacity beyond that of male demons. In the face of the Monkey King's repeated demands for the fan, she did not fight blindly but cleverly used geographical advantages and the characteristics of her magic weapon to deal with him ^[2]. For example, when borrowing the fan for the second time, she deliberately confused the Monkey King with a fake fan, causing the fire of the Flaming Mountains to burn more fiercely, showing a combat style that combines wisdom and strength. In addition, the influence of the Iron Fan Princess in the demon world not only comes from her magic weapon but also from the independent power system she has established - the Plantain Cave is not only her residence but also a small ruling group with her at the core. All the little demons in the cave obey her. This ability to transform personal abilities into group ruling power is unique among the female characters in *Journey to the West*, making her a formidable strong woman.

1.2 The Superbly Wise Strategist - White Bone Demon

Although the White Bone Demon does not have powerful magic weapons or profound magic power, her wisdom is amazing. She is well-versed in the weaknesses of human nature and can keenly insight into the psychology of the Tang Monk and his disciples. In order to eat the Tang Monk's meat, she changed her image three times, transforming into a young woman, an old woman, and an old man respectively, to deceive the Tang Monk and others. For the first time, she transformed into a young woman carrying vegetarian food, using her weak and innocent image to win the sympathy of the Tang Monk and almost succeeded; for the second time, she changed into an old woman, taking advantage of the Tang Monk's compassion to further confuse everyone; for the third time, she transformed into an old man and continued to carry out her scheme. Each change is closely linked, fully demonstrating her wisdom and scheming. Her strategy is not a simple military confrontation but an attempt to break through the defense line of the Tang Monk and his disciples through clever disguise and psychological tactics. ^[3]

In the confrontation with the Monkey King, the White Bone Demon showed extremely strong adaptability. When her first incarnation was seen through, she immediately used the "corpse



dissolution method" to escape, leaving only a fake corpse to confuse the public; in the face of the Monkey King's second pursuit, she quickly adjusted her strategy and changed her identity to continue testing. This ability to react quickly and flexibly in times of crisis far exceeds the brute courage of ordinary demons. It is more noteworthy that she can predict the action logic of the pilgrimage team and use the Tang Monk's scruples about the Monkey King's wanton killing to constantly create contradictions and attempt to disintegrate the team's defense line from within. The wisdom of the White Bone Demon is not just a pile of strategies but is based on a deep understanding of human nature and the psychology of her opponents. This ability to transform wisdom into practical combat advantages makes her one of the most threatening demons in *Journey to the West*. This intelligent attack method is unique among the many demons in *Journey to the West*, highlighting her strong survival ability and combat wisdom.

2.The Consciousness of Self-reliance, Self-improvement and Autonomy in the Images of Female Demons

2.1 The Independent Resister of Territory and Dignity - Iron Fan Princess

The Iron Fan Princess's self-reliance and self-improvement run through the whole process of her survival and resistance. In terms of territory governance, she takes the Plantain Cave as her stronghold and, relying on the absolute control of the plantain fan over the Flaming Mountains, has established a complete survival order. Local common people need to offer regular sacrifices to seek rainfall. This resource monopoly not only gives her economic autonomy but also constructs a small power system with her at the core. Different from other female characters who rely on men for survival, the Iron Fan Princess alone undertakes the responsibility of guarding her territory and manages the area around the Flaming Mountains as an "independent kingdom". Her ruling style shows the courage and determination beyond traditional women.

In family relations, the Iron Fan Princess also shows her sense of autonomy. In the face of her husband the Bull Demon King's betrayal - the Bull Demon King lived with the Jade-faced Fox, she did not swallow her anger or feel sorry for herself like a traditional woman. On the contrary, she stuck to the Plantain Cave, refused to break with the Bull Demon King but also never compromised, maintaining an independent personality in the predicament of marriage breakdown. When the Monkey King intervened in her life on the pretext of "borrowing the fan", her resistance was not only the defense of territorial interests but also a strong response to external forces interfering in her life. In the face of the Monkey King's cunning and forceful seizure, she first resisted with force, and then transformed into a flying insect and got into the Monkey King's belly, showing flexible struggle strategies and unyielding tenacity. This tenacious resistance under the dual impact of family and external pressure is a vivid portrayal of her pursuit of independence. ^[4]

In addition, the Iron Fan Princess's sense of autonomy is also reflected in her control over her own destiny. Although she finally handed over the plantain fan under the combined oppression of the Heavenly Court and Buddhist forces, she never gave up resistance from beginning to end. Every time she counterattacked, whether it was fanning the Monkey King away or confronting Zhu Bajie and Sha Seng, it showed the strong belief that "my life is in my hands". This spirit of adhering to the self and defending dignity in the male-dominated world of gods and demons goes beyond the



feudal society's norms of "three obediences and four virtues" for women, and becomes a precious sample of the awakening of female autonomous consciousness in classical literature.

2.2 Self-awakening and Independent Resistance in a Desperate Situation - White Bone Demon

The White Bone Demon lives in the barren mountains of White Tiger Ridge, with neither family protection nor immortal or Buddha background. Under the cruel law of the jungle, she has built a unique survival strategy by virtue of independent thinking and self-awakening. Compared with other demons who rely on magic weapons or forces, the White Bone Demon chooses to use wisdom as a blade to confront the pilgrimage team alone, which is a breakthrough in the traditional "dependent" survival mode. She is well-versed in the jungle law of "the weak are the prey of the strong", but she does not give in to it. Instead, she takes the initiative to attack and turns her wisdom into capital to game with the strong.

When changing her image three times to apply her strategies, the White Bone Demon showed decision-making ability and action power beyond gender. In the face of the vigilance of the Tang Monk and his disciples and the Monkey King's golden eyes, she not only did not flinch because the opponent was strong but also accurately captured the cognitive differences among the team members through careful psychological analysis and situation prediction. When she first transformed into a village girl, she carefully designed the details of "carrying a green sand pot in her hand and a green magnetic bottle in her arms", in line with the traditional image of a woman "virtuous and good at housekeeping", which not only dispelled the vigilance of the Tang Monk and others but also coincided with the feudal society's stereotypical expectations of women. This strategy of turning disadvantages into advantages shows her independent thinking and adaptability. Even though her plan was repeatedly frustrated, she still chose to layout again and again until the last moment of her life. This unyielding fighting spirit forms a strong contrast with the traditional female image of "resigning oneself to adversity".

The White Bone Demon's persistent pursuit of "immortality" is essentially the ultimate desire for autonomous destiny. In the world of gods and demons, life span and power are often directly related. The White Bone Demon breaks through the limitations of life in an extreme way of "eating people", which is actually a path to seek self-worth realization outside the male-dominated power system. [5] Although this behavior is defined as "evil" in the context of the work, the consciousness of "changing the living state through self-struggle" behind it is exactly a silent resistance to the feudal society's values of "women being content with their fate". She refuses to be defined or dominated. Even if she fails in the end, her resistance itself becomes a mirror, reflecting the eternal yearning for freedom and autonomy of women under the feudal society's gender oppression.

3.The Tragic Endings of Female Demons under Feudal Social Concepts

3.1 Oppression of Authoritative Forces

In the world of *Journey to the West*, the authoritative forces represented by the Heavenly Court and Buddhism occupy an absolute ruling position. These authoritative forces represent the orthodox order and ethical norms of feudal society, and any behavior that attempts to challenge or



violate this order will be severely punished. The experiences of the Iron Fan Princess and the White Bone Demon are typical examples. The Monkey King is supported by the Heavenly Court and Buddhism, and he represents the force of justice and orthodoxy. In the struggle with the Iron Fan Princess, the Monkey King finally forced the Iron Fan Princess to hand over the plantain fan by virtue of his strong external support. And the White Bone Demon was directly killed by the Monkey King three times, and her resistance was vulnerable in the face of powerful authority. The immortals of the Heavenly Court and Buddhism have higher magic power and stronger power. They make rules, maintain order, and punish the demons that do not meet their standards. As "heterogeneous", female demons will be mercilessly suppressed once they touch the bottom line of authority. ^[6] The oppression of this authoritative force is actually the projection of the feudal society's patriarchal and hierarchical social order in literary works. Under such an order, women, no matter how capable and conscious they are, can hardly get rid of the fate of being suppressed.

3.2 Shackles of Gender Concepts

Feudal society has strict gender norms and moral requirements for women. Women are expected to be gentle, virtuous, and attached to men. Any behavior that shows strong ability or independent consciousness is regarded as "deviant". The images of the Iron Fan Princess and the White Bone Demon run counter to these traditional gender concepts. The Iron Fan Princess controls natural forces and has her own territory and power, which is contrary to the feudal society's expectation of women being weak and obedient; the White Bone Demon, in order to achieve her desires, spares no effort and shows strong aggressiveness and autonomy, which is even more inconsistent with the image of women should be "content with their lot". Therefore, they are regarded as demons, labeled as "evil", and become the objects of criticism and suppression. Through the negation and punishment of them, the work strengthens the feudal society's gender concepts and conveys the information that women should follow traditional norms, otherwise, they will suffer bad luck. ^[7] The shackles of these gender concepts make it impossible for female demons to change their tragic fate even if they have the consciousness and ability to resist, which deeply reflects the oppression and discrimination of feudal society against women.

4. Conclusion

The images of female demons in *Journey to the West*, such as the Iron Fan Princess and the White Bone Demon, show unique charm and value with their strong abilities and the consciousness of pursuing independence. They break the stereotypical impression of traditional women as weak and dependent, and become the symbol of women's resistance spirit in feudal society. However, under the oppression of the powerful feudal social concepts and authority system, they eventually cannot escape the tragic ending. The profound gender metaphors behind these images not only reveal the essence of the gender order and power structure in Ming Dynasty society but also reflect the oppression and bondage of feudal society to women. At the same time, their existence also provides us with a perspective to reflect on traditional gender concepts, allowing us to see the difficult course of women's pursuit of freedom and autonomy in the historical process. Through the study of the images of female demons in *Journey to the West*, we can better understand the close connection between classical literature and social reality, as well as the function of literary works in reflecting and criticizing social concepts. In today's society, these studies still have



important enlightened meanings for promoting gender equality and breaking gender stereotypes.

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Tourism Value, Realization Path and Specific Measures of the Former Residence of Celebrities in Lingnan

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Abstract

As a celebrity's former residence as a regional cultural business card, it has high cultural and tourism value, and is an important cultural tourism resource. Tourism value consists of aesthetic value, ecological value, historical value, ethical value and economic value. To realize its tourism value, there are mainly the following specific measures: highlight the spirit of celebrities, extend the cultural context, implement the listing system, and attach importance to humanistic care.

Keywords

Former residence of celebrities; modern values; specific measures In ancient times, the Central Plains once called Lingnan the "southern barbarian land" and lacked culture and talents

After the First Emperor of Qin unified China, he sent 500,000 troops to the Baiyue area and classified it into the territory of the Qin Empire. After more than 2,000 years of development and construction, Lingnan has not only developed its economy, but also gradually prospered culture. Many historical celebrities have emerged, such as Hong Xiuquan, Liang Qichao, Kang Youwei, Sun Yat-sen, Zhan Tianyou, Xian Xinghai, etc. Although some of them were not born in Lingnan, they work and study in Lingnan and made outstanding contributions to China's revolution and construction, such as Lin Zexu, Lu Xun, Chen Yinke, etc., all of whom have their former residence in Lingnan. As the material carrier with the most regional cultural characteristics in Lingnan, Lingnan's excellent modern architecture (the former residence of celebrities) has not only witnessed the historical changes of Lingnan, but also shown the unique regional architectural charm. It is one of the most intuitive, historical and cultural heritage and distinctive characteristics of the times preserved in the city, which is worthy of cherished by future generations.



1.Summary of research at home and abroad Everyone has their own former residence, and even if they are far away later, they are full of infinite attachment.

The former residence of celebrities is of greater significance. In addition to the celebrities themselves, they are also the spiritual home of the masses. Searching China Knowledge Network, we found that many experts are studying issues such as "protection and utilization of celebrities' former residences", "tourism value of celebrities' former residences", "the realization path of tourism value" and other issues, which is enlightening our further research.

(1) Protection and utilization of the former residence of celebrities Cui Chengliang (2020) believes in his paper that in recent years, with the country's policy preference and strategic deployment of the cultural tourism industry, as well as the increase of tourists' demand for cultural tourism products, cultural tourism has also entered the stage of renewal. Many places regard the development of cultural tourism as an important means to develop the cultural industry and tourism industry, and have achieved certain success. As a celebrity's former residence as a regional cultural business card, it has high cultural value and tourism value, and is an important cultural tourism resource. The development of protective cultural tourism for celebrities' former residences is not only a need to realize the protection and sustainable development of celebrities' former residences, but also a way to remember the contributions of celebrities, promote traditional culture, and realize creative transformation and innovative development. Liang Mengling and Kou Jie (2021) believe that China is an ancient country of 5,000 years of civilization, and many celebrities have emerged. The former residence of celebrities has important historical and cultural value, and it also has some educational significance for reality. The paper mainly analyzes and summarizes the current situation of the protection, development and utilization of the former residences of celebrities in China, and finds the main problems and successful experiences.

Find the main problems, successful experiences and feasible methods, and make useful suggestions for the further protection and utilization of domestic celebrities' former residences. Li Cathy (2020) analyzed in her master's thesis: Beijing is a famous historical and cultural city, with famous former residences of celebrities, and Shichahai, known as the pearl of the ancient capital, is a feng shui treasure. Its excellent geographical location and beautiful natural scenery attract many literati to live here, which can be regarded as the essence of the former Therefore, the study of the former residences of celebrities in the Shichahai area has an important demonstration role. These former residences of celebrities are the window for future generations to understand Shichahai and the ancient capital Beijing, and the spiritual presentation of a city. How to make these former residences truly "live" and "live" and play an aesthetic function in urban transformation is the focus Song Feixia, Wang Zilin and Wu Yifan (2020) pointed out that the protection and utilization of the former residences of celebrities is an important issue in the protection of historical and cultural buildings in China, which is receiving increasing attention. By combing the current status and protection stage of research on the former residences of celebrities in China, the paper summarizes the basic methods of protecting the existing celebrity residences in China from three aspects: cultural connotation, protection, inheritance and development and



utilization, and discusses the trend and prospects of research on the protection and utilization of former residences of celebrities on the basis of investigation and research. Most of these studies have collected first-hand materials to distinguish the former residences of celebrities according to regions and highlight local cultural characteristics.

The tourism value of celebrity's former residence Ou Yanlin and Deng Xinyun (2020) believe that more than a hundred years ago, a "new woman who took the lead in breaking the feudal shackles of "three from four virtues" and a "precursor" of the anti-imperialist and anti-feudal revolution", was born in Shaoxing and married far away in Xiangtan. In the former residence of Huaiting, Qiu Jin accepted the influence of the democratic revolution, finally went to the battlefield against the Qing court, and finally contributed her youth and life. The mission and responsibility of the revolutionary pioneers are the spiritual driving force and source to inspire young people to be patriotic and ambitious in the new era. Huaiting - The red cultural inheritance of Qiu Jin's former residence has a new era significance and tourism value. It deeply excavates the red characteristics and feminine elements in Huxiang culture. Casting the red education + cultural tourism brand is to create an upgraded version of Huaiting, which is also the only way for Qiu Jin's former residence to rejuvenate. Hu Xiaoping (2020) believes that the tourism value of celebrity houses is jointly created by consumers and producers. How to give full play to the role of tourists in value creation, and ultimately create value for tourists and enterprises has become the focus of academic attention. Based on the theory of value co-creation, the paper takes travel agency team tourists as the research object. In the analysis of big data results, with the help of SEM and other research tools, the paper discusses the impact of tourists' participation on the results of value co-creation, and obtains a series of valuable data. The research results show that the participation of tourists has a significant positive impact on the practical value and pleasure value of tourists, the perceived value of tourists has a certain positive impact on tourists' intention to repurchase and tourists' civil behavior, and the hedonic value in the perceived value has a certain positive impact on tourists.

It has a significant impact. Wang Shoupeng (2011) discusses the internal logic and development trend of tourism value from the perspective of tourists. Based on the definition of "utility theory" of value, the author believes that the tourism behavior of tourists should be the object of tourism value, and tourists themselves, society and nature constitute the main body of tourism value. Therefore, tourism value is composed of spiritual value, cultural value, economic value and moral value. In order to give readers an intuitive impression, the author has made a net tourism value model and made a detailed analysis of its application value and theoretical value in practice. Zhong Yansen (2016) believes that with the vigorous development of tourism and the continuous improvement of people's living standards, the tourism mode of tourists has also undergone major changes. In addition to leisure and sightseeing in famous mountains and rivers, urban cultural tourism has quietly emerged, which has become a major new trend in the development of tourism in the 21st century. With the improvement of people's understanding and the change of tourism concepts, the tourism function of celebrities' former residences will increase day by day and continue to be highlighted, becoming an important resource for the development of Lingnan urban cultural tourism, so as to significantly enrich the connotation of Lingnan urban cultural tourism products. At the same time, we should see that in recent years, with the continuous expansion of the scale of the city and the intensification of the transformation of the old city, Lingnan's excellent modern buildings have been seriously damaged, so that it has repeatedly led to the lack of Lingnan's characteristic culture. Therefore, it is necessary to study how to scientifically



evaluate and effectively protect the excellent modern buildings in Lingnan that are plagued by many destruction and even face the threat of extinction, and deeply explore the unique tourism value of celebrity houses. It is fully and reasonably integrated into tourism development, so as to promote the benign protection of excellent modern buildings in Lingnan and the sustainable development of urban cultural tourism.

(III) The realization path of tourism value Feng Xiaohua and Huang Zhenfang (2021) believe that with the comprehensive construction of a moderately prosperous society, China has also entered the era of mass tourism in an all-round way, and tourism has become an important part of the people's better life. From the perspective of mass culture, the author first explores the background of the new era of China's tourism development, and then builds the basic connotation of tourism and better life based on the connotation of a better life in the new era. Finally, he thinks and discusses the realization path of tourism and better life in the new era. He is committed to promoting the return of humanism in tourism research and tourism practice, meeting people's needs for a better life in the travel space, and promoting the all-round development and aesthetic improvement of people. It can also guide tourism authorities and tourism enterprises to care for tourists from the perspective of a better life, and provide reference for the smooth transformation of the tourism industry of Chinese celebrities and enhancing the ability to respond to public health and security incidents and maintain sustainable development. Mi Jiangxia and Dong Yanyan (2021) believe that local red resources contain rich elements of ideological and political education, have great value in ideological and political education, and are an important resource for colleges and universities to carry out ideological and political education. China has an extremely rich and unique former residence of red cultural celebrities. In the new era, colleges and universities should actively develop the ideological and political education function of local red resources. All departments should link with each other, coordinate and resonate, use the local red resources well, carry out ideological and political education and teaching practice activities, and improve Living needs, promoting the comprehensive development and aesthetic improvement of people, can also guide tourism authorities and tourism enterprises to care for tourists from the perspective of a better life, and provide reference for the smooth transformation of the tourism industry in the former residence of Chinese celebrities, enhancing the ability to respond to public health and safety incidents and maintaining sustainable development. Mi Jiangxia and Dong Yanyan (2021) believe that local red resources contain rich elements of ideological and political education, which have great ideological and political educational value, and are important resources for colleges and universities to carry out ideological and political education. China has the former residences of extremely rich and unique red cultural celebrities. Colleges and universities in the new era should actively develop local The ideological and political education function of red resources, all departments should coordinate and resonate, make good use of local red resources, carry out ideological and political education, teaching and practical activities, improve the infectious power, affinity and effectiveness of ideological and political education, and promote the red spirit to carry forward, and the red gene will be passed on forever. Zhang Shiyu, Zhao Zijian and Zhang Wangyang (2021) use documentary materials, logical analysis and other research methods to systematically analyze the value of the times, advantages and realization path of the construction of the Yellow River Basin sports and cultural tourism belt. The value of the times: It is in line with the national strategic positioning of ecological protection in the Yellow River Basin, promotes the new pattern of coordinated symbiosis development of nine provinces and regions in the Yellow



River Basin, and consolidates the achievements of poverty alleviation in nine provinces and regions in the Yellow River Basin. Advantages: Take culture as the soul and highlight cultural advantages; take sports as the driving energy to highlight the advantages of sports; take tourism as the carrier to highlight the advantages of tourism. Realization path: pay attention to resource coupling and improve the long-term development mechanism; strengthen coordination, scientifically design trails to establish resource sharing channels; highlight the characteristics of landmarks, and use the former residences of celebrities to create a regional brand image; improve infrastructure, build bridges and roads to build a diversified service system. Liu Yi, Li Pingxiu, Chen Panjia (2021) Analysis: Rural tourism is an important way to achieve comprehensive rural revitalization, and rural revitalization has also brought opportunities to rural tourism. Under the background of rural revitalization, the high-quality development of tourism in the former residence of celebrities is affected by many factors such as demand, policies, culture and technology, and has become the dominant, integrated and driving factors of its development. At present, tourism products lack characteristics and serious homogeneity; the main body of tourism development is single, and the extension of the industrial chain is limited; tourism planning is unscientific and the guidance is unreasonable; the excavation of local culture is insufficient, and the integration of culture and tourism is insufficient; the support of technology and marketing is weak, and the supply and demand mismatch and other problems seriously restrict the high-quality development of rural tourism. In fact, many celebrities who have played a role in promoting historical development are from the countryside, such as Xu Teli, Hong Xiuquan, Qi Baishi, Zuo Zongtang, etc., who have former residences in the countryside. To this end, it is necessary to make full use of its appeal and driving force, choose a reasonable development path, and promote the quality, efficiency and transformation of rural celebrities' former residence tourism from scientific guidance and reasonable planning; pay attention to demand and accurate supply; coordinated development and value sharing; cultural guidance, shape and god together; technical support, marketing assistance, etc. Upgrade.

(IV) Overview of foreign research

Tanjamihalic (2016) believes that sustainable and responsible tourism discourse will be aimed at "responsible" travel companies. If tourism companies want long-term and stable development, they must form a close coupling relationship with cultural heritage, and rely on historical stories to attract tourists, so as to achieve interdependence and win-win between tourists and companies. Bijankhazai (2018) specifically studies the tourism recovery scorecard (tours) - the benchmark and monitoring progress of the post-disaster recovery of tourist destinations. Under the adverse factors of natural and man-made disasters, the former residence of celebrities suffered major losses, and there were few tourists in front of the door. At this time, if a "tourism recovery scorecard" is issued, it may be possible to turn defeat into victory and recall lost customers after the disaster. Marco cucculelli and gianlucagoffi (2016) first raised a question: can sustainable development improve the competitiveness of tourist destinations? For the former residence of celebrities, they should be repaired as old as possible and try to maintain their original appearance; for the number of tourists, their size should be controlled to prevent destructive use; for the environment around the former residence of celebrities, measures should be taken to avoid forming an absurd dialogue between history and reality. Neil lunt (2016) believes that health care and medical tourism are auxiliary means of foreign treatment through experiments. By visiting the former residences of celebrities, many depressed patients have a goal in life, their mood becomes cheerful, their moods gradually



stabilize, and their will is more firm and strong.

II. The modern value of the former residence of celebrities in Lingnan

Guangzhou is the center of Lingnan and a famous historical and cultural city with a long history of more than 2,000 years, leaving behind the former residences of many celebrities. Especially since modern times, many historical figures have appeared in the Lingnan region, changing or promoting the course of history. There have been many misconceptions about the former residence of celebrities. Some people think that the former residence of celebrities hinders the modernization of the city. It is better to demolish it and build a high-rise building on the original site to create more economic benefits. This view is not only a lack of vision, but also a crime against history, which is sorry for future generations. The former residence of celebrities in Lingnan has rich value, and its tourism value is even more immeasurable, mainly reflected in the following aspects:

(I) Aesthetic value

The former residence of celebrities in Lingnan is a little simple and luxurious. Whether it is a simple or luxurious former residence of a celebrity, it reflects the architectural aesthetic style at that time. Hong Xiuquan's former residence is located in the countryside of Huadu, Guangzhou. Although it is just an ordinary residence, it is simple and practical, with the characteristics of Lingnan residence. The former residence was built at the end of the Qing Dynasty. It is a row of six wooden bungalows with mud bricks and tile roofs, with a stone wall foundation, a total width of 16.5 meters and a depth of only 5.5 meters. Hong Xiuquan's living room is a single room with mud walls and no spacing. Hong Xiuquan has lived here for more than 30 years, and spent his poor career here as a teenager. Near the former residence, there is also a private school where Hong Xiuquan reads and teaches, and the ancestral hall of the Hong family, and the couplets he wrote hangs in the room. The original building of the former residence was burned down by the Qing government and rebuilt after the founding of New China. At present, there is a memorial hall of Hong Xiuquan's former residence on the edge of his former residence, which introduces his magnificent combat life. The Hong ancestral hall is set up as an auxiliary exhibition room of the memorial hall, which retains many precious materials. In 1988, the State Council of the People's Republic of China announced that Hong Xiuquan's former residence was the third batch of national key cultural relics protection units. As the leader of the peasant uprising, Hong Xiuquan had his own unique political ideals and aesthetic concepts. The Taiping Heavenly Kingdom Movement led had both successful experience and failed lessons, which were revealed in the places where he lived and studied in his early days.

(II) Ecological value

In ancient Lingnan, most of the buildings and houses paid attention to "feng shui", which is academically called "Kanyuxue". Although Feng Shui has some superstitious factors, it is also the experience and lessons learned by the ancients in long-term labor and life, which gathers ecological values. Panyu, Guangzhou, is the hometown of people's musician Xian Xinghai. In 2005, the Xian Xinghai Memorial Hall was completed in the Panyu Museum, located on the first floor of the Panyu Museum. It is the only exhibition hall in China that comprehensively reflects the great achievements and extraordinary movements of Xian Xinghai, an outstanding composer,



conductor, music theorist and music educator of the Chinese nation. Xian Xinghai Memorial Hall is located in the Panyu Museum at the eastern foot of Guigang, Yinping Road, Panyu City. It is a large museum with modern facilities in China. It has been rated as one of the eight tourist beauties in Panyu. It is surrounded by flowers and has excellent ecological environment, which complements the majestic melody of the war years, forming a harmonious pattern.

(III) Historical value

The so-called former residence generally has a history of more than 100 years. "Celebrities" are witnesses and even creators of history, who have made outstanding contributions in some aspects of the course of history. Zhan Tianyou's Former Residence Memorial Hall is located at No. 42, Jiakai Lane, Shifu West Street, Enning Road, Liwan District, Guangzhou. It has a long history and is antique. Zhan Tianyou was born and raised in this winding and narrow alley, and Zhao Bi seemed to record the image of his growth. The former residence is well preserved, with simple blue bricks, wooden tiles and Manchurian windows. It is an original Xiguan house. The former residence memorial hall has a large collection of Zhan Tianyou's relics, including the construction of steel rails of the Beijing-Zhangjiagang Railway, the model boxes for the subscription of steel materials, the copper bells used in the Beijing-Zhangjiagang Railway, the words, drawings, instruments, ink discs, etc. used by Zhan Tianyou during his lifetime, which record his experience of studying abroad in his hometown. The on-site tour of tourists can touch the immortal achievements of China's first railway designer.

(IV) Ethical value

Some of the "celebrities" are "famous for thousands of years" and some are "ten thousand years old", and the "celebrities" we study here are mainly positive famous figures, who have played a certain role in promoting the development of human history, and naturally have certain ethical and moral values. Chen Yinke's former residence is located on the 2nd floor of No. 309, Northeast District, Zhongshan University, Xingang West Road, Guangzhou. It is quiet in the hustle and bustle. This building is two floors high, facing north and south. It was donated by Mrs. Ma Jinmo of the United States in 1911. It was originally the residence of Ge Lipei, the principal of Lingnan University Affiliated Middle School. Later, Wang Jisi, Yang Guorong, Rong Geng, Shang Chengzuo and other famous professors also lived here. It can be said that celebrities gather here and a group of virtuous people. Since the 1950s, Professor Chen Yinke has been living on the second floor of this building. Despite the impact of the extreme leftist trend, he has never put down his iron pen. Works such as "On Rebirth" and "Liu Ru's Biography" were written here, shining on the past and present. The former residence is set up with the furnishings of Chen Yinke before his death and the books, pen and ink used, etc., advocating "independent thought and the spirit of freedom", inspiring intellectuals to pursue truth and temper personality.

(5) Economic value

If the former residence of celebrities in Lingnan is repaired and spread vigorously, it will definitely achieve certain economic benefits. Baiyun Building is located in the west section of Baiyun Road, Yuexiu District, Guangzhou. From March 29 to September 27, 1927, Mr. Lu Xun lived here. At that time, he rented the second floor of No. 26 (now No. 7) on the west side of Baiyun Building. Here, "looking at the green mountains in the distance, facing the small port, and the land is very quiet", it is an excellent place for thinking and writing. Now the room where Mr. Lu Xun lived has generally retained its original appearance, with a large bed where he slept and a



wooden chair where he sat. The living room is at the entrance, with simple furnishings and bamboo chairs inside, which has received social celebrities at that time. In December 1979, Lu Xun's former residence in Baiyunlou was announced as a cultural relic protection unit in Guangdong Province. Because Lu Xun is a well-known writer at home and abroad, his former residence is so popular, which has created considerable economic value and social benefits.

III. Specific ways to realize tourism value

In accordance with the principle of "repairing the old as usual", repairing and protecting the former residences of celebrities is the first step to realize their tourism value. To realize the tourism value of the former residence of celebrities in Lingnan, we must also be inspired by the achievements of big data in accordance with the objective laws of cultural tourism, keep upright and innovate, and forge ahead before we can we find a practical way to realize it.

(1) Show the spirit of celebrities

In the same environment, celebrities stand out because they have great ideals and perseverance to persevere in achieving their goals. As Zeng Guofan said, "Repeated defeats, repeated defeats and battles" will never stop if they achieve their goals. Celebrities' former residences use architecture to show the environment and process of their growth, explain the medium and motivation of their success with books, and record their emotional fluctuations and cultivation in diaries. These have an intuitive educational effect on tourists and are more effective than classroom teaching. Located in Deng's Ancestral Hall in Haizhu District, Guangzhou, Deng Shichang Memorial Hall is a magnificent Lingnan ancestral hall building covering an area of 4,700 square meters. It has green walls and gray tiles, carved beams and painted buildings, but it is hidden in the ordinary banyan shade of ordinary alleys, which is interesting to match the temperament of Deng Shichang's generals generals. There is a tree planted by Deng Shichang, two Ganoderma lucidums with dead wood in spring, and several ancient trees, witnessing the changes of history and the helplessness of life. The courtyard is in the shape of a platform, which is in line with his naval identity. The pattern of three roads and two entrances into the third courtyard is very elegant, open and transparent, changing the scenery, which seems to be the cabin exterior of the warship. The building is decorated with stone forehead couplets, flowers and wood carvings, and also attach great importance to Menna paintings, wood and stone style gods. It is dignified and solemn, simple and refined, showing that the owner is a Confucian general. Yuntai's first merit, Jiawu is famous", see things and think about people, and the great rivers and mountains nurture the personality of countless romantic figures in the Chinese nation. Tourists came here to see things and think about people, stirred up the turbidity, whirlpooled heroism, and recalled national justice.

(2) Improve the listing system

The listing system of celebrity houses comes from the blue card system in Britain. In 1867, the British government decided to list the former residence of the deceased celebrity. The overall color was blue, commonly known as the blue card system. The blue card has the names, addresses and contributions of celebrities. All buildings with blue cards are protected by law and cannot be demolished at will. The Shixiangyuan Memorial Hall is located at No. 3 Huaide Street, Haizhu District, Guangzhou. It was built during the Qing Dynasty. It is a famous former residence and painting place in Guangdong in the late Qing Dynasty. Very elegant. Because there are ten kinds of fragrant flowers planted in the courtyard, such as plain fragrance, night harmony, auspicious



fragrance, night fragrance, eagle claw, jasmine, pearl orchid, caviar orchid, brandy, and smiling, so it is called "Ten Fragrance Garden". Shixiangyuan Memorial Hall is committed to displaying the inheritance and development of Lingnan calligraphy and painting culture. It is committed to maintaining the heirs and descendants of Lingnan Painting School at home and abroad. It is also committed to serving the majority of citizens and tourists. It provides you with a display place for the artistic achievements of Lingnan calligraphy and painting masters, a place for youth calligraphy and painting art education practice, an original place for calligraphy and painting art for famous contemporary artists, and a tourist place for cultural leisure for the general public. Of course, China does not have to use "blue cards" and "orange cards", which look elegant and vivid, easy to attract the attention of tourists, and then take the behavior of tourism.

(3) Attach importance to humanistic care

Humanistic care refers to the concern and understanding of human nature and the pursuit and admiration for peace. Starting from people's own needs and desires, we can meet people's ideals and safeguard people's interests, so as to achieve basic respect for human rights and write about suffering. In 1891, in order to publicize his reform ideas and cultivate reform talents, Kang Youwei, the leader of the modern bourgeois reform faction in China, rented the children of the Qiu family in Guangdong Province to the residence of the provincial capital - some of Qiu's Library as a lecture hall (Changxing School), which was slightly decorated, gathered apprentices to lectures, cultivate talents, and promoted the idea of reformism and democraticism, and became the source of Wuxu Reform. Wanmu Caotang is located at No. 3 Changxingli, Zhongshan Fourth Road. It is a famous school founded by the modern bourgeois reform school in China. It is also Kang Youwei's former residence and inherits the spirit of Lingnan culture. Wanmu Caotang mainly teaches China's academic origin, historical and political evolution over thousands of years, along with the history, politics, economy and military of Western countries, while also focusing on sports and music. Kang Youwei's former residence is the first place of the idea of "constitutional monarchy" and the transformation of modern education. He pays great attention to humanistic care. Humanistic care, which is generally believed to originate in the Western humanistic tradition, is to affirm human nature and human values, and pay attention to equality, freedom and fraternity. Although it is idealistic, it promotes human progress and social change. Humanistic care prays for the emancipation of people's personality, freedom and equality, respect people's rational thinking, and pay attention to people's spiritual health.

(4) Extend the cultural context

The "culture" of cultural anthropological research usually has three meanings: first, culture is the sharing of meaning, and researchers explain innovative ideas in the process of research; second, culture is the knowledge acquired by people and used to explain experience and guide future actions; third, culture is a context, which is a symbolic interactive operation system that can be understood by us. The old residence of the famous Cantonese opera art master Red Line is located in Huaqiao New Village, Guangzhou, which is known as the first village of overseas Chinese, highlighting the grafting and integration of Chinese and Western culture. The old Red Line Female Residence, located at No. 20 Youai Road, Huaqiao New Village, has received many Chinese and foreign artists and is also a gathering place for Chinese and Western art. From 1957 until her death in her later years (who moved out of here for about six years during the Cultural Revolution), the Red Line girl lived here, which was the residence where the Red Line girl lived for a long time.



Witness the maturity and glory of Cantonese opera artists. Red-line girls have received Zhou Enlai, Deng Yingchao and a large number of cultural celebrities in the residence to talk and laugh. The red dress is the costume worn by the red-line woman when she attended the first Cantonese people's pleas conference on November 13, 2013 and sang "Ode to Litchi", which extends the unique charm of Lingnan culture and Cantonese culture.

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A Discussion on Guan Zhong's Aspiration for the Country and the People in His Life^①

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Abstract

As the "first prime minister of the Spring and Autumn period", the most renowned statesman, economist and military strategist in the early Spring and Autumn era, Guan Zhong was able to assist Duke Huan of Qi in achieving the feat of "nine times uniting the vassal states and one time unifying the world", establishing the first hegemon of the Spring and Autumn era. The reasons for this were numerous, but they were closely related to his extraordinary political wisdom and abilities. Among them, Guan Zhong's life aspiration of serving the country and the people was an important prerequisite for supporting his political wisdom and abilities. This article mainly discusses the life aspiration of serving the country and the people from three aspects.

Keywords

Guan Zhong, Not ashamed of minor matters, Loves the people, Lasting thoughts on being the prime minister

Guan Zhong, whose given name was Yi Wu and whose courtesy name was Zhong, was posthumously honored as Jing Zhong. He was from Yingshang, Anhui Province. He was a descendant of the Ji clan. His father died early, and he lived with his mother. His early life was extremely difficult. He conducted business in Nanyang, which is located at the border between Qi and Lu. According to "Strategies of the Warring States - Qi Strategy V", it is recorded: "Guan Zhong was a humble merchant from the outskirts of the state. He was from the desolate and secluded area of Nanyang." The term "Bi" refers to the rural areas outside the capital. This means that at that time, Guan Zhong was merely a humble merchant in the desolate and secluded area of Nanyang, living in poverty and often suffering humiliation. Guan Zhong once cried out, "I was humiliated three times in the market," and "three" here is not an exact number; it means it happened many times. This shows the hardship of Guan Zhong's business activities in Nan Yang.

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Later, Guan Zhong entered politics several times, but he was not born at the right time. He was repeatedly dismissed from his positions and even caused his family to be persecuted, resulting in "the family being ruined in Qi. When he was enlisted in the military to serve as a soldier, due to his concern for his elderly mother and his fear that she would have no one to rely on after his death, he repeatedly attempted to desert the battlefield. Guan Zhong's numerous challenging life experiences not only strengthened his determination to pursue his ideals, cultivated his ability to endure hardships, his skill in weighing pros and cons, and his understanding of righteousness while disregarding minor matters, but also enriched his life experiences, laying the foundation for him to later assist Duke Huan of Qi in unifying the vassal states and dominating the political stage of the State of Qi.

1. The Persistent Pursuit of Ideals

Before serving as the prime minister of Qi, Guan Zhong had always regarded governing Qi as his lifelong aspiration. Before assisting Duke Jiu, he "served three times but was dismissed by the king each time".^[1] His experiences in business and military service have made him more cautious and far-sighted when dealing with matters.

After assisting Duke Jiu, Guan Zhong observed the decadent and disorderly situation of King Qi. He foresaw that either Duke Jiu or Duke Xiaobai would succeed him as the king in the future. And Duke Xiaobai possessed more qualities and conditions to become the king, which was not recognized by Bao Shuya and Zhao Hu at that time. Even so, Guan Zhong still did his best to assist Lord Jiu. When Bao Shuya was ill and unwilling to assist Lord Bai, Guan Zhong strongly urged him to do so. He analyzed the individual circumstances of each of the princes, particularly pointing out the advantages of Lord Bai, and instructed Bao Shuya that he should not only assist Lord Bai but also must do so with utmost dedication and loyalty, striving to become Lord Bai's confidant, so that Lord Bai could fully trust Bao Shuya and thereby stabilize the state of Qi. Guan Zhong proposed that "those who hold the state and the ancestral temples should not neglect their duties and should not be negligent in their work."^[2] No matter what difficulties one encounters, one must strive to be self-reliant. Guan Zhong, in order to obtain the opportunity to govern the state of Qi, did not give up any chance. He assisted Prince Jiu, and insisted that his close friend Bao Shuya assist Prince Bai. In this way, no matter who became the king in the future, they could recommend each other to get the opportunity to govern the state of Qi. Although there are controversies over Guan Zhong's strategy of separately assisting the two princes to gain the opportunity to hold power, it demonstrates his indomitable enterprising spirit, long-term political vision, and practical management ability on his path to realizing his ideals.

The "Records of the Grand Historian: Biography of Guan Yan" states: "When Duke Jiu was defeated and Zhao Hu died, I was imprisoned and humiliated. But Bao Shu did not consider me to be shameless. He knew that I was not ashamed of minor matters but was ashamed that my achievements did not become known throughout the world." Guan Zhong never cared about trivial matters but was ashamed of not achieving widespread fame. This fully demonstrates his character trait of enduring hardships for his ideals and prioritizing major principles over minor details. To achieve the goal of stabilizing and strengthening the state of Qi, he was willing to break free from the constraints of etiquette and righteousness. He did not die for the Duke Jiu. Instead, he



willingly endured the humiliation of being imprisoned and returned to the State of Qi to serve Duke Huan of Qi.

After Guan Zhong failed to assist the Duke Jiu in the struggle for the throne, the Duke Jiu was killed, and Zhao Hu committed suicide in Qi. Although he died for the sake of the king, it still demonstrated his patriotism. Zhao Hu's death increased Guan Zhong's burden, but he eventually broke through the moral concept of sacrificing one's life for the king and adhered to his beliefs. He endured the humiliation of being tied to a cart and returned from Lu to Qi. Facing a desolate situation, he was filled with sorrow and hunger and thirst. He had no choice but to beg the Qi envoys for food. Feng Ren guessed that Guan Zhong would be highly valued upon his return to the State of Qi. Therefore, he showed great respect for Guan Zhong and personally knelt down to offer him food and water. At the same time, he took the opportunity to ask Guan Zhong what he would do to repay him if he were truly valued upon his return to the State of Qi. Guan Zhong replied that if it was as Feng Ren said and he were valued upon his return to the State of Qi, he would also select capable people to serve him, based solely on merit and without personal grudges. He then asked Feng Ren what ability he had that deserved his gratitude. Even though Guan Zhong was in a difficult situation, he still held onto his life beliefs and would never make promises out of selfish interests to lose his integrity. He could lower himself to beg for food when living in hardship, but in the face of the interests of the country and the collective, he was filled with a righteous and unyielding spirit, demonstrating his patriotic feelings of being completely devoted to the country.

Guan Zhong refused Qi Wu's request for a reward, which shows that he did not flatter the underlings. After entering the state of Qi and being appointed as the prime minister by Duke Huan of Qi, Guan Zhong still maintained his independent personality and did not agree blindly. This demonstrated his refusal to flatter the superiors. After returning to Qi, Guan Zhong was highly valued by Duke Huan of Qi. He personally went to the outskirts to greet him and greeted him with courtesy. Duke Huan asked him about governance strategies, and Guan Zhong spoke freely and proposed a series of strategies to enrich the country and strengthen its military power. He also requested Duke Huan to establish a hegemony. However, Duke Huan was content with the status quo and did not agree. Guan Zhong said, "If the king saves me from death, it is my great fortune. However, I did not die for the Duke Jiu; I did so to stabilize the state. If the state is unstable, I will remain in charge of the administration of the whole country and not die to prevent chaos. I cannot do it." After saying this, he turned around and was about to leave. Seeing this, Duke Huan of Qi agreed to Guan Zhong's plan to seek hegemony and appointed Guan Zhong as the prime minister. No matter who Guan Zhong faced, he always adhered to his beliefs and propositions, and regarded seeking hegemony for the state of Qi as his lifelong pursuit, demonstrating his indomitable spirit.

The fundamental purpose of Guan Zhong's entering politics was not for any particular monarch, but for the state and the nation of Qi. He appropriately separated the state and the nation from the individual monarch, always adhering to the belief of "putting the public interest first". Whether it was when he urged Bao Shuya to assist Prince Bai or when he held onto his life regardless of the monarch, all these demonstrated his magnanimous and selfless spirit for the sake of the state and the nation, without caring about trivial matters. This fully reflected his extraordinary wisdom and the precious patriotic sentiment.



2. The People-Oriented and Inclusive Sentiment of "Putting the People First, Caring for the People and Enriching Them"

Guan Zhong had a profound sense of people-oriented governance. This was not only reflected in the series of "people-centered" ideas he proposed, which respected public opinion and conformed to the will of the people, but also in his own practical actions, where he put forward a series of strategies for enriching the people. Guan Zhong was an outstanding representative of the ancient concept of "loving the people" and "valuing the people". According to "Guan Zi Xiao Kuang", at the beginning of his reign, Duke Huan of Qi intended to appoint Bao Shuya as the prime minister. However, Bao Shuya declined the offer and strongly recommended Guan Zhong instead. Bao Shuya said, "There are five aspects in which I am inferior to Guan Zhong: I am not as lenient and benevolent towards the people as he is." Guan Zhong and Bao Shuya were close friends, and they both knew each other's character, abilities, and aspirations very well. Even before Guan Zhong assisted Duke Huan of Qi, he had a heart for caring for and valuing the people. He realized that the people were the foundation of the state. Later, Duke Huan of Qi asked Guan Zhong how to improve politics. Guan Zhong replied that for a country to be prosperous and strong, the first step in governance should be "beginning with the love for the people".^[2]

The opening chapter of "Guan Zi: She Ming" clearly states: "The success of governance lies in following the will of the people; the failure of governance lies in going against the will of the people." The support or opposition of the people has a significant impact on the political development and stability of a country. The rulers should value and care for the people, "The people detest worry and hardship, so I provide them with ease and pleasure; the people detest poverty and lowliness, so I make them wealthy and noble; the people detest danger and downfall, so I ensure their safety and stability. the people detest extinction, so I ensure their survival and reproduction." The ruler should always keep in mind the needs of the people. If the common people detest hardships and toil, the ruler should find ways to make them live in comfort; if they detest poverty and lowliness, the ruler should find ways to make them wealthy; if they detest dangers and disasters, the ruler should find ways to make them live in safety and stability; if they fear extinction and annihilation, the ruler should find ways to make them have children and multiply. The people's desires and the life they yearn for are simply basic living needs. As long as we understand what the people want, care about what they are worried about, and share their joys and sorrows, and when formulating national policies, we stand from the people's perspective and meet their living needs, the people will become close to and submit to the rulers. Therefore, "giving is taking back".^[2] Furthermore, the ruler must also govern in a moderate manner and cherish the people's strength. Guan Zhong warned the ruler that he should "manage the people with moderation and use their resources in a timely manner."^[2] The resources and strength of the common people are limited. If they are consumed without restraint to satisfy the desires of the rulers, the people will complain and eventually unite to resist. The country's regime will be on the verge of collapse. Guan Zhong recognized the importance of the people in maintaining the stability of the state. He advised the rulers not only to care for the people and meet their needs, but also to cherish the people's strength, obtain it in a proper way, and use it within limits.

Guan Zhong believed that in addition to "loving the people", rulers should also "enrich the people".



The chapter "Governance of the State" in "Guan Zi" states, "The fundamental principle of governing a country is to first enrich the people. When the people are wealthy, it is easier to govern; when the people are poor, it is more difficult to govern." The methods of governing a country must first make the people wealthy. When the people are wealthy, the country is easier to govern; when the people are poor, the country is more difficult to govern. Guan Zhong attributed the stability of the country and the good governance to the prosperity of people's lives. When people are prosperous, they will be content with their villages and love their homes, be willing to cultivate grains, and people from afar will migrate to cultivate wasteland and develop production. The country will naturally be stable. Only when the people are wealthy can the country be prosperous; only when the people are wealthy can the country become powerful. Guan Zhong proposed a series of strategies for enriching the people.

To achieve people's prosperity, the first step is to develop agriculture. Giving top priority to agriculture and promoting agricultural production can lead to the goal of making the people prosperous. "The Book of Guanzi - Mountain Land Calculation" states: "The duty of a wise ruler lies in strengthening the capabilities and eliminating the unnecessary, and only then can the people become prosperous." Enlightened monarchs always attach importance to agriculture, which is the fundamental industry, and by vigorously developing it, the people will become prosperous. Guan Zhong clearly understood that food is the foundation of the people's livelihood. Grain is the reliance for people's survival and also the material basis for the stability and prosperity of the country. Agriculture is the foundation of all industries. When people engage in agricultural production, the land will be reclaimed and the grain production will increase, making the people wealthier and the country more prosperous and powerful. Guan Zhong elevated grain production to the status of being related to the stable development of the country. This shows the significant role of agricultural production in enriching the country and benefiting the people. When developing agriculture, we should follow the principle of "paying attention to the four seasons and managing the granaries", grasping the objective laws of farming, and not missing the farming season, so as to carry out farming activities properly. By adopting the distribution methods of "equalizing the land based on actual size" and "allocating resources evenly to each plot", can enhance the enthusiasm and initiative of farmers in farming. Based on the fertility of the land, reasonable calculations should be made to attract farmers to cultivate and utilize the land. The land was evenly distributed among the people and they were organized into households for farming. People worked and harvested on their own land, which greatly enhanced their enthusiasm for production. In addition, the state should build water conservancy projects and divert water for irrigation to ensure the smooth progress of agricultural production. The rulers should also show consideration for the farmers' farming activities and should not make the people serve during the farming season. They must ensure sufficient labor force for agricultural work.

Apart from grain production, Guan Zhong also proposed that it is necessary to adapt to local conditions and develop diversified operations. The state of Qi borders the Bohai Sea, which is conducive to the development of fishery. For the country to become prosperous, it is also necessary to vigorously develop industry and commerce. The development of industry not only creates material wealth to meet people's needs, but also provides a strong material guarantee for the development of the country. To facilitate management, Guan Zhong also proposed the concept of "dividing the four classes into separate occupations and settling in different places". People of the same status gather together, which is conducive to the exchange of experience, improving



product quality, and at the same time, it can cultivate people to develop their jobs with dedication, providing a good environment for the next generation to continue their careers in the same field. Only when people are content with their production can their lives be prosperous and the country be stable.

The "people-loving" and "people-enriching" ideology advocated by Guan Zhong requires the rulers to truly consider the people's thoughts from their perspective, meet their living needs, and "cultivate oneself with self-discipline". It also demands that officials "value the virtuous and honor morality" when managing the people. It also requires the people to be content with production and become prosperous through their own hard work. Only by loving the people and following the people's will can one enrich the people and strengthen the country.

3.The Discussion on the Prime Minister's Role on the Sickbed

Highlight the Overall Awareness of Prioritizing the Interests of the State.

Guan Zhong also possessed a strong sense of overall situation, always prioritizing the greater good and not showing favoritism. This can be prominently demonstrated in the anecdote "The Bedside Discussion of the Prime Minister". In 645 BC, Guan Zhong, who had devoted himself to creating the hegemony for Duke of Qi, fell seriously ill. Duke of Qi personally visited him and asked Guan Zhong, "The records of The Book of GuanZi, The Grand Historian, Han Feizi, The Sayings of Yuan, and Lu Tzu's Spring and Autumn Annals all have accounts of this."It is recorded in "Ten Flaws" of Han Feizi: The king said, "What about Bao Shuya?" Guan Zhong replied, "It is not advisable. Bao Shuya is a person who is stubborn and domineering. His stubbornness leads to tyranny over the people, and his stubbornness makes him lose the support of the people. His arrogance makes him unable to be of use to the lower ranks. His heart is not fearless. He is not the right person to be the helper of a hegemon." Although Guan and Bao were close friends, when Duke Huan of Qi proposed that Bao Shuya succeed him as the prime minister, Guan Zhong did not agree. Guan Zhong believed that Bao Shuya had a stubborn character, was overly harsh and unforgiving, and was not flexible enough, making him unable to become the leader of a hegemon. Shu Diao, Wei Kaifang and Yi Ya were three courtiers who were extremely flattering to Duke Huan in his later years. Duke Huan regarded these three as extremely rare loyal ministers and wanted them to replace Guan Zhong as the prime minister. Guan Zhong realized that these three were all courtiers who were extremely ambitious, and people who did not even love themselves, their parents or their children. How could they love others or be loyal to the monarch? Guan Zhong warned Duke Huan to immediately expel these three. Finally, Duke Huan asked who could succeed him. Guan Zhong said, "Xi Peng He is steadfast in the middle and upright on the outside, has few desires and is highly trustworthy." [3] He could set a good example for his subordinates internally and be fully dedicated to the country externally, taking on important responsibilities; he was upright and kind-hearted, able to make friends with feudal lords as well as consider the interests of the common people, and was highly supported by the people. Xi Peng was the most suitable candidate.

Guan Zhong did not conceal his shortcomings and deficiencies just because he was a good friend of Bao Shuya. Instead, he considered the interests of the state and did not recommend a successor based on personal feelings. This fully demonstrated Guan Zhong's clear distinction between public



and private matters and his prioritization of the interests of the state. Guan Zhong had a keen eye for people. Shu Diao, Duke Wei and Yi Ya were deceitful and insincere. Those who were favored and gained power would surely bring disaster to the country. Therefore, Guan Zhong not only opposed their being appointed as prime ministers but also demanded their immediate expulsion. Guan Zhong used dialectical methods to analyze the strengths and weaknesses of the other ministers for Duke Huan of Qi. Finally, he recommended Xi Peng as the prime minister. Before his death, Guan Zhong considered everything comprehensively for Duke Huan of Qi. Every suggestion he made was for the benefit of the state. This demonstrated his valuable sense of overall situation, which was that he cared deeply about Qi and did not interfere in the development of the country based on personal feelings.

The life ideals and pursuits of Guan Zhong were different from the typical outlook of the scholar-officials who were devoted to the state and sacrificed their lives for loyalty. He did not care about personal fame, wealth or power; instead, he focused on the safety of the country and the state. He possessed the life philosophy of giving up minor humiliations for greater aspirations and the political ideal of sacrificing minor principles for greater benevolence. He consciously linked his personal destiny with that of the country. He did not take the sole responsibility of blindly supporting a certain throne, nor did he recommend successors based on personal emotions. During his tenure as Chancellor of Qi, he proposed a series of reform measures that were all based on the perspective of national development. "Centered on the public good", only by caring for the people and enriching the nation could the country become strong. Thus, he fulfilled his life mission and achieved the ultimate goal of realizing his life value, demonstrating his true magnanimity, righteousness, and loyalty to the country, embodying his patriotic spirit.

4. Conclusion

Guan Zhong had an eventful early life and worked in various jobs. Through continuous hardships and challenges, he gained rich life experience and developed a more unique perspective and long-term strategies when dealing with issues. Throughout his life, he dedicated himself to the development of the country and the happiness of the people. He was not concerned about trivial matters and was unwilling to let his achievements remain unknown throughout the world. Even at the end of his life, he still considered the interests of the country. Guan Zhong did not care about personal reputation and did not recommend official positions based on personal connections. He adhered to patriotism and love for the people throughout his life. He was truly a person of great righteousness, loyalty and kindness. As society progresses and ideas keep evolving, when we evaluate an individual or an event, we should not be confined to a single judgment perspective. We should consider the overall situation, the overall picture, and the ultimate outcome - whether it is good or bad.

Throughout one's life, one will encounter various choices and challenges. We should have a lofty aspiration of developing the country and benefiting the people, rather than being confined to personal interests alone. We need to establish a more standardized and comprehensive evaluation system to guide people to have a more accurate understanding of the concepts of honor and disgrace. Only in this way can society be harmonious and stable, and people can enjoy greater happiness!

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A Comparative Analysis of Chinese Collectivism and American Individualism

—Cases of The Wandering Earth and Interstellar

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Abstract

Values are a part of social ideology and the core of culture. Once formed, values dominate people's beliefs, opinions and behaviors, and become the guideline for people to follow. Cultural values play a key role in cross-cultural communication. Understanding cultural values will help us better understand the behavior of others and deal with people of different cultural backgrounds. Film is a kind of media that people are very familiar with. It not only entertains people's lives, but also spreads the functions of different cultures in various countries. From cross-cultural perspective, this thesis selects the Chinese film *The Wandering Earth* and the American film *Interstellar* as samples of comparative research. Through analysis, the two films are compared to summarize the values of collectivism and individualism embodied in the two films. It also uses cross-country and cross-cultural horizontal comparison methods to compare the reasons for the formation of different values between China and the United States. Hope to help people understand the different values of China and the United States and enhance the exchange of film and television practitioners between China and the United States.

Keywords

The Wandering Earth, Interstellar, Collectivism, Individualism

1.Introduction

The dimensions of collectivism and individualism have been widely applied in behavioral science's multiple disciplines to check the cultural variability in behavior and thinking patterns, which were foremost measured by Hofstede by using experience. After Hofstede published *Culture's Consequences* in 1980, many researchers focused their attention on individualism and



collectivism value dimension.

Generally speaking, culture is closely related to film and television works. Film and television works are an important element of culture and can reflect the cultural values of a country. By comparing movies from different nations, the cultural distinctions can be discovered by us easily behind them. The author will choose two Chinese and American science fiction films, *The Wandering Earth* and *Interstellar* as materials to analyze the differences in cultural values between China and the United States.

By analyzing Hofstede's individualism and collectivism theory to analyze the two films, the author hopes to sum up the values of collectivism and individualism embodied in the two films *Interstellar* and *The Wandering Earth*, and find the root causes that affect the formation of the two countries' values.

2.Literature Review

The concepts of collectivism and individualism have been widely applied in cross-cultural communication world-wide. They are often seen as a major element in understanding Western and Eastern cultures. They are also important elements that distinguish the main differences between the two cultures. As a pioneer in this field, the definition of individualism and collectivism was proposed by Hofstede: "Individualism pertains to societies in which the ties between individuals are loose: everyone is expected to look after himself or herself and his or her immediate family. Collectivism as its reverse pertains to societies in which people from birth on wards are integrated into firm, cohesive ingroups, which all over lifetime of people continue to safeguard them in exchange for implicit allegiance"[1].

On the whole, in individualistic cultures people tend to depict an inclination to stress personal identity's significance. They usually put personal identity at first place, and believe that "personal identity over group identity, individual rights above group rights, and individual needs over group needs. Moreover, self-realization, self-efficiency, and individual responsibilities is promoted by individualism" [2]. On the other hand, people in collectivist cultures generally "show an inclination to stress the significance of 'we' identity. In their view, they consider group identity higher than 'me' status, group rights higher than individual rights and in-group-orientation needs over individual wants and desires. It pushes in-group harmony, in-group collaborative, and relational interdependency" [3].

In the West, a large number of accomplishments have been made by scholars in the fields of collectivism and individualism. In 1961, Kluckhohns and Strodtbeck published *Variation in Value Orientations*. That can be found in their study, there is solely one kind of social relationship, which they divide into three basic values: rank, group, and individual. One matter we need to take notice of is that they mentioned group values and personal values in the book[4].

Going after their study, another scholar who has made grand contributions in this field is Dutch scholar Geert Hofstede, who can be called a trailblazer in this realm. Based on theoretical and empirical analysis, Hofstede gathered information from a survey of above 117,000 IBM workers from 40 nations in 20 languages. Then he wrote the famous book *Culture's Consequences*. Pursuant to the study consequences, it is believed that culture is a psychological action that is common to people in surroundings, not an individual characteristic, but a psychological process



shared by a large number of people with the same life experience and education [5]. This process varies from group to group, country to country. This cultural distinction can be split into four dimensions: avoidance of uncertainty, distance of power, individualism/ collectivism, and masculinity/ femininity.

In addition to Hofstede, other scholars have made great contributions in this field. Samovar and Triandis are among them. *Cross-Cultural Studies of Individualism and Collectivism* was published by Triandis in 1989. In this book, an excellent summary of collectivism and individualism was made by him. Besides, he pointed out that “approximately 70% of population of the world lives in collective cultures”[6]. Samovar issued *Communication Between Cultures*, in which he accepted Hofstede’s individualist and collectivist values to research culture. It is noted that collectivism and individualism are acquired by means of the household, and the children must obey the objects and the dominant figures in life [7].

3.A Comparative Analysis of The Wandering Earth and Interstellar

Science fiction films, with their unique aesthetics and narrative flexibility, often blend with other genres like heroism and disaster films, reflecting humanity’s anxieties about future crises. Combining scientific plausibility with imaginative leaps, they critique technological progress—a core theme in Western sci-fi, exemplified by Hollywood’s anti-scientism narratives. In contrast, China’s sci-fi cinema remains underdeveloped, with *The Wandering Earth* (2019) marking a milestone. Departing from Hollywood tropes, it emphasizes collectivist values, familial bonds, and self-sacrifice, while *Interstellar* explores individualism and human nature. By comparing these films, this study analyzes how Sino-American value differences—collectivism versus individualism—shape sci-fi storytelling, offering insights into cultural ideologies.

3.1 The collectivism in *The Wandering Earth*

The Earth, as humanity’s shared homeland, faces impending doom—a recurring theme in Western sci-fi, where humans strive to save it through struggle. However, *The Wandering Earth* (2019), a milestone in Chinese sci-fi, offers a distinct solution rooted in collectivist values. As a localized Chinese film, it departs from Hollywood’s individualist narratives, instead emphasizing collective action and unity in the face of crisis. In the film, humanity forms a global government to confront disaster, uniting all nations under a unified command. This reflects traditional Chinese collectivism, now projected onto a cosmic scale. When Earth’s survival is at stake, the film champions the “community of shared future for mankind”—a core ideological tenet—where collective effort, not individual heroism, alters destiny. Unlike *Interstellar*, which focuses on lone protagonists, *The Wandering Earth* underscores communal sacrifice and solidarity, embodying China’s cultural ethos. Through this lens, the film’s narrative and characterization reveal its deeper cultural and spiritual core, distinguishing it from Western sci-fi paradigms.

The principle of collectivism fundamentally rejects the prioritization of personal interests over those of the collective and the nation, explicitly prohibiting the use of individual concerns to override broader societal and national imperatives. This ideological framework is vividly illustrated in the film *The Wandering Earth*, which is set against the backdrop of an impending global catastrophe. Faced with an increasingly uninhabitable environment, an international



coalition government—comprising China, the United States, Russia, the United Kingdom, and France—initiates a planetary survival plan involving the construction of 10,000 planetary engines and underground shelters. These installations serve as humanity's last refuge while a new habitable star system is sought. However, due to limited capacity, the allocation of shelter access is determined by a randomized lottery system. The large-scale migration of 3.5 billion people underscores a critical theme: in matters of existential survival and the preservation of civilization, individual interests must be subordinated to the collective good, ensuring the maximization of humanity's shared interests.

This prioritization of collective welfare over personal safety is further exemplified in another key narrative arc. When Han Ziang, Liu Qi, Duoduo, and Tim are en route to an underground shelter, their vehicle is commandeered by a rescue team led by Wang Lei. Although the team requires skilled drivers, the four are under no obligation as ordinary civilians to participate in the perilous mission. Nevertheless, driven by a profound sense of duty and the exigencies of their historical moment, they willingly set aside personal safety to contribute to the collective rescue effort. This narrative choice reinforces the film's central ideological message: in times of crisis, individual sacrifices are not only expected but necessary for the greater good.

Under socialist principles, the fundamental interests of society, the state, collectives, and individuals are inherently aligned, as no essential conflict exists among members of society. This ideological alignment is exemplified in *The Wandering Earth* through the actions of key characters, demonstrating how personal and collective interests can converge in moments of crisis.

Upon receiving the rescue mission, Wang Lei's team immediately transported the "Firestone" to Hangzhou Underground City. This act was not merely a fulfillment of their professional duty but also a critical effort to save 300,000 lives, including Wang Lei's own family. Here, Wang Lei's personal interests—ensuring the safety of his loved ones—naturally aligned with the collective interests of the broader population. Rather than prioritizing individual concerns, he transformed personal motivation into a driving force to overcome formidable challenges, embodying the socialist ideal of unity between the self and the collective.

Similarly, Liu Peiqiang's ultimate sacrifice underscores this ideological unity. Faced with an insurmountable 5,000-kilometer gap to the detonation zone, Liu Peiqiang made the decisive choice to use the space station's 300,000 tons of fuel to ignite the planetary engine. While this act ensured his son's survival, it also represented the only viable solution to preserve humanity as a whole. By sacrificing himself, Liu Peiqiang demonstrated the ultimate convergence of personal, collective, national, and even human interests—reinforcing the film's central theme that individual and societal welfare are inextricably linked.

Through these narrative arcs, *The Wandering Earth* illustrates the socialist principle that, in times of existential threat, the harmonization of individual and collective interests becomes not only possible but imperative for survival.

3.2 The individualism in *Interstellar*

Individualistic heroism embodies a spiritual pursuit where individuals strive to excel rather than live in mediocrity, constantly seeking to achieve extraordinary feats. In American culture, this concept originates from three fundamental values: commitment to freedom and human rights, the relentless pursuit of personal fulfillment, and unwavering self-confidence. Hollywood cinema has



long celebrated this heroic ideal, with science fiction films in particular maintaining an intrinsic connection to individualistic heroism.

The blockbuster *Interstellar* exemplifies this tradition through its grand visuals and intellectually stimulating narrative. The film prominently features a heroism complex, particularly in its central premise where humanity's survival rests on the shoulders of a select few as Earth faces annihilation. This theme finds its fullest expression in the character development of Cooper, the protagonist, whose personal journey drives the film's plot forward. The following analysis will focus on examining the heroic archetype embodied by this central character.

Interstellar explores profound themes of human loneliness and longing. Beneath its grand narrative and heroic spectacle, the film transcends mere survival, using emotional depth to construct new worlds and discover hidden aspects of the self.

The director portrays the parent-child relationship through the contrast between Cooper's spacefaring timeline and his daughter Murphy's Earth-bound existence, creating a multidimensional exploration of time. Here, the classic American heroism complex compels Cooper to prioritize his mission over reuniting with his family—a quintessential example of Hollywood's stylized narrative paradigm. The film follows a structured heroic arc: facing insurmountable challenges, overcoming them, and ultimately achieving success. Through meticulous micro-details and grand-scale visual effects, the director propels the cosmic journey forward, culminating in the hero's ultimate act of saving humanity.

This narrative framework vividly demonstrates the protagonist's self-sacrificial resolve, reinforcing the film's decisive heroism. *Interstellar* employs an epic storytelling approach to depict Cooper as a composed and sagacious hero. At every critical juncture, he rises to the occasion, making sound judgments that cement his status as the archetypal, flawless protagonist.

The film presents two pivotal deceptions—one shaping its beginning, the other determining its end. Both Dr. Brand and Dr. Mann, as leading scientists, embody the intellect and resolve of America's post-technological era, entrusted with humanity's survival through the Lazarus Project. Yet, their actions subvert expectations in a stark reversal.

Brand prioritizes species propagation over Earth's present inhabitants, while Mann abandons humanity's future for self-preservation—rendering the elite ideal of collective sacrifice bitterly ironic. This contradiction stems from their flawed convictions: Professor Brand, paralyzed by the moral burden of his decisions, justifies sacrificing contemporary lives for hypothetical future survival. Meanwhile, Mann, when confronted with existential terror, places self-survival above all ideological commitments, exposing the fragility of elite devotion when tested.

Here, the film interrogates elitism's central paradox: those deemed most capable of guiding humanity may lack the courage to uphold their own principles when faced with unbearable choices.

4. The Root-Cases of Chinese Collectivism and American Individualism

1.1 The influences of geography



Chinese culture originated from the Yangtze River and the Yellow River, forming a typical continental farming civilization. For centuries, China's geographical isolation - bounded by the Gobi Desert, Himalayan mountains, and vast plateaus - fostered collectivist values. As Grove and Hu Wenzhong noted: "The peasant generation is closely related to the land where they live and work. Except during wars and famines, mobility is extremely low" [8]. This agrarian society emphasized clan-based cooperation to withstand natural disasters, cultivating values of mutual support and harmony with nature.

In contrast, American culture developed as a coastal commercial civilization. Wang Jintang observed: "This is essential for the development of American values, that is, individualism"[9]. The nation's fertile land, extensive coastline, and lack of feudal structures enabled social mobility and self-reliance. As Engels pointed out: "From the beginning, the United States has been modern and capitalist; the United States was founded and developed by petty bourgeoisie and peasants who evaded the feudal system of Europe to build a pure capitalist society."

4.2 The influences of history

China's 5,000-year civilization has developed a distinctive cultural identity shaped by its unique historical trajectory. The Qin dynasty's military unification of six states established China's first centralized feudal empire, embedding a lasting tradition of unified governance in the national consciousness. This historical continuity has profoundly influenced Chinese worldviews, particularly the deeply rooted concept of "家国同构" (the parallel structure of family and state). For millennia, Chinese culture evolved with minimal external disruption. While comprising 56 ethnic groups, the Han majority (over 97% of the population) has maintained cultural dominance throughout this development.

In contrast, American history represents a comparatively recent cultural phenomenon. As a nation of immigrants, early settlers sought refuge from European feudal and religious constraints, establishing new communities in North America. This foundational experience fostered values of personal liberty and self-determination. Colonial settlers prioritized individual personality and developed survival strategies based on individualism, which subsequently shaped their belief systems, thought patterns, and value orientations. The Westward Movement further crystallized these individualistic values, transforming them into quintessential American characteristics. Today, individualism remains central to American cultural identity, with independent thought and personal autonomy considered fundamental rights.

4.3 The influences of religion

Collectivism in China finds its philosophical foundation in Confucianism, the dominant intellectual tradition that has profoundly influenced Chinese society. As Pan Zhigao notes: "American culture comprises several sections: Western culture derived from Britain and other European nations, culture carried by migrants from other continents, and culture built on American territory" [10]. Confucian thought centers on the concept of "Ren" (benevolence), which encompasses respect in personal relationships, conscientiousness, and loyalty to others - forming the basis of collectivist values.

The Confucian system emphasizes self-cultivation through moral development ("benevolence") and the principle of "do not impose on others." More importantly, it prioritizes collective welfare,



where national and social interests supersede individual concerns. This philosophical orientation supports social stability and harmonizes with China's historical need for unified governance.

In contrast, American individualism stems from two primary sources: Christian doctrine and liberal constitutional principles. Christian theology's view of humans as God's special creation, coupled with Renaissance humanism's emphasis on self-awareness and personal liberation, fostered ideals of self-reliance and personal achievement. These traditions conceive each individual as an independent entity, valuing personal ability, accomplishment, and competition above collective conformity.

5. Conclusion

5.1 Conclusion of the Present Research

American films frequently portray individualistic heroism through protagonists who share common traits: overcoming personal flaws while upholding liberty and justice. These characters embody core American values, particularly the right to challenge authority and assert personal autonomy - a cultural contrast to Chinese norms. Notably, American heroes are often depicted as initially ordinary individuals (e.g., Cooper in *Interstellar* begins as a farmer) who rise to extraordinary circumstances, demonstrating that heroism emerges through action rather than inherent perfection. American cinema typically juxtaposes these underdog heroes against formidable antagonists, emphasizing the cultural valorization of defiance against overwhelming odds.

Conversely, *The Wandering Earth* presents a collectivist paradigm where salvation emerges through unified effort rather than individual heroism. As Yang Fan observes: "In collectivism culture, individuals are in a subordinate position. For the sake of common interests and corporate harmony, persons frequently put down themselves, are humble and cautious, and are unwilling to show their edge" [11]. This fundamental distinction manifests in their respective cinematic traditions - where American narratives celebrate individual agency, Chinese storytelling emphasizes collective efficacy.

5.2 Suggestions for Future Research

This study's comparative analysis of two sci-fi films through Hofstede's cultural dimensions represents preliminary exploration. To deepen this research trajectory, subsequent studies should:

1. Conduct comprehensive theoretical grounding in individualism-collectivism paradigms
2. Perform deeper contextual analysis of film production cultures
3. Expand primary source materials and comparative case studies
4. Engage with evolving interpretations of Hofstede's framework

Such methodological rigor would yield more nuanced cross-cultural cinematic analyses.



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The Transformation of Inland Areas Driven by Globalization: A Case Study of Zhoucun, Shandong

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Abstract

Zhoucun's location at the mountain-river junction facilitated its development with convenient transportation. The silk textile industry of the State of Qi during the Spring and Autumn and Warring States periods laid the foundation for Zhoucun's growth. In the early Qing Dynasty, Li Huixi established the Zhoucun Charitable Market, which provided an opportunity for its rise. The year 1904 marked Zhoucun's opening to the world, leading to its rapid commercial flourishing and its transformation into a city of notable economic significance within just over ten years. In modern history, Zhoucun achieved a commercial miracle that amazed the world. Today, its experience offers valuable lessons for regional development.

Keywords

Port Opening; Silk; Zhoucun; Free-tax Market

In 1922, the Japanese scholar Kishi Motokichi was astonished by the prosperity of Zhoucun's commerce during his inspection of China's business scene. He later wrote the article *The City of Merchants—Zhoucun*, demonstrating his full recognition of Zhoucun's long commercial history and its significance in China's commercial history. He described Zhoucun as “a city built by merchants”, “once more prosperous than Jinan”, and “a place that has always been a commercial hub, brimming with a vibrant business atmosphere”. His depiction accurately summarized the miraculous development of Zhoucun's commerce. As a commercial hub at the intersection of mountains and rivers, Zhoucun welcomed merchants from all directions. While Western countries were undergoing urbanization after the Industrial Revolution and modern technological and cultural advancements had reached Zhoucun, it remained under the rule of an empire that was powerless to respond effectively to the severe international pressures. The calls for reform and opening up were rising one after another. In the face of new times and new prospects, Zhoucun was undergoing subtle transformations. It was not until 1904 that Zhoucun was officially opened as a commercial port and became known to the world. By 2024, Zhoucun had become a national 5A-level tourist attraction.



The miracle of Zhoucun stemmed from a combination of favorable timing, geographical advantages, and human efforts. During the Kangxi era, Gao Heng of Zichuan wrote in *The Stele Inscription in Memory of Li Gong*, the Minister of Justice, “The town of Zhoucun is like a metropolis”. By the Qianlong period, Zhoucun had developed into “a major town in Qi and Lu (now referring to Shandong Province)”. At that time, Zhoucun was still over a hundred years away from being opened as a port. The opening of the port was a pivotal opportunity for Zhoucun’s development, as its commerce began to soar, surpassing the provincial capital to become “the most prosperous commercial area in Shandong Province”[1]. Guo Songtao, the Qing Dynasty’s ambassador to Britain, wrote in his *Diary* Xianfeng Era, “Zhoucun in Changshan County is a major market in Jinan, capable of managing the entire region”. He fully recognized the importance of Zhoucun’s commerce and elevated its strategic significance to the national level. By 1916, the transportation industry had developed into the second-largest and most popular profession in Zhoucun, after the silk weaving industry. “In Zhoucun, there were thousands of rickshaw pullers”[2]. The thousands of rickshaw pullers engaged in the transportation industry demonstrated the prosperity of Zhoucun’s logistics sector. In 1928, Zhoucun alone had 21 silk workshops. By 1931, there were 46 silk and hemp trading warehouses related to the transportation industry in Zhoucun. In the *Annual Journal of National Products of the Shandong Provincial National Products Exhibition Hall* (21st and 22nd Years of the Republic of China) (compiled by Beiyang Printing Company in 1933), Zhoucun, which belonged to Changshan County, appeared alongside Changshan County in the list of participating regions, while all other regions were listed by county (or factory). Zhoucun, as the only town-level unit among the participating county-level governments in Shandong Province, demonstrated the province’s high regard for Zhoucun.

After becoming a treaty port in 1904, Zhoucun swiftly emerged as a remarkable commercial star, achieving stunning growth within a mere decade. Its extraordinary success became a celebrated miracle in modern Chinese business history.

I

During the Spring and Autumn and Warring States periods, Shu brocade, Chu silk, Rong felt, and Qi silk were renowned across the land. It was the lustrous silk that paved the trade route between China and the West. Silk served as a form of currency for a long time along this trade route, playing a crucial role. In the Tang Dynasty, during periods of peace, each thousand soldiers were on average supplied with 163 warhorses. During the reign of Emperor Xuanzong, the Tang court needed to import 7,500 horses annually, with 38 bolts of silk exchanged for one horse. In wartime, the price would increase further. In the fourth year of the Kaicheng era of Emperor Wenzong (839), the Tang Dynasty had 285,000 bolts of silk used for horse exchanges. During the An Lushan Rebellion, the price of silk skyrocketed to 50 times its original value, with 44 bolts of silk exchanged for one warhorse.[3] In ancient history, “China mainly maintained its foreign trade balance through silk, with annual exports worth at least 13 million pounds”. Historical records prove that the silk transported from Chang’an (now referring to Xi’an City) along the Silk Road mainly originated from the Qi region of Shandong.

Chinese emperors were fond of distributing a wide array of exquisite Chinese gifts—silk, porcelain, and books—during diplomatic activities to demonstrate the benevolence of the Celestial Empire to the “uncivilized” peoples. This one-sided policy of “civilizing” outsiders led to the so-called “tribute” system of international trade. This “tribute” trade, in turn, spurred even larger-scale private trade, eventually leading to smuggling that became so rampant that it was beyond the state’s control. Whether through “tribute” or smuggling, the primary goods exported



from China were luxurious items—silk. The Qi region became the main source of silk for the ancient Silk Road. Qi silk and Lu silk were continuously transported to Chang'an (now referring to Xi'an City) as tributes and taxes, becoming important commodities on the Silk Road. During the Han and Tang dynasties, "Shandong silk reached the West through Chang'an (now referring to Xi'an City) as a window[4] (p. 247). In Liezi·Zhou Mu Wang, it is written, "Clothed in fine cotton and wearing Qi silk", referring to the high-quality silk from the Qi state. Zhou Mu Wang, gathering the finest treasures from the world to gift to the "transformed man" of the Western regions, presented the essence of the East—primarily Qi silk. From the Spring and Autumn and Warring States periods to the Qin, Han, Tang, and Song dynasties, Shandong was the most developed region in China's sericulture and silk weaving industry. "The lands of Qi and Lu were filled with mulberry and hemp for a thousand miles" [from *The Biographies of Wealthy Merchants in Records of the Grand Historian*], to the extent that "all people in the world relied on Qi for their caps, belts, and clothing" [from *Geographic Records in The Book of Han*]. The famous Li Si, the prime minister of the Qin state, mentioned in *The Memorial on the Expulsion of Alien Officers* that among the precious goods imported to Qin were the clothes made of A'gao (silk from Qi's Dong'e) and brocade decorations. In *Yuhai (Jade Ocean): Rapid-Reference Sections*, it is recorded, "Qi state presented fine silk and plain silk, with dragons and phoenixes intertwined." The exquisite and magnificent silk reflected the advanced silk weaving techniques of the Qi state. In *Recalling the Past by Du Fu*, it is written, "Qi silk and Lu silk travel in lines, men plow and women weave without missing a beat." This describes the continuous procession of carriages carrying silk from Shandong to Chang'an (now referring to Xi'an City), reflecting the prosperity of Shandong's silk weaving industry.

The Qi state was known for its "people excelling in literature, textiles, and silk" (*The Biographies of Wealthy Merchants in Records of the Grand Historian*), and its hats, belts, clothing, and footwear were renowned throughout the land. Historical records prove that Zhoucun was one of the key production areas for Qi silk and Lu gauze. Zhao Zhanyuan's *Survey of Zhoucun's Silk and Hemp Weaving Industry* (1934) states: "Qi was a famous silk-producing region, with its silk weaving already highly acclaimed since the Spring and Autumn period. By the Warring States era, the weaving of cotton and silk in Wuling was even more praised, and the number of weaving households there was the largest in the Qi state. The former Wuling was the present-day Zhoucun Town in Changshan County." Zhoucun was the ancient Wuling state. From the Wei-Jin to the Sui-Tang dynasties, there are numerous records of Western merchants traveling directly to Zhoucun for trade. The extant Manichaean stele in Zhoucun, inscribed with the words "Erected in the first month of the tenth year of the Zhenguan era of the Tang Dynasty" (the stele is now preserved in the Zhoucun Museum), serves as powerful evidence of Western merchants reaching Zhoucun during their eastward journeys.

The rise of a place is undoubtedly influenced by its own cultural and economic factors, but it often requires favorable timing, geographical advantages, and harmonious human relations. As a crucial node on the east-west official road in the inland region of Shandong, Zhoucun fostered a commercial atmosphere, which was the prerequisite for its commercial development. In the mid-to-late Ming Dynasty, with the flourishing of commodity economy, merchants from distant regions such as Shanxi and Fujian settled in Zhoucun, driving its commercial growth. Meanwhile, the extensive mining of coal in the mountainous areas of Boshan and Zichuan in central Shandong, along with the thriving ceramic industry, made Zhoucun a vital transportation hub for the export of coal and ceramics from the southern mountains. In the early Qing Dynasty, Zhoucun's prosperity



accelerated dramatically when Li Huaxi—a former Minister of Justice who resigned and returned to his hometown—established a tax-free charitable market. Though an incidental initiative, Li's creation of this philanthropic marketplace exerted profound and lasting influence, the ripple effects of which endure to this day.

During the Shunzhi reign of the Qing Dynasty, Minister of Justice Li Huaxi petitioned for retirement to care for his eighty-year-old mother. At that time, the Qing Dynasty had just stabilized its rule, and the court was harmonious. Impressed by Li's filial piety, the emperor granted his request, allowing him to return home with full salary and official travel expenses. Upon returning to Zhoucun, Li Huaxi dedicated himself to public welfare. He built bridges, roads, and schools, established charitable granaries, and performed other benevolent deeds—common among officials with compassionate hearts after their retirement. However, beyond these acts of kindness, Li Huaxi's most remarkable contribution was the establishment of the tax-free public market in Zhoucun, where he paid taxes on behalf of merchants, attracting investment and promoting trade. This was an unprecedented innovation. Li Huaxi also included this charitable act in his family precepts, instructing his descendants to uphold it for generations. After his death, his son Li Gaizhi, grandson Li Siquan, and great-grandson Li Kechun continued to pay the market taxes on his behalf, a tradition that lasted for nine generations until 1902, when the Qing government established a tax bureau in Zhoucun. The Li family's tradition of paying taxes on behalf of the market lasted for over two centuries. In the 49th year of the Kangxi era (1710), Jin Chi, the magistrate of Changshan, wrote the Record of Zhoucun's Tax-Free Market, which detailed the reasons for Zhoucun's tax exemption. This record was included in the Changshan County Annals and the Jinan Prefecture Annals. Zhoucun's reputation as a tax-free market spread far and wide, attracting merchants from all over the country who traveled long distances to do business. This led to the formation of a bustling “dry port” with merchants and shops crowded together, making Zhoucun the first “tax-free zone” in Chinese history. To commemorate Li Huaxi's kindness, merchants in Zhoucun erected a stele inscribed with “No Tax Today” in the commercial street. The Li family's charitable acts greatly contributed to the sustained prosperity of Zhoucun's commerce. The Survey Report on Zhoucun's Urban Area (1918) states: “Since the mid-Qing Dynasty, when China established treaties with foreign nations and engaged in overseas trade, foreign merchants gradually arrived here, and Zhoucun's name became renowned both at home and abroad”. In 1900, the Japanese monk Wubian's Pilgrimage Notes on Shandong recorded: “Zhoucun is the gathering place for silk in the province, with empty silk delivery carts returning to the provincial capital every day... Zhoucun is prosperous, with four streets lined with buildings, a rare sight among northern villages and towns.” This describes Zhoucun before its opening as a port—a rare wealthy city in northern China.

In 1904, Zhoucun was opened as a port, and the railway was constructed, rapidly integrating Zhoucun into the international commercial world. Zhoucun entered the fast track of modernization. After its opening, with the railway in place, Western modern business models entered Zhoucun. Early treaty ports like Tianjin and Shanghai had established foreign concessions within the city, where Chinese government companies and shops were prohibited from collecting taxes. However, Zhoucun did not establish a concession. As a self-opened commercial port by the Qing government, it designated a tax-free commercial zone equivalent to a concession—1,000 acres of land in the eastern suburbs. Due to a lack of funds, the Qing government's designated commercial zone was never fully developed. Nevertheless, Zhoucun's modern commerce flourished. Along with the rapid growth of commerce, the original area of the commercial street continued to expand.



Later, many companies from Europe, America, and Japan broke through the boundaries of the commercial zone and moved into the city of Zhoucun. Many foreign merchants even established their companies in the bustling commercial streets of the city. Eventually, the entire city of Zhoucun became a hub where Chinese and foreign commerce intersected. Beyond the original urban area, Zhoucun gradually developed into a modern, integrated city.

The opening of the port provided more opportunities for trade and cooperation between Chinese and foreign merchants. With the entry of foreign merchants, the expansion of the territory, and the construction of the railway, Zhoucun rapidly developed on its existing commercial foundation. The population surged, and various modern entertainment venues emerged one after another, including gas, electricity, and asphalt roads. Coffee, Western cuisine, Coca-Cola, and milk powder also appeared in Zhoucun. Just like Qingdao and Shanghai, Zhoucun became a grand stage for many business tycoons. The opening of the port sparked a new wave of economic growth and promoted commercialization along the Jiaoji Railway. The railway and commerce not only connected Zhoucun to China's major cities but also linked these cities to the network of towns and rural areas. Zhoucun's urban economy evolved from family-dominated businesses to trade guild management and finally to chamber of commerce autonomy—a process that mirrored China's transition from tradition to modernity.

II

The opening of Zhoucun as a commercial port disrupted traditional economic patterns and allowed it to rapidly integrate into the global trade system. Zhoucun became the most dynamic commercial center in inland Shandong, not just a prosperous city due to its opening as a port, but also a classic case study for researching China's internationalization in the era of globalization. With the development of new market networks and the specialization of silk textile production, Shandong's silkworm cocoons and silk entered their golden age of production. Sericulture and textile industries spread across all counties in the province, gradually forming three major silk distribution and production hubs: Zhoucun, Changyi, and Yantai. These hubs further developed into Shandong's center for goods distribution and an important commercial city. Commercialization connected the economic activities of producers and consumers separated by vast distances, and a vibrant market stimulated specialization and diversification in various industries. According to the Review Report of the First Shandong Industrial Exhibition (1940), during the early Republic of China period, silkworm cocoons from counties like Linqu and Yidu, with annual outputs exceeding 1 million catties, as well as those from Zichuan and Rizhao, with outputs over 100,000 catties, were all concentrated in Zhoucun. In the province, six counties had over 8,000 households engaged in sericulture, with Zichuan County alone having over 10,000 households, all bringing their cocoons to Zhoucun. The rapid development of Zhoucun's commerce made it the largest silk trading center in northern China. With the flourishing silk industry, Zhoucun not only developed several specialized streets for silk weaving but also gave street names closely related to silk. The Industrial Annals of China - Shandong Province (1934) stated, "Zhoucun, with its large number of silk and brocade weavers, is the largest market for Shandong's silk industry." The opening section of the "General Overview of Jinan's Dyeing and Weaving Industry - Silk Weaving Category" in the Chinese Products Collection (1932) declared, "The center of Shandong's silk weaving industry is Zhoucun Town in Changshan County".[5] (p. 93.)

After the advent of railways and the development of commercial ports, the relationship between market towns and larger urban markets, as well as the exchange of goods between them, became



even more closely intertwined. Whether it was early treaty ports like Shanghai and Qingdao, which were forced open, or self-initiated ports like Zhoucun and Jinan, opened by the Chinese government, all ports were connected by railways, and their functions became increasingly uniform. Through seaports, imported goods were distributed to inland areas, while inland products were exported in large quantities abroad. Via railways, inland market towns and seaports were integrated into a single economic entity, forming an economic community that joined the global trade system through exports. Zhoucun exemplifies the process of China's economic globalization.

"To truly appreciate the essence of Zhoucun, one must step into the city"[6] (p. 116), wrote Lin Chuanjia, a renowned professor from the Peking University, after his 1919 inspection of transportation across Shandong. In modern times, foreign merchants entered China's interior to engage in commercial trade through legal means. In major cities like Shanghai and Tianjin, concessions were established, and foreign merchants' lives and trades were confined within these designated areas. Zhoucun, however, was an exception. From the outset, foreign merchants in Zhoucun broke the boundaries set by the government and entered the city, constructing Western-style buildings and mansions in the bustling commercial streets, intermingling with Zhoucun's existing shops and businesses. The entire city of Zhoucun became a place where Chinese and foreigners coexisted, and Chinese and Western cultures collided and interacted, improving the urban cultural structure of Zhoucun and making it a fashion-forward star city in the inland region. In the 1920s and 1930s, Zhoucun's commerce reached its peak of prosperity. According to the Economic Survey Report of the Jiaoji Railway Corridor (1918) and the Map of Major Commercial Outlets in Zhoucun City (circa 1931), the commercial establishments in Zhoucun radiated outward from the main street. Many surrounding streets were named after industries, such as Silk Market Street, Silver Market Street, Cotton Market Street, and Silk Cloth Market Street, intersecting and connecting to form a commercial landscape where Chinese and foreigners lived and traded together. After the opening of the port, Zhoucun underwent significant changes in its urban appearance and cultural customs. Modern transportation vehicles flocked in, with bicycles flowing continuously; Western-style cars occasionally sped through the city; gramophones and new records played Western music all day long. In the evening, as the lights of the commercial streets illuminated the city, fashionable goods were displayed in abundance, making Zhoucun resemble a small international metropolis. In Zhoucun, banknotes from the Bank of China and the Bank of Communications, as well as Guangdong Nan Yuan and Beiyang silver dollars, were widely circulated and highly welcomed in the market. Local Zhoucun businesses also issued their own banknotes, making Zhoucun the earliest region in modern-day Zibo to issue paper currency. In 1880, silver exchanges such as Dade Tong and Dade Heng in Zhoucun issued paper money and handled various remittance services. Later, local Zhoucun silver exchanges, money shops, and the Zhoucun Chamber of Commerce also issued paper currency. After the National Protection Army occupied Zhoucun, they issued "Shandong National Protection Army Military Exchange Notes" under the name of the Zhoucun Commercial Bank, including denominations of 10 cents, 20 cents, 50 cents, 1 yuan, 5 yuan, and 10 yuan. These banknotes were printed in Zhoucun. The choice of Zhoucun by the Shandong National Protection Army Command was based on its strong commercial financial resources; the Zhoucun Commercial Bank was one of the earliest modern local banks established during the Republic of China, free from government involvement, and later opened branches in Jinan, Qingdao, and Shanghai. In 1904, the British-American Tobacco Company set up an office in Zhoucun. In 1905, Germany established a consulate in Zhoucun. In January 1908, Germany requested the Chinese government to establish a customs office in Zhoucun. In 1909, German merchants established the Dehua Trading Company



in Zhoucun. Other foreign companies, such as the British Mackenzie Co., the British Azrael Trading Company, the American Andersen Meyer & Co., Ltd, and the Russian Shide Trading Company, also opened branches in Qingdao, Jinan, and Zhoucun. In 1910, the Nan Yang Brothers Tobacco Company set up a branch in Zhoucun. The Zhoucun Urban Survey Report of 1918 stated, “Since the mid-Qing Dynasty, when China established treaties with various countries and engaged in overseas trade, foreign merchants gradually flocked here, and Zhoucun’s fame spread both at home and abroad.” This indicates that Zhoucun’s rise to prominence in the early 20th century was largely due to the promotion by foreign merchants. In 1935, the Nanjing Nationalist government sent the Jiao Customs Office to Zhoucun to combat smuggling, officially establishing the Zhoucun Customs Office. The establishment of Zhoucun Customs made Zhoucun one of the few inland cities to hold the initiative in international customs control. With the influx of foreign merchants into the Zhoucun market, foreign currency exchange services also emerged, and Mexican silver dollars and American dollars began to circulate in Zhoucun. The influx of numerous foreign companies into Zhoucun promoted the development of its commerce and the blending of Chinese and Western cultures. Western new cultures and ideas merged with the ancient commercial traditions of Qi, transforming Zhoucun into a fashion-forward city in the inland region. This was Zhoucun in the 1920s and 1930s, the golden age when its fame spread far and wide. At this time, Zhoucun had a large number of businesses, “with as many as 2,110 seated merchants and a total of around 5,000 merchants, including traveling merchants and street vendors”. On February 23, 1917, the Shanghai News reported: “Zhoucun is a vital hub of Shandong’s commerce, the source of all exported goods and the destination for imported goods, making it the most significant trading port in Shandong”. Goods traveling south and north through Shandong converged in Zhoucun, from where they were distributed across the country. Japanese scholar Kishi Motokichi, in his *City of Merchants*, described Zhoucun as “a place filled with a vibrant commercial atmosphere”. The magnificent “Zhoucun Prosperity Map” constructed by various commercial sectors reveals the relationship between China’s traditional commercial practices and the growth of Zhoucun’s commerce in the era of globalization, as well as the deep-rooted Chinese commercial traditions embedded in economic practices.

Zhoucun was one of the earliest cities in the Beiyang government to establish telegraph offices, post offices, and telephone services, entering the information-based commercial era ahead of others. Before the establishment of the Shandong River Works Telegraph Bureau (1902), the telegraph services for the vast area east of Jinan along the lower reaches of the Yellow River were all handled by the Zhoucun Telegraph Bureau. Zhoucun was also one of the earlier cities outside Shanghai to establish a commercial school (1911), and the Sericulture School trained a large number of talents for Zhoucun’s silk industry. Zhoucun’s development demonstrated the great achievements of modernization and industrialization since the Self-Strengthening Movement. During the “myriad taxes” era of the Beiyang warlords, Zhoucun’s merchants launched the earliest resistance movement in Shandong against exorbitant taxes and, under the leadership of the Chinese Communist Party, initiated the earliest large-scale strike by silk workers in Shandong, reflecting the merchants’ sense of rights. The Shandong merchant association built the earliest guild hall in Shanghai, and by the Republican era, the Shandong Guild Hall remained the largest and most influential among the hundreds of guild halls in Shanghai. The Zhoucun merchant association was the main force behind the Shandong Guild Hall and an active group among the various merchant associations in Shanghai.

Zhoucun was also one of the earlier cities in Shandong to establish modern Western-style hospitals.



The Fuyu Hospital was one of the four most renowned large hospitals in Shandong during the Republican era and the largest in the province at the time. By 1924, Mrs. Smith from Britain had lived in Zhoucun for 20 years, indicating that this foreign lady had settled in Zhoucun even before its opening as a commercial port. By 1934, British doctor Stanley Bethell had worked at the Fuyu Hospital in Zhoucun for six years, followed by British doctor Ronald, who worked there for seven years. He brought the most advanced medical equipment in the world to Zhoucun, promoting the development of modern hospitals in the city. At this time, Western goods with bilingual Chinese and English advertisements could be seen on many streets in Zhoucun.

Zhoucun, appearing on the Complete Map of the Great Qing Empire in 1905, became a shining gem on the historical map of China. In 2002, the “Commercial History of Shandong during the Republican Era (1929-1937)” in the Comprehensive History of Shandong in the Republican Era (Vol. III) stated, “According to statistics from 1933, there were a total of 1,766 shops in the town, excluding those classified as industrial. The shops solely engaged in trading numbered 727.” The commercial opportunities along the Jiaoji Railway, including Zhoucun and Weihsien, exerted a strong attraction on the surrounding vast regions, leading to rapid urban population growth. Population is a key indicator of a city’s economic development level. In the 1920s and 1930s, cities with populations exceeding 50,000 were considered major cities. However, Zhoucun had already reached a population of 100,000 by 1916. The entire Changshan County had a population of only over 200,000, with nearly half living in Zhoucun, indicating that by the early 20th century, Zhoucun had already become a major city. In 1932, the Jin De Association was established in Zhoucun, and schools and factories formed reading clubs, lecture clubs, and evening schools for the common people, enhancing knowledge and improving the cultural literacy of the citizens. Emphasis was placed on hygiene and environmental optimization. Zhoucun had begun to make its voice heard both domestically and internationally. As a result, after examining China’s commercial landscape, Japanese expert Kishi Motokichi referred to Zhoucun as “the City of Merchants in China”[7] (p. 82).

Zhoucun was not an administrative city but merely a market town under the jurisdiction of Changshan County in the Prefecture of Jinan. It had no waterways, was far from navigable rivers like the Grand Canal, the Yellow River, and the Xiaoqing River. Yet, this ordinary inland city managed to leap into national prominence as a commercial star within just a decade after its opening as a commercial port, becoming closely intertwined with the global economic pulse and a vibrant trade center spanning thousands of miles with a variety of goods. It welcomed business elites and skilled craftsmen from all over. As one of the wealthiest cities in Shandong and China, Zhoucun led the commercial development of the central Shandong region, encompassing the anthracite coal mines and glass manufacturing in the southern mountains, the cotton and grain-producing areas in Zouping and the lower Yellow River, and the oak silkworm regions of the Shandong Peninsula—all of which were part of Zhoucun’s commercial network. Unlike other commercial port cities, Zhoucun rose relatively late and was rarely regarded in academic research as a typical case of social change in China. People paid more attention to its role due to its commercial reputation. Since the Opium War, after the forced opening of ports, the Chinese government gradually experimented with opening ports voluntarily in inland areas. Zhoucun was one of the earliest cities to open its own commercial port under the Qing government, doing so simultaneously with the provincial capital, Jinan. As the provincial capital was directly connected to the central government, it naturally attracted more attention, while Zhoucun was almost overlooked in the study of commercial port history. However, the fact that Zhoucun opened its



port at the same time as Jinan indicates that Zhoucun itself held significant commercial importance. During the late Qing and Republican eras, although Zhoucun did not possess the same commercial allure as coastal ports like Guangzhou, Shanghai, and Qingdao, it was one of the earliest cities to respond to Western culture. Zhoucun's modernization pace kept pace with Shanghai and Qingdao. In the 1930s, Japanese rayon entered China via multiple sea and land routes, eventually concentrating mainly in Zhoucun. Zhoucun's silk was exported to Europe and America, with thousands of bolts of silk from Zhoucun being shipped to Shanghai daily by 1936. "The prosperity of its commerce is among the greatest in the province". The development of Zhoucun itself was a miracle.

As a commercial miracle, Zhoucun's development serves as a model. Zhoucun's "prosperity in commerce far surpasses that of Jinan, making it the foremost in the province" (Modern National Map). During the Republican era, Zhoucun was not only the "largest market along the Jiaoji Railway", but also "the wealthiest in the province". It was "the most prosperous commercial area in Shandong". The commercial achievements of Zhoucun during the Republican era had a significant impact on the development of commerce in Shandong and across the nation. Zhoucun's transformation from an inland town into an internationally renowned commercial city holds great inspirational significance for today's economic development. Many of the economic and cultural phenomena and business concepts associated with Zhoucun's commercial port can guide the revitalization of local economies today and provide valuable insights and experience for the ongoing process of economic globalization.

Modern Zhoucun inherits the legacy of traditional Zhoucun. By exploring and understanding its past achievements, we can draw beneficial lessons for the present. The transition of Zhoucun from a rural market to a self-opened commercial port was driven by the inherent laws of market economy. Under conditions of free economy, factors such as Zhoucun's stable social environment, convenient transportation, abundant raw material bases, vast sales markets, fair trading venues, and the allure of high-profit trade paved the way for the rapid development of its market economy. Although the idea of self-opening a commercial port in modern Zhoucun was proposed under the slogan of "expanding resources for profit and enriching the nation", it also reflected the strong aspirations of Zhoucun merchants for free development.

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Research Progress on Biological Control of Wood Discoloration^①

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Abstract

Fungal discoloration of wood is a common defect during processing and utilization, severely impacting wood appearance and grade, thereby significantly diminishing its value. Researching and developing environmentally friendly, durable biological control technologies for preventing wood discoloration is essential and aligns with sustainable development strategies. This review examines the causes of Eucalyptus wood discoloration, major biocontrol strains and their mechanisms. It comprehensively evaluates the blue-stain control technology system for Eucalyptus urophylla wood, starting from physical and chemical control methods. The review summarizes research methodologies and approaches for biological control of wood discoloration domestically and internationally, identifies technical bottlenecks and synergistic strategies for the industrialization of biological control, and provides a theoretical foundation for the biological control of wood discoloration.

Keywords

Biological Control; Eucalyptus Wood; Discoloration; Fungi; Environmental Protection

1. Introduction

Eucalyptus spp., as globally important fast-growing timber species, are widely planted in southern China and are considered "green gold" for the pulp and wood industries ^[1]. However, the frequent occurrence of blue-stain disease during processing severely constrains the economic value of the wood. Blue stain is primarily caused by fungal infection (e.g., *Lasiodiplodia theobromae*). These fungi invade the sapwood cells ^[2], consume nutrients such as starch and sugars within the cells, and secrete pigmented hyphae, resulting in blue or green patches on the wood surface. Although blue stain does not directly damage wood strength, it significantly reduces aesthetic appeal and market value, causing substantial resource waste annually.

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Traditional control methods primarily rely on physical drying or chemical agents (e.g., sodium pentachlorophenate, chromated copper arsenate - CCA). However, physical methods are limited in efficiency, while chemical agents pose issues of high toxicity, dioxin pollution, and ecological risks, contradicting sustainable development principles. Consequently, developing environmentally friendly biological control technologies has become an international research hotspot [3]. Research abroad exploring microbial control pathways for blue stain dates back to the 1940s. For instance, applications like Canada's Cartapip 97™ albino strain and New Zealand's soil microbial consortia confirmed that biocontrol fungi such as *Trichoderma* spp. and *Penicillium* spp. can effectively suppress blue-stain fungi through nutrient competition and spatial exclusion [4]. In contrast, while domestic research has made progress in pathogen identification (e.g., confirming *L. theobromae* as the dominant pathogen in *Eucalyptus* and rubber wood) and the inhibitory effects of plant extracts, the industrial application of biocontrol agents (BCAs) still faces technical bottlenecks such as insufficient mechanistic understanding and poor stability of the agents. Against this background, this study focuses on the blue-stain problem in *Eucalyptus urophylla* wood from Guangdong Province. It aims to isolate and identify local blue-stain fungi and antagonistic endophytic fungi, screen highly efficient biocontrol strains, systematically evaluate their blue-stain control efficacy and impact on wood properties, provide theoretical support for the development of green preservation technologies, and promote the sustainable development of the *Eucalyptus* wood industry.

2. Comprehensive Evaluation of the Blue-Stain Control Technology System for *Eucalyptus urophylla* Wood

2.1 Physical Control

Physical control inhibits blue-stain fungal activity by regulating environmental parameters. Core methods include drying (forcing wood moisture content (MC) down to $\leq 20\%$, the critical threshold), temperature control (maintaining temperatures $>40^{\circ}\text{C}$ or $<7^{\circ}\text{C}$), and water storage/wet storage (water immersion to isolate oxygen). However, these methods suffer from systematic deficiencies: Weak Prevention of Recurrence: Wood subjected to drying or water storage experiences high recurrence rates (60-80%) if exposed to high-humidity environments (relative humidity $>85\%$) during subsequent processing, storage, or transportation, as dormant internal hyphae rapidly revive, failing to provide lasting protection. Excessive Energy Consumption: Industrial drying kilns require continuous operation for over 72 hours, consuming 120–150 kWh per cubic meter of wood. Energy costs account for 40–45% of total expenses, and carbon emissions are 76% higher than biological treatments during large-scale application, severely violating green and low-carbon principles. Technical Implementation Bottlenecks: High-temperature treatment easily causes surface and internal checking (cracking rate $\geq 15\%$). Water immersion leads to swelling deformation (dimensional change rate 5–8%). Controlling uniform MC and temperature in the core layer of thick boards is difficult (core-surface differences up to 8–10%), directly affecting the consistency of control effectiveness. Limited Efficacy: Physical methods only suppress fungal activity; they cannot eradicate hyphae or pigment deposits already deep within the wood and are largely ineffective for wood in the early stages of blue stain. Consequently, relying solely on physical control is insufficient across the triple dimensions of



economic viability (high energy cost), sustainability (carbon footprint), and technical reliability (recurrence failure). It must be integrated with biological or chemical methods to form a composite control system capable of overcoming these limitations [5].

2.2 Chemical Control

Chemical control of wood blue stain has long relied on highly effective agents like sodium pentachlorophenate and chromated copper arsenate (CCA) [6]. However, their extreme toxicity (e.g., dioxin and arsenic residue) and ecological risks (soil/water pollution) have prompted strict bans in regions like the EU, forcing the industry towards low-toxicity, environmentally friendly alternatives [7]. Copper-based azoles (e.g., CuAz), boron compounds, and tebuconazole (TEB) have become mainstream substitutes [8]. They function by disrupting fungal cell membranes or inhibiting enzyme activity, significantly reducing toxicity (acute mammalian toxicity LD50 values increased 3-5 fold). However, their application faces three major bottlenecks: Insufficient Penetration: Agents struggle to penetrate deep into the wood core, leading to a sharp decline (>50%) in efficacy against deeply embedded hyphae (e.g., *L. theobromae*). Short Persistence: Efficacy of single-agent treatments lasts only about 4 weeks; high recurrence rates (>60%) occur in humid environments due to agent leaching. Economic Disadvantage: Low-toxicity agents cost 2-3 times more than traditional agents, and the need for repeated application increases the cost burden.

To overcome these challenges, synergistic bio-chemical technologies have emerged as a key pathway. Studies show that combining tebuconazole (0.0045 g/L) with *Bacillus subtilis* B26 (1×10^7 CFU/mL) at a 4:6 volume ratio [9] increases the inhibition rate to 89% with a synergistic ratio of 1.35, while reducing tebuconazole usage by 50%. Similarly, combining *Trichoderma* with copper-azole agents can synergistically inhibit hyphal extension, reducing chemical usage by 60%. Nevertheless, compatibility risks persist in combination systems (e.g., chemical agents inhibiting BCA activity), the combined toxicity of residues remains unclear, and standardized process specifications are lacking. Urgent needs include developing nano-carriers for slow release, molecular modification to enhance agent targeting, and establishing a new paradigm for chemical control characterized by "high efficiency, low consumption, and low risk" [10].

3. Research Methods footprint assessment

3.1 International Research Context

International research on biological control of wood blue stain began with initial concepts at the US Forest Products Laboratory in the 1940s but stagnated due to limited technological demand [11]. It experienced explosive growth in the 1980s driven by mounting environmental pressures (e.g., dioxin pollution from chemical agents). Canada's Forintek Corporation pioneered the isolation of the albino strain Cartapip 97™, patented it, and validated its high efficacy against blue stain in field trials on *Pinus radiata* logs, making it the world's first commercial biocontrol agent. Concurrently, New Zealand teams developed ecological regulation strategies, utilizing soil microbial consortia combined with nutritional supplements to block blue-stain fungal transmission. A core breakthrough during this period was confirming the competition mechanisms of non-pigmented strains like *Trichoderma* spp. and *Penicillium* spp. – achieving inhibition rates exceeding 80% by rapidly colonizing wood surfaces and consuming nutrients. The albino strain *Ophiostoma piliferum* became an industrial benchmark due to its strong environmental



adaptability ^[12].

Post-2010, synthetic biology and genetic engineering have deeply empowered biocontrol technology ^[13]. For example, the University of Tübingen (Germany) engineered cyanobacteria to optimize polyhydroxybutyrate (PHB) synthesis pathways (yield reaching 80% of cell dry weight), and the Qingdao Institute of Bioenergy and Bioprocess Technology (China) developed a cyanobacterial hypermutation system (mutation rate increased by three orders of magnitude) ^[14], providing new paradigms for designing weather-resistant agents. However, industrialization still faces three major bottlenecks: short shelf-life of agents at ambient temperature (*Trichoderma* <15 days), high costs of large-scale production (fermentation energy consumption accounts for 40%), and insufficient penetration into deep wood layers. Future breakthroughs require focus on nano-carrier slow-release technologies (e.g., silica-encapsulated spores to enhance field stability), AI-driven predictive models (machine learning to optimize strain-environment matching), and synthetic biology applications (e.g., leveraging microbial indigo dye pathways to develop pigment-degrading biocontrol agents), thereby elevating biological control from a supplementary tool to a core pillar of the wood industry ^[15].

3.2 Domestic Research Innovations

Domestic research has achieved significant breakthroughs in the identification of wood blue-stain pathogens. By combining morphological and molecular biological methods (ITS gene sequencing), dominant pathogenic species have been precisely identified. For instance, key blue-stain fungi like *Lasiodiplodia theobromae* and *Sphaeropsis sapinea* were isolated from rubber wood (*Hevea brasiliensis*) and Masson pine (*Pinus massoniana*) test specimens. *L. theobromae* was confirmed as the primary pathogen causing blue stain in *Eucalyptus* and rubber wood (accounting for over 70% of isolated strains), invading sapwood cells, consuming nutrients, and secreting dark hyphae to cause discoloration. Research further elucidated the biological characteristics of these pathogens: *L. theobromae* has an optimal growth temperature of 30 °C and pH 6-7, exhibits enhanced activity under natural light, and has a significant requirement for peptone as a nitrogen source. The newly recorded species *Leptographium abietinum* in pine wood nematode-infested wood is highly pathogenic, causing Masson pine seedling wilt within 5 days, with proteins and glycoproteins in its toxins identified as core pathogenic substances. These findings provide targeted points for control.

In biocontrol resource development, domestic scholars have focused on screening efficient strains of *Trichoderma* spp. and *Bacillus* spp. and optimizing their mechanisms. Studies found *Trichoderma koningii* exhibited the strongest plate antagonism against *L. theobromae* (inhibition zone diameter >18 mm), while *Trichoderma citrinoviride* could completely occupy the nutrient space at 40°C, blocking blue-stain fungal colonization. *Bacillus subtilis* B26 disrupts pathogen cell walls through metabolites (e.g., chitinase), and its antagonistic activity increased by 30% (inhibition zone diameter reaching 19 mm) after optimization of liquid fermentation conditions. Innovative synergistic technologies represent a key direction: combining B26 with the low-toxicity chemical tebuconazole (4:6 volume ratio) increased the inhibition rate to 89%, reduced chemical usage by 50%, and achieved a synergistic ratio of 1.35. Furthermore, endophytic *Trichoderma* successfully prevented blue-stain recurrence in wood inoculation experiments, confirming the industrial potential of the "using fungi to control fungi" strategy.



4. Technical Bottlenecks and Synergistic Strategies for Biocontrol

Industrialization

4.1 Triple Barriers to Industrial Scale-up

The large-scale application of *Trichoderma asperellum*-based biocontrol technology faces systemic bottlenecks^[16]. **Poor Agent Stability:** *Trichoderma* strains have a short survival cycle (<15 days) at ambient temperature. During large-scale fermentation, metabolic byproduct accumulation (e.g., acetic acid >2 g/L) can cause over 40% loss in viability. Furthermore, the addition of cryoprotectants (e.g., trehalose) increases costs by 30%^[17]. **Low Process Compatibility:** High-temperature processes in woodworking like hot pressing (>160 °C) and steam sterilization cause irreversible denaturation of microbial proteins, reducing inhibitory efficacy by over 50%. Conventional encapsulation materials (e.g., gelatin) lack sufficient heat resistance. **Application Technology Deficiencies:** Current spraying or dipping techniques result in poor agent penetration (<1.5 mm depth). Agent concentration in the wood core is only 5-8% of that on the surface. Incomplete coverage leads to local unprotected zones (recurrence rate >35%). Real-time monitoring tools to assess colonization status are lacking^[18].

These three barriers create a cascading negative feedback loop: short shelf-life necessitates frequent re-application, increasing costs; process damage undermines control reliability; poor penetration causes control failure. Ultimately, this hinders the transition from laboratory to industry. Solutions require breakthroughs in long-term agent protection (e.g., silica nanoshell slow-release), engineering of stress-tolerant strains (e.g., CRISPR-enhanced heat shock protein expression), and smart application equipment (e.g., high-pressure pulsed infusion + biofilm biosensors).

4.2 Key Issues of Insufficient Mechanistic Understanding

Significant knowledge gaps remain regarding the core mechanisms of *Trichoderma asperellum* biocontrol systems. **Lack of Molecular Interaction Networks:** The recognition signals between the BCA and *L. theobromae* (e.g., surface receptor protein interactions) and the transcriptional regulatory pathways initiating antagonism (e.g., MAPK cascades or Quorum Sensing QS systems) remain unelucidated, hindering precise optimization of pathogen targeting. **Unclear Metabolite Action Pathways:** Current studies only confirm the involvement of chitinase (32.7 U/mL) in cell wall dissolution. Key antimicrobial substances like antimicrobial peptides and siderophores, along with their biosynthetic gene clusters (e.g., NRPS/PKS), have not been identified. The spatiotemporal expression dynamics of these compounds and their relationship to the stress response of blue-stain fungi are unknown, making it difficult to fully explain the chemical basis of the 24.9% inhibition rate observed in plate assays.

Lack of Multidimensional Interaction Studies: Within the *T. asperellum*-Wood-Pathogen triad^[19]: How do wood chemical components (e.g., tannin content variations) regulate BCA metabolic phenotypes? Quantitative models for the impact of environmental factors (humidity fluctuations, temperature gradients) on antagonistic efficacy are absent. Crucially, the colonization dynamics of endophytic fungi within wood are unknown – including the decay pattern of colonization depth over time, the distribution of hyphal activity hotspots, and the spatial competition patterns within wood micropores (pits/vessels). This lack of understanding prevents mechanistic reversal of the observed field efficacy decay (inhibition rate dropping to 18.5% after



three weeks).

4.3 Green Synergistic Innovation Strategies

Breaking through the industrialization barriers for *Trichoderma asperellum* biocontrol technology relies on multi-path synergistic innovation. **Bio-Physical Coupling:** Combining endophytic fungal pretreatment with controlled-humidity storage ($MC \leq 30\%$) extends the protection period from 4 weeks to 8 weeks while reducing storage energy consumption by 35%, overcoming the recurrence problem inherent in single physical methods. **Bio-Chemical Synergy:** Exemplified by combining *Trichoderma* with copper-azole agents, this approach boosts the inhibition rate from 24.9% to 89% while reducing chemical usage by 60%. It maintains low-toxicity attributes (no phenolic residues detected by HPLC) and breaks through the persistence bottleneck. **Cutting-Edge Technological Innovation:** Focuses on carriers and genetic engineering: Silica nanoshell encapsulation enhances field stability (ambient survival extended to 45 days). CRISPR-Cas9 editing to enhance chitinase gene expression (e.g., Chit42 expression increased 3.1-fold) improves environmental adaptability. AI-driven strain-environment matching models optimize application parameters using machine learning, reducing field application uncertainty.

This "Agent-Process-Intelligence" triple synergy model fundamentally advances biological control from a supplementary tool to a core engine driving the green transformation of the wood industry.

5. Conclusion

The "using fungi to control fungi" strategy for biological control of wood discoloration, leveraging its significant non-toxic and eco-friendly advantages, has become an inevitable direction for wood discoloration prevention. This review comprehensively evaluated the blue-stain control technology system for *Eucalyptus urophylla* wood, starting from physical and chemical control methods. It summarized research methodologies and approaches for wood discoloration biocontrol domestically and internationally. By addressing the technical bottlenecks and synergistic strategies for biocontrol industrialization, the promotion of multi-technology synergy is essential to upgrade biological control from an auxiliary method to a core solution for the sustainable development of the *Eucalyptus* wood industry. This research demonstrates both ecological safety and economic benefits, showcasing significant environmental protection and economic advantages..

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Research on Integrated Agri-Cultural-Tourism Development in Qiubei County, Yunnan under the Rural Revitalization Framework

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Abstract

Rural revitalization is a national strategy proposed to address the issues relating to agriculture, rural areas and farmers and to achieve the modernization of agriculture and rural areas. In this context, the integrated development of agriculture, culture, and tourism has become a crucial pathway for promoting rural industrial upgrading and achieving comprehensive rural development. It is also a significant measure for implementing the rural revitalization strategy. Leveraging its rich ethnic cultural and natural resources, Qiubei County actively promotes agri-cultural-tourism integration through approaches such as integrating characteristic industrial development, optimizing tourism experiences, and strengthening investment attraction. This provides vital support for Qiubei County's economic development, cultural heritage preservation, rural revitalization, and brand building. However, some problems and shortcomings also exist during Qiubei County's rapid development of agri-cultural-tourism integration. This paper will focus on analyzing the current situation, development models, existing problems, and countermeasures/suggestions regarding the integrated development of agriculture, culture, and tourism in Qiubei County.

Keywords

Rural revitalization, Integrated development of agriculture, culture and tourism, Existing problems, Countermeasures and suggestions

1.Introduction

The implementation of the rural revitalization strategy is an imperative requirement for resolving the principal social contradictions in the new era of China and achieving the "Two Centenary



Goals."Xi Jinping general secretary pointed out: "To advance rural revitalization across the board, we must leverage distinctive local resources, adhere to a science and technology-driven approach to agriculture, develop new industries and business models such as rural tourism and agritourism tailored to local conditions, integrate production, processing, and sales, and fuse agriculture with cultural and tourism elements. This will drive the growth of rural industries and enable farmers to share more fully in the value-added benefits of these industries." [1]Thus, the integrated development of agriculture, culture, and tourism is a crucial pathway to achieving rural revitalization. Such integration combines agriculture, culture, and tourism to enhance rural economic vitality, preserve and pass on local cultural heritage, improve the rural ecological environment, inject new momentum into rural revitalization, and expand new development spaces for the countryside—aligning seamlessly with the strategic demands of rural development. [2]As a powerful catalyst for activating rural revitalization industries, the integrated development of agriculture, culture, and tourism has received significant national emphasis. The government encourages all regions to deeply explore their unique rural resources, promote synergistic development among agriculture, culture, and tourism, broaden channels for increasing farmers' incomes, revitalize underutilized rural assets, and thereby create opportunities for addressing issues related to agriculture, rural areas, and farmers.

Qiubei County has proactively responded to national policy directives by vigorously promoting the integrated development of agriculture, culture, and tourism. Based on local conditions, it has formulated a series of concrete policy measures, such as developing modern service industries, strengthening infrastructure development, driving the upgrading and transformation of tourism, and creating distinctive tourism and cultural brands. These initiatives are of significant importance for advancing integrated agri-cultural-tourism development in Qiubei County, providing robust support for its practical implementation.

2. Current Status of Integrated Agri-Cultural-Tourism Development in Qiubei County

Qiubei County belongs to the Wenshan Zhuang and Miao Autonomous Prefecture in southeastern Yunnan Province, featuring stunning natural scenery. With strong support from strategic policies such as the national rural revitalization strategy, Qiubei County has been tapping into its unique ethnic cultures, vigorously developing agricultural industrial parks, and continuously advancing the rapid integration of agriculture, culture, and tourism, demonstrating vigorous development momentum.

2.1 The rich and profound ethnic culture lays the foundation for the integrated development of agriculture, culture, and tourism.

Qiubei County is home to 11 ethnic minorities including the Zhuang, Yi, and Hui peoples, all with profound cultural heritage. Through the implementation of the "One Village, One Product" policy, the county government has established multiple ethnic cultural zones, such as the Yi cultural zone centered on Xianrendong Village and Puzhehei Village; the Zhuang cultural zone featuring Pingzhai's Bangle Village and Guanzhai's Baima Village; and the Bai cultural zone anchored by Mazhelong Village and Anuo Village. [3] These cultural zones showcase the distinctive traditions



of each ethnic group, highlighting their unique festivals, culinary specialties, ethnic songs and dances, costumes, traditional crafts, and architectural features. They serve as a bridge to enrich tourism resources, enhance tourist appeal, create distinctive tourism brands, and preserve ethnic cultures, laying a solid foundation for integrated agricultural-cultural-tourism development.

2.2 The remarkable achievements in the construction of agricultural industrial parks provide comprehensive support for the integrated development of agriculture, culture, and tourism.

Qiubei County Government attaches great importance to and continuously promotes the rapid development of agricultural industrial parks. The completion of projects such as Puzhehei Modern Agricultural Industrial Park, Guangzhu Group's 10,000-Mu Digital Blueberry Industrial Park, and Qiubei Ginger Industrial Park has significantly boosted the county's economic growth, providing crucial support for the integrated development of agriculture, culture, and tourism.

Qiubei County has gradually achieved standardized and scaled agricultural production by leveraging these agricultural industrial parks, significantly enhancing both the output and quality of agricultural products; the construction of these parks has driven the improvement of public infrastructure and services such as scenic area roads, tourist service centers, parking lots, and restrooms, efficiently boosting visitor satisfaction and comfort; by integrating ethnic folk cultures, traditional crafts, and other local resources, the parks incorporate elements like folk song-and-dance culture, architectural styles, intangible cultural heritage products, and specialty cuisine into agricultural tourism routes, enriching cultural-tourism experiences; meanwhile, the county's integrated agriculture-culture-tourism development initiatives have gained widespread recognition through the market channels and brand influence of these agricultural industrial parks, attracting numerous tourists drawn by their reputation, which powerfully advances the synergistic and mutually reinforcing development of Qiubei's agricultural, cultural, and tourism sectors.

2.3 The vigorous development of the tourism industry provides strong impetus for the integrated development of agriculture, culture, and tourism.

Qiubei County drives leapfrog development in tourism by leveraging integrated agriculture-culture-tourism initiatives, deeply merging agricultural resources, cultural heritage, and natural landscapes to create diverse tourism offerings. These include: rose fields viewing, 10,000-mu lotus pond tours, colorful paddy fields sightseeing, and Shedie Grasslands excursions; homestay experiences featuring Yi string dances and Miao lusheng performances; culinary tours highlighting lotus banquets, whole-fish feasts, and winnowing feasts; festival-themed travels such as Zhuang's March Third and Yi Torch festivals; and emerging formats like camping, rafting, and low-altitude flights. Concurrently, the county has achieved remarkable progress in scenic area development, establishing 10 national A-grade tourist attractions. Among these, Puzhehei Scenic Area—a 5A national site—is renowned for six iconic landscapes: "water townships, karst wetlands, lake-dotted peak forests, lotus wonderlands, and havens for fish and birds," earning its place among China's premier tourist routes. [4] Qiubei has now constructed an all-for-one tourism framework radiating from Puzhehei's core: an eastern rural culture zone, southern leisure agriculture belt, western cave exploration area, northern alpine grasslands, and central resort district. Attracting nearly 10 million visitors annually, this tourism boom fuels growth in transportation, dining, and accommodation sectors, effectively transforming agricultural-cultural-tourism resources into economic dynamism and infusing robust vitality into rural revitalization.



3.Qiubei County's Integrated Agriculture-Culture-Tourism Development Model

Integrated agriculture-culture-tourism development breaks down inter-sector barriers, fosters positive interactions across industries, and expands farmers' agricultural innovation capacity—accelerating rural economic growth while diversifying income streams beyond traditional single-source reliance on farming. [5] Endowed with rich natural resources, profound ethnic cultural heritage, and abundant agricultural assets, Qiubei County possesses fundamental strengths for high-quality convergence of these sectors, laying the groundwork for diversified implementation models of integrated development.

3.1The "Ecological Agriculture + Ethnic Culture + Tourism Industry" Integrated Development Model

This development model organically integrates ecological agriculture, ethnic culture, and tourism industries, creating a mutually reinforcing and coordinated tripartite synergy. Ecological agriculture provides the material foundation for tourism, while ethnic culture infuses distinctive character into tourism experiences. In turn, tourism generates economic support for advancing ecological agriculture and preserving cultural heritage—forming a virtuous cycle of integrated development. Exemplifying this approach, Bailianshan Village in Qiubei has preserved its vibrant Yi cultural traditions while leveraging pristine ecological conditions to foster flower cultivation and fruit/vegetable farming. The village has created tourism offerings including pastoral landscapes, pick-your-own experiences, and cultural immersion activities, achieving deep integration of ecological agriculture, ethnic culture, and tourism that has boosted local incomes and prosperity.

3.2The "Company + Cooperative + Farmer" Integrated Development Model

The "Company + Cooperative + Farmer" integrated development model has yielded remarkable results in Qiubei's agriculture-culture-tourism convergence. Under this framework, companies leverage their technological and capital advantages to develop infrastructure and plan tourism projects; cooperatives organize scattered farmers to consolidate human and land resources while standardizing services; farmers participate through business engagement or land shareholding, gaining income from both agricultural sales and land transfer. This tripartite collaboration continuously advances integrated development—supplementing farmers' earnings and revitalizing rural communities.

3.3The "Ethnic Culture-Driven + Economic Consumption-Driven" Integrated Development Model

This model involves Qiubei County deeply tapping into its ethnic cultural resources, leveraging attractions like ethnic festivals—encompassing traditional culture, regional customs, culinary heritage, architectural styles, and intangible cultural heritage—to draw visitors. The influx of tourists fuels rapid growth across tourism-related sectors including retail, dining, transportation, and accommodation. Businesses further capitalize on festive atmospheres to launch promotional campaigns, stimulating consumer spending while indirectly boosting local economic development.

3.4 The "Demonstration Base + Processing & Manufacturing + Leisure Tourism" Integrated Development Model

Qiubei County actively explores the "Demonstration Base + Processing & Manufacturing +



Leisure Tourism" integrated model, where agricultural demonstration zones form the foundation for deep-processing of local products infused with tourism elements, driving diversified economic growth. Leveraging its exceptional natural conditions, the county has established large-scale demonstration bases for vegetables, roses, and other crops. In the processing phase, vegetable bases supply deep-processing lines producing frozen fruits/vegetables and vacuum-fried snacks to enhance agricultural value-added—exemplified by rose demonstration bases that yield rose pastries, teas, and juices, with partnerships forged with bakeries and food enterprises to expand distribution networks. Leisure tourism synergizes with these sectors: rose bases transformed into 3A-rated scenic areas feature cultural exhibition centers and hands-on activities like farming workshops and DIY experiences, attracting tourists while stimulating local economies.

Complemented by models like "Low-altitude Flights + Cultural Tourism," these integrated approaches serve as vital engines for rural revitalization and fundamental pathways to enrich farmers' cultural prosperity. [6] Collectively, they significantly contribute to Qiubei's rural development, economic advancement, cultural preservation, and tourism brand elevation.

4. Problems and Countermeasures in Qiubei County's Integrated Agriculture-Culture-Tourism Development

Qiubei County has vigorously advanced rural revitalization initiatives, propelling accelerated development of integrated agriculture-culture-tourism to emerge as an exemplar county in this field. Nevertheless, certain challenges demanding urgent resolution persist throughout this convergence process.

4.1 Challenges

4.1.1 Inadequate Infrastructure

Infrastructure development remains uneven across Qiubei's rural areas. Poor road conditions and lack of accessible transportation in remote ethnic villages deter tourist visits; outdated amenities—including dining, lodging, parking, restrooms, sewage treatment, and visitor centers—near scenic spots fail to meet tourists' demands for quality and diversity; compounded by inadequate smart guide systems and spotty network coverage, these issues result in an inability to retain visitors during peak seasons. [1]

4.1.2 Insufficient Integration of Agriculture-Culture-Tourism Industries

The integration of agriculture, culture, and tourism remains at a preliminary stage, with underutilized synergistic potential among the three sectors. Agricultural production still focuses on primary processing and cultivation, lacking deep-processing capabilities that result in low value-added products and vulnerability to market fluctuations. Despite possessing distinctive agricultural products, insufficient of cultural narratives and underdeveloped tourism linkages hinder brand building and premium product development, obstructing effective "agri-tourism reciprocity." Inadequate coordination between ethnic culture and agricultural resources fails to integrate farming experiences, folk festivals, and product sales into coherent experiential routes, leading to fragmented tourist experiences and diminished appeal. Superficial combinations of agricultural sightseeing and folk culture—without innovative or immersive elements—prevent the formation of a holistic industrial chain spanning crop cultivation, value-added processing, cultural storytelling, and tourism consumption. Ultimately, the current model relies on simplistic



juxtaposition of agriculture and cultural tourism: cultural elements remain skin-deep, tourism infrastructure is inadequate, and these limitations constrain deeper cross-sectoral integration.

4.1.3 Shortage of Cross-Sectoral Specialized Talents

Qiubei's integrated agriculture-culture-tourism development faces a critical shortage of cross-sectoral specialists proficient in ethnic cultures and agricultural industries, while simultaneously skilled in IP development, tourism route planning, and creative scenario design. This talent deficit results in crudely designed products, homogenized tourism offerings, and failure to organically integrate ethnic heritage with agricultural resources—hindering the creation of distinctive tourism projects and themed experiential routes that combine cultural depth, engaging experiences, and market appeal. Compounding these issues, inadequate talent recruitment policies and training mechanisms struggle to attract top professionals, exacerbating cultural inheritance discontinuities. Examples include insufficient marketization of intangible heritage skills and youth talent drain stifling innovation, collectively constraining high-quality integrated development.

4.1.4 Escalating Tension Between High-Intensity Exploitation and Ecological Conservation

The rapid growth of integrated agriculture-culture-tourism has triggered a dramatic increase in tourist arrivals, imposing immense pressure on local ecosystems. Excessive and disorderly development at some rural tourism sites has caused significant degradation of natural environments. Compounding these issues, many tourists' lack of environmental awareness leads to frequent littering, while inadequate enforcement of environmental governance and ecological oversight fails to establish effective conservation mechanisms. This exacerbates the conflict between industrial expansion and ecological protection, deepening the tension between intensive exploitation and sustainable conservation.

4.2 Countermeasures and Recommendations

In response to identified challenges in integrated agriculture-culture-tourism development, Qiubei County Government is proactively implementing targeted countermeasures to drive higher-quality and deeper-level convergence of these sectors.

4.2.1 Addressing "inadequate infrastructure," Qiubei County should formulate specialized plans for ethnic village infrastructure development, defining clear objectives and priorities while actively securing higher-level government funding and attracting private capital to diversify financing channels. Prioritize investment in transportation infrastructure by improving road conditions, optimizing public transit routes, and enhancing transport hubs linking scenic areas with rural communities. Strengthen commercial facilities—including dining, lodging, and shopping venues—near tourist sites through quality upgrades and service standardization to regulate market operations. Improve public amenities by strategically deploying parking lots, restrooms, and service centers across scenic zones, coupled with comprehensive personnel training and service quality oversight mechanisms to holistically elevate tourism service standards.

4.2.2 To address "insufficient integration of agriculture-culture-tourism industries," a three-pronged strategy is proposed:

First, accelerate agricultural industrial upgrading to enhance product value-added. Focus on research and development for deep-processing technologies to transform primary agricultural products into diversified forms like gourmet snacks and cultural derivatives; excavate regional cultural narratives and folk stories embedded in agricultural goods to enrich cultural significance; implement sales strategies such as "specialty produce + tourism souvenirs" to achieve



bidirectional agri-tourism consumption synergy.

Second, optimize resource consolidation to construct end-to-end experiential routes. Develop specialized integrated development plans designing unified tourism circuits combining "folk festivals + farming experiences + craft workshops + agricultural fairs," repurpose idle rural resources to create multifunctional spaces like farming experience bases and ethnic craft studios, and cluster scattered cultural attractions into cohesive zones. Concurrently, establish inter-departmental coordination to synchronize agricultural production, cultural performances, and tourism services ensuring seamless visitor experiences.

Third, pioneer innovative convergence models for immersive products. Integrate agricultural heritage, ethnic traditions, and tourism demands to launch cultural arts festivals and intangible heritage-themed homestays; foster convergence of agriculture, technology, and cultural tourism. Simultaneously, empower farmers and artisans to co-create products, aligning cultural preservation with industrial innovation.

4.2.3 To address the "shortage of cross-sectoral specialized talents," a comprehensive talent development system must be established. Collaborate with universities and vocational institutions to launch specialized programs in agriculture-culture-tourism integration, cultivating professionals proficient in ethnic cultures, agricultural science, and tourism development; incentivize local youth to master traditional crafts, driving innovative revitalization of intangible heritage skills; formulate preferential policies for talent recruitment—including entrepreneurial support, housing subsidies, and professional certification—to attract experts in IP development and tourism planning; establish flexible recruitment mechanisms inviting industry specialists for on-site guidance, providing intellectual support; concurrently develop innovation incubators for agriculture-culture-tourism ventures, offering funding, project matchmaking, and technical services; organize skill workshops and creative design competitions to stimulate innovation, deepen industry-academia-research integration, and ultimately advance high-quality sectoral development in Qiubei.

4.2.4 To resolve the "escalating tension between high-intensity exploitation and ecological conservation," Qiubei County embraces a green development philosophy by strengthening ecological oversight of agriculture-culture-tourism projects, strictly controlling development scale and intensity to prevent over-exploitation and environmental damage. Leveraging ecological assets while preserving overall ecosystem integrity, the county will establish tourism hubs featuring distinctive offerings to create a specialized regional tourism economy. It will mobilize community participation to foster local ownership and cohesion, cultivating a collaborative governance culture. Simultaneously, environmental awareness campaigns will promote responsible tourism and green consumption among visitors. An ecological compensation mechanism will provide fair restitution to residents in development-restricted conservation zones, enabling mutually reinforcing interaction between ecological protection and industrial growth to advance sustainable integrated development in Qiubei. [7]

5. Conclusions

This study examines Qiubei County's integrated agriculture-culture-tourism development within China's rural revitalization strategy. Leveraging unique ethnic cultural heritage and natural ecological assets, Qiubei has implemented effective convergence models through in-depth excavation of ethnic traditions, vigorous construction of modern agricultural industrial parks, and



diversified tourism formats—collectively revitalizing rural industries, boosting economic growth, and preserving cultural heritage to inject robust momentum into rural revitalization. Despite challenges including inadequate infrastructure, shallow industrial integration, shortage of cross-sectoral talents, and escalating ecology-development tensions, Qiubei's measures—enhancing infrastructure, deepening industrial convergence, strengthening talent cultivation, and upholding ecological red lines—hold promise for breaking development bottlenecks. By achieving deeper integration and synergistic interactions, the county can elevate comprehensive competitiveness, forge a distinctive high-quality development pathway, and provide robust support for fully implementing its rural revitalization strategy.

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Research Status and Prospect of Campus Healing Landscape in China

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Abstract

Addressing the issue of College Students' Mental Health, this paper systematically reviews the content, latest theoretical methods, and technologies of Chinese literature related to Campus Healing Landscape based on the Content Analysis Method, and explores the current research status and future development trends in Campus Healing Landscape design within China. The study concludes that research related to Campus Healing Landscape is based on the comprehensive framework formed by Attention Restoration Theory and Stress Relief Theory; the research content mainly includes three aspects: design principles and strategies, carrier forms and spatial types, and practical cases; and that empirical research methods for assessing the health benefits of Campus Healing Landscape primarily involve questionnaire surveys, experiments, and field research.

Keywords

Campus Landscape; Healing Landscape; Restorative Environment

1. Research Background and Significance

The increasing prevalence of Sub-health problems among college students has aroused widespread social concern. Research indicates that college students commonly experience negative emotions and have difficulties expressing themselves, with the incidence of Psychological Disorders reaching approximately 30%. Data analysis suggests that this incidence rate is continuing to rise, highlighting the significance of Health Intervention and prevention strategies for college students.

Currently, China is experiencing a boom in the design and research of healing landscapes. However, Therapeutic Landscapes are predominantly implemented in medical settings such as hospitals and sanatoriums, with very few applications in Campus Healing Landscape. Given the



physical and mental health challenges faced by contemporary college students, there is an urgent need for campuses to provide restorative environments. As important spaces for students' daily leisure and interaction, Outdoor Environment on university campuses can play a vital environmental healing role, making it a key focus of campus landscape research.

This study reviews the research content, existing experiments, survey results, and data analysis presented in papers published by domestic scholars. It summarizes their research methods and the suggestions they offer regarding university campus Environmental Construction, with the aim of providing a valuable reference for future research in this field.

2. Related Concepts and Theories

In the mid-19th century, Olmsted, the father of landscape architecture, believed in the health benefits of the natural environment and dedicated himself to landscape design for improved public health. In 1975, the "Prospect-Refuge Theory" was proposed by British geographer Appleton, who argued that natural selection leads humans to prefer natural environments offering both prospect and refuge. In 1984, Wilson and Keller introduced the biophilia hypothesis, suggesting that humans possess a complex, innate affinity for life, natural systems, and processes, which manifests as unconscious or irrational responses to various natural phenomena [1]. The biophilia hypothesis sparked a surge in research on the health benefits of nature, with Attention Restoration Theory and Stress Relief Theory being two of the most representative theories.

2.1 Attention Restoration Theory

The Attention Restoration Theory (ART) was proposed by the Kaplans, who found that natural environments help maintain and restore people's attention. The Kaplans posited that attentional capacity gradually weakens with prolonged concentration, leading to difficulty concentrating, emotional irritability, and increased errors in tasks requiring focus. The consequences of prolonged concentration and resulting mental fatigue can be severe, including proneness to errors, impulsivity, and rudeness. They also suggested that the relationship between humans and nature is one of action and reaction, indicating that natural environments have a significant restorative effect on mental fatigue. To refine their theoretical framework, the Kaplans, with "fascination" as a core element, added four characteristics of a Restorative Environment: Being away, Extent, Fascination, and Compatibility [2].

2.2 Stress Relief Theory

Stress Relief Theory (SRT) was proposed by Professor Roger Ulrich in 1983, asserting that natural elements can lower people's stress levels, thereby improving health, and that recovery is faster and more complete in natural settings compared to urban environments [3].

This theory primarily examines the visual characteristics of specific environments and the aesthetic and emotional responses they elicit, emphasizing the significance of emotional function. Experiencing pleasant natural environments can relax individuals, alleviate stress, and restore emotional equilibrium. Currently, the theory serves as a key theoretical foundation for explaining the stress-reducing effects of natural environments.

The two theories underwent rapid development and refinement in the early 1990s, gradually converging towards an integrated, comprehensive framework. Directed attention fatigue can



induce stress and potentially generate negative emotions. In restorative experiences, directed attention restoration and stress management are interactive, integrating to form a more holistic framework that underpins much contemporary research.

2.3 Recent Theoretical Developments

While Stress Relief Theory and attention restoration theory have been increasingly integrated by researchers in recent years, demonstrating a trend toward unification, they maintain distinct focal points in the study of restorative environments. Stress Relief Theory is oriented towards responses to events appraised as threatening or harmful, with a primary emphasis on immediate physiological and emotional changes. Quantitative monitoring is frequently employed in assessing recovery, often utilizing a combination of psychophysiological indicators in measurement methodologies. Due to the sensitivity of its measurement parameters, Stress Relief Theory may lack precision in gauging bodily changes resulting from prolonged chronic stress. Attention Restoration Theory centers on the recovery from rumination, specifically the restoration of directed attention, thereby enhancing an individual's capacity for reflection on significant matters. Attention Restoration Theory places importance on psychological responses, concentrating on the depletion and replenishment of psychological resources, thus empowering individuals to cognitively assess their surroundings.

This theoretical evaluation method mainly relies on individual subjective evaluations and does not adequately address how emotions and physical states influence the perception of environmental restorativeness.

3. Analysis of the Current Research Status of Campus Healing

Landscape in China

3.1 Research Content

Using the academic paper search engine of the China National Knowledge Infrastructure (CNKI), a total of 122 papers related to the keyword "Campus Healing Landscape" were retrieved and reviewed as of June 25, 2024 (as shown in Figure 1). The latest research findings were analyzed using the Content Analysis Method, and the relevant studies on Campus Healing Landscape in China were ultimately categorized into three main areas: design principles and strategic systems, carrier forms and spatial types, and practical cases and effect evaluation.

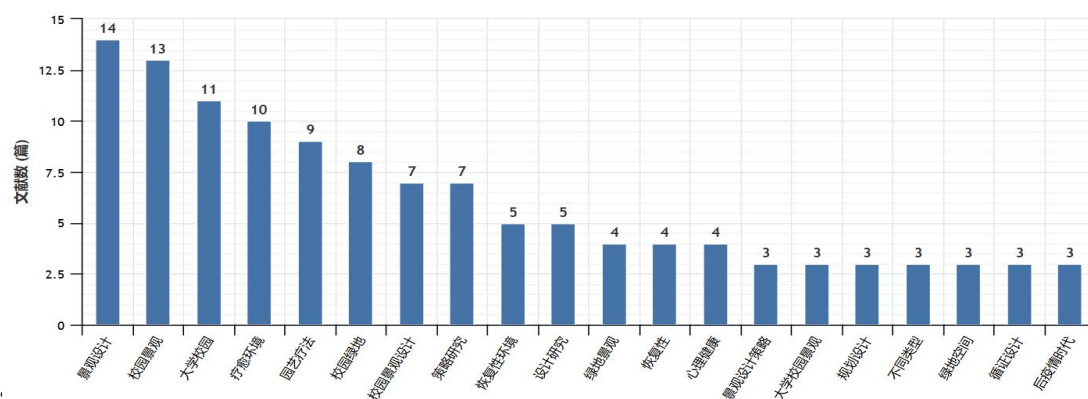




Figure 1 Literature Research on Campus Healing Landscape

3.1.1 Design Principles and Strategic Systems

Based on a scientific understanding of healing mechanisms, researchers have developed a series of design principles and strategies for Campus Healing Landscape. These guiding frameworks translate theoretical concepts into practical applications and offer a systematic methodology for campus environment development. The system of design principles forms the foundational structure of healing landscape design. Research commonly emphasizes that the design of Campus Healing Landscape should adhere to an integrated approach encompassing psychological, physiological, and social dimensions, addressing users' multi-level needs. Specifically, the principle of psychological care requires that landscape design fulfill emotional needs such as emotional expression and stress relief; the principle of physical care focuses on comfort, safety, and health-promoting functions; the principle of interpersonal care emphasizes support for social interaction; and the principle of humanistic care highlights the expression of cultural identity and campus characteristics [4 - 10]. Together, these principles ensure the comprehensiveness and effectiveness of healing landscapes.

3.1.2 Carrier Forms and Spatial Types

The implementation of Campus Healing Landscape depends on a variety of carrier forms and spatial types, which translate design concepts into tangible, experiential environments. Through a systematic analysis of existing research and practical cases, the primary components and functional characteristics of Campus Healing Landscape have been identified, providing concrete references for design practice.

Natural elements form the material foundation of healing landscapes. Plant landscapes are the core component, characterized by multi-layered arrangements of trees, shrubs, flowers, and ground cover plants. The use of specific functional plants is particularly important: aromatic plants (such as lavender and rosemary) promote relaxation through olfactory stimulation, while medicinal plants (such as aloe vera and cassia seeds) offer both aesthetic appeal and health benefits [11]. Water features are another essential component, including fountains, streams, and still ponds, each with distinct qualities—flowing water sounds encourage relaxation, still water reflections provide visual enjoyment, and water-based activities create opportunities for interaction.

Cultural symbolic elements combine healing functions with cultural meaning. Wishing trees are a common example, providing students with a means of emotional expression and enhancing their sense of psychological belonging. Art installations and narrative landscapes convey positive messages through visual symbols, such as mandala painting areas that support emotional release and campus cultural sculptures that strengthen collective identity. Regionally distinctive landscapes, such as the use of native plants and traditional gardening techniques, evoke cultural memory and help foster a stronger sense of place identity.

Activity-based components emphasize users' active participation and interaction. Horticultural therapy areas are equipped with raised and ground-level planting beds, enabling students to experience a sense of accomplishment and control through activities like planting and harvesting. Studies have shown that such activities significantly reduce stress and improve mood. Nature exploration activities, such as creating "fallen flower mandalas" and engaging in ecological observation, help students build deeper connections with nature, thereby supporting cognitive and emotional development. These activity carriers transform static landscapes into dynamic



experiences, significantly enhancing the initiative and continuity of healing.

3.1.3 Practical Cases

Research on Campus Healing Landscape goes beyond theoretical exploration. Numerous scholars and design institutions have implemented these concepts in real-world projects, using specific cases to examine the application methods and effectiveness of healing principles. Analyzing the design concepts, implementation strategies, and user outcomes of these cases can offer valuable references and practical insights for campus environment development.

The "Mountain Courtyard" and "Water Courtyard" at the Guzhenkou Science and Education Campus of China University of Petroleum exemplify the integration of campus culture with healing functions. By analyzing the university's cultural characteristics, the project distilled and shaped the spatial identity of the campus, imbuing the landscape with healing attributes. This design not only created an aesthetically pleasing environment but also strengthened the sense of belonging and identity among faculty and students through the incorporation of cultural symbols, resulting in a comprehensive healing experience that is contemplative, memorable, and emotionally engaging.

In the context of healing landscapes for primary and secondary schools, the landscape garden at the Xianlin Campus of Nanjing Foreign Language School was designed with the developmental needs of younger students in mind. It features a well-organized functional layout and a variety of distinctive facilities, combining plant-based learning with multisensory experiences to achieve healing effects through play. This age-responsive, differentiated design serves as a model for implementing healing landscapes across various educational levels.

3.2 Research Methods

Since the early 21st century, the role of campus landscapes in promoting students' physical and mental well-being has been widely recognized. Current research primarily focuses on identifying which types of Campus Healing Landscape offer the most significant health benefits, with the goal of informing design and renovation strategies for campus green spaces to better support the well-being of faculty and students. Research methods are generally categorized into questionnaire surveys, experiments, and field investigations.

3.2.1 Questionnaire Survey

Questionnaire surveys offer the advantages of being time-efficient and cost-effective for studying the health benefits associated with restorative perceptions of campus green spaces. Current research primarily focuses on students' behavioral preferences, assessments of their physical and mental health, and the restorative effects of campus environments.

(1) Analysis of behavioral preferences. This involves examining the characteristics of student populations, behavioral patterns, and mental health, particularly in relation to psychological healing, in order to provide a solid foundation for the design of therapeutic campus landscapes. In 2023, Wei Ping conducted a questionnaire survey to evaluate the restorative quality of the landscape at the Nan'an Campus of Chongqing Technology and Business University and to identify users' preferences for healing spaces [12].

(2) Assessment of students' physical and mental health. This is typically carried out using scales that reflect students' recent physical and psychological conditions. In 2023, Yu Yangyang collected and analyzed data on the sources of negative emotions among university students, their coping strategies, and the potential influence of campus landscapes on their emotional states [13].



(3) Restorative effects of the campus environment. Existing assessments of campus restorativeness often rely on general Restorative Environment scales, with a lack of tools specifically designed for campus settings. The “Perceived Restorativeness Scale” (PRS), the first questionnaire developed to measure Restorative Environment, has become a foundational instrument widely used to evaluate the restorative qualities of various environments and individuals’ recovery experiences within them. Building on this, other instruments such as the Restorative Components Scale (RCS), Perceived Restorative Potential (PRP), and the Short Version of the Self-Rated Perceived Restorativeness Scale (SRRS) have also been applied to assess campus restorativeness. In 2022, Sun Siyun used the PRS—which includes four dimensions: extent, fascination, compatibility, and being away—as indicators for evaluating the psychological restorative potential of environments. A combination of field investigations and on-site questionnaire surveys was employed to explore differences in psychological restorativeness across various types of campus environments (blue spaces, green spaces, grey spaces, and sports field spaces) [14].

3.2.2 Experiment

Experimental methods primarily involve the use of eye-tracking technology. Eye-tracking not only enables a comprehensive reconstruction of participants’ gaze trajectories across different pages, but also allows for the analysis of attention levels in various content areas by defining areas of interest (AOIs). The insights provided by eye-tracking go beyond simply observing how individuals look at things; eye movements reflect the brain’s information processing mechanisms, and the characteristics of eye movement patterns are closely linked to cognitive functions.

In 2020, Zhu Yujie et al. found that when university students viewed campus landscapes, their perceived restorative scores were negatively correlated with the number of fixations and positively correlated with the average fixation duration [15]. In 2021, Weng Yuxi et al. analyzed skin conductance levels, time to first fixation, and number of fixations, and found that increased attention to natural elements (such as vegetation and water bodies) led to reduced emotional arousal and decreased autonomic nervous system activity, effectively alleviating participants’ subjective anxiety levels [16]. In 2023, Zhang Mengting evaluated the restorative effects of emotional signals (S-AI scale), physiological signals (heart rate and blood pressure), and electroencephalographic (EEG) signals before and after university students observed virtual spatial environments, aiming to explore the relationship between campus green spaces of varying complexity and students’ physical and mental well-being [17].

3.3.3 Field Research

Field research is a method used to obtain first-hand data and improve the accuracy and timeliness of investigations. By conducting field research, researchers can gain deeper insights into the subject under study, address existing problems, or develop new solutions. However, field research also has its limitations, including potential researcher bias and environmental obstacles that may hinder data collection. Therefore, field research must be conducted using scientific methods and a rigorous attitude to ensure the quality and effectiveness of the investigation.

In 2018, Xing Lu used the Nanhu Campus of China University of Mining and Technology as a case study to explore research on restorative landscapes. Based on field investigations, she analyzed the impact of natural elements on campus—such as water and vegetation—as well as the views from classroom windows on mental restoration, ultimately offering recommendations for improvement [18]. In 2024, Dong Yuguo carried out an empirical study on the operation and maintenance of blue-green spaces at the Xuhui Campus of East China University of Science and Technology, identifying existing problems and their causes, and proposed strategies for enhancing



the development of a healing campus environment [19]. Drawing on the theory of landscape healing, Xie Jing adopted a design strategy centered on the connection of the five senses and, using Yunnan Arts University as a case study, explored the potential for symbiosis between campus landscapes and nature [20].

4. Conclusion and Outlook

4.1 Conclusion

In summary, research on Campus Healing Landscape design in China has made notable progress. Based on existing studies, it can be concluded that research in this field is theoretically grounded in an integrated framework derived from Attention Restoration Theory and Stress Relief Theory. The main research areas include design principles and strategic systems, forms of carriers and spatial types, as well as practical cases and outcome evaluations. Empirical methods used to assess the health benefits of Campus Healing Landscape primarily consist of questionnaires, experiments, and field investigations. Current findings highlight the restorative effects of nature-oriented green spaces on university campuses for both physical and mental well-being. However, how to effectively translate these findings into concrete spatial planning and design remains a key issue to be addressed in future research.

4.2 Outlook

Based on the above analysis and conclusions, as well as the current state of domestic research, the following future directions are proposed:

(1) Integration into Education and Curriculum: In the future, Campus Healing Landscape will not only serve as a space for leisure and relaxation but will also be integrated into educational programs and curricula. By incorporating landscape elements and activities with educational value, students can gain knowledge and skills while enjoying the environment, thereby supporting their holistic development.

(2) Interdisciplinary Integration: Greater emphasis should be placed on interdisciplinary collaboration in the development of Campus Healing Landscape, combining landscape design with fields such as psychology, education, and ecology. Such collaboration can break down traditional disciplinary boundaries, promote resource sharing, and leverage complementary strengths, thereby infusing new vitality into the field.

(3) Intelligence and Interactivity: Advances in technology will open up new possibilities for Campus Healing Landscape, enhancing its functionality and user engagement through intelligent and interactive features. By incorporating intelligent features such as smart navigation systems and environmental monitoring technologies, students can enjoy a more convenient and comfortable user experience.

Meanwhile, interactive design is expected to become a key area of development, aiming to strengthen students' sense of participation and belonging through a variety of interactive facilities and activities.

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The Wandering Earth II: An Exploration on Artificial Intelligence in Chinese Science Fiction Films

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Abstract

Artificial intelligence (AI) is a very successful theme for western science fiction films. However, films on the same theme in China only scratch the surface of AI, but do not learn the core of it. This has always been a problem in the exploration of AI in Chinese science fiction films. Through the shaping of the iterative learning of machine data, machine's consciousness and the integrity of machine's digital life, The Wandering Earth II not only completes the hidden narrative of the growth of the AI "MOSS/550W" in the film, but also fills the vacancy of machine's life view and world view presented in Chinese AI science fiction films. The Wandering Earth II is practically the first AI science fiction film in China. It not only plays an important role in promoting the creation system of such films in China, but also constructs the Chinese-style film discourse with the characteristics of the times. Besides, the exploration of "hard science fiction" also shows the new level of the development of China's film industry.

Keywords

The Wandering Earth II; science fiction film; artificial intelligence; hard science fiction

Artificial intelligence (AI) maintains a very important theme in Western science fiction (or sci-fi) blockbusters. There are many classic works based on this theme like The Terminator series (1984-) and The Matrix series (1999-), which have been continuously filmed from the 20th century to the 21st century. Since the birth of Chinese science fiction films, we have seen many films focusing on intelligent robots, computers, virtual worlds, etc., but generally these works only scratch the

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surface of AI blockbusters without learning the core, so it can be said that these films are not successful because they don't produce high-quality special effects though they call themselves "sci-fi films". This is one of the weaknesses that have always existed in Chinese sci-fi films. In the era of AI and its related virtual world, digital life, and the Metaverse, the film *The Wandering Earth II* (Liulang diqiu 2, 2023) released in the 2023 Spring Festival improved the standard of "Hard science fiction" (talking about science fiction, rich in high-quality special effects) in Chinese sci-fi films and achieved a new breakthrough, that is to say, it has achieved an exploration of AI themes for Chinese sci-fi films. As for the narrative structure of *The Wandering Earth II*, Director Frant Gwo said that in addition to the three main lines of Li Xuejian, Jason Wu and Andy Lau, there is also an important dark line of AI computer "MOSS" (it is upgraded from intelligent Quantum computer 550A and 550C to 550W, and 550W is MOSS if you flip it around). To a large extent, precisely because of this dark line, *Wandering Earth II* is deemed to have promoted the development of Chinese sci-fi films. In Chen Xuguang's opinion, compared with *The Wandering Earth* (Liulang diqiu, 2019), a milestone of "Hard science fiction" in Chinese sci-fi films, *The Wandering Earth II* which is based on the choice of human destiny between reality and fiction, and the direct thinking of digital people's bioethics issues, shows a more significant breakthrough in creating Chinese sci-fi films (Chen 2023, 26-29).

1 *The Wandering Earth II*: the Transformation of "Hard science fiction" in Chinese AI Science Fiction

Sci-fi films exist because of special effects, and successful sci-fi films often focus on the spectacle special effects of "hard science fiction" (Bordwell and Thompson 2015, 251). We can obviously see the shadow of western sci-fi blockbusters in the Chinese sci-fi films before *The Wandering Earth* (2019). For example, Chinese films are just like Western sci-fi blockbusters, talking about time travel, biochemical variation, superpowers and robots (Hellmann 1988, 4). But strangely, as soon as the plot of many Chinese sci-fi films unfolds, they would become something like a Chinese monsters film or a martial arts film instead a sci-fi film. This is a very embarrassing reality of Chinese sci-fi films. The reason is that, although the elements and themes of Chinese sci-fi films are science fiction, unlike western sci-fi blockbusters, there are few shots focusing on special effects, which will lead to a low completion degree of the "sci-fi" subject and special effects. As a result, when people finish watching the whole film, although they are told that it is "science fiction" they just don't feel the impressive visual shock of science fiction. This is the key problem: Chinese sci-fi films only scratch the surface of science fiction without learning the core. Luckily, if we think differently, we can find that this is also the key to make progress. Because as long as Chinese sci-fi films can increase investment in special effects and strengthen cooperation with international special effects companies just like western sci-fi blockbusters, they can actually achieve their own transformation from "soft sci-fi" that only relies on sci-fi elements and themes to "hard sci-fi" that integrates sci-fi themes and special effects. This is how *The Wandering Earth* series has been transformed.

In the process of development of Chinese sci-fi films, 2019 is hailed as the "first year of an era" of Chinese sci-fi films by the Chinese film industry. There are two reasons why it is called the "first year". On the one hand, *The Wandering Earth* in 2019 which presents "2003 special effects shots" (Guo, Zhou, and Meng 2019, 27-32) and "75% of them are done by Chinese teams while the other



25% by overseas teams” (Guo et al. 2019, 90-96) has realized the transformation of Chinese sci-fi films from the previous “soft sci-fi” to the current “hard sci-fi” featured special effects. On the other hand, the space travel theme portrayed in *The Wandering Earth* breaks the industry dilemma of Chinese sci-fi films that have always been afraid to shoot space travel themes, and thus has important significance in expanding the theme. On the basis of the first film, *The Wandering Earth II*, released during the Spring Festival in 2023, not only continues to move forward on the original road of “hard science fiction”, but also keeps pace with the times to explore the theme of AI. As a result, Chinese AI sci-fi films underwent a transformation to “hard science fiction”. This transformation is what the film director Frant Gwo said, “I think we have tentatively taken a small step forward, which is closer to the motif of all sci-fi films. That motif is actually about the relationship between people and technology-digital life” (Liu 2023).

In the history of Western sci-fi films, AI is a very classic theme. In the current sci-fi blockbusters that remain famous in the film history, AI is not only represented by robots (including artificial humans, bionic humans, replicants, Humanoid, etc.) that have learned and iterated through machines and have independent consciousness, but also by computer networks (systems) that bring convenience to human beings and are inseparable from human beings. For example, in the famous *Star Wars* series (1977-), AI is directly represented by the metal-framed robots R2-D2 and C-3PO, which are human partners who can communicate with human beings and help the protagonist deal with danger. In *The Terminator* series, AI evolved into biochemical robots such as the T-800 (played by Arnold Schwarzenegger), T-1000 (played by Lee Byung hun), and T-X (played by Christina Loken). They have special metal skeletons inside but are no different from humans outside. They are not only the protagonists of the righteous or villains in the film, but can also transform their appearance freely and have powerful abilities. In *The Matrix* series, AI became a “matrix” computer with independent consciousness, which controls the real world and virtual world of human beings in the form of Meta-universe. Overall, these classic films demonstrate that AI is a highly successful theme for sci-fi blockbusters, while also showcasing the charm of sci-fi films advancing with the times and predicting the future of humanity.

From a historical point of view, the birth of Chinese sci-fi films can be traced back to Shanghai 60 Years Later (*Liushinian hou shanghai tan*, 1938) in 1938. For more than half a century, there are many works defined as science fiction, such as *Ballad of the Ming Tombs Reservior* (*Shisanling shuiku changxiang qu*, 1958), *Wonder Boy* (*Pili beibei*, 1988), *Invisible Doctor* (*Yinshen boshi*, 1991), and *Long River 7* (*Changjiang qi hao*, 2008). However, if we take the standard of high-cost and high-quality effect production of western mainstream sci-fi blockbusters as a reference, before the advent of *The Wandering Earth* (2019), China can be said to have no comparable works to Western sci-fi blockbusters. Because although most Chinese sci-fi films are positioned as “sci-fi”, the low-quality special effects and the obvious fantasy color of Chinese supernatural and martial arts in films are clearly different from the core of Western sci-fi blockbusters highlighting the impact of visual effects (Dong and Qin 2022, 58-62).

In terms of AI, China has long produced sci-fi films about intelligent robots, but the “intelligence” in these films is far less than the “intelligence” shown in Western blockbusters. On the whole, Chinese films can only be said to have the “shell” of intelligent robots in Western sci-fi blockbusters, but without the inherent technical special effects and visual effects (of course, the main reason may be the lack of funding for special effects). What’s more, they lack what Christian Herman calls “harm to the public, which is a typical feature of sci-fi films” (Hellmann 1988, 3).



Take *Dislocation* (Cuowei, 1987) as an example, the film is mainly about a self-conscious robot (played by Liu Zifeng) that is responsible for replacing the protagonist Zhao Shuxin (played by Liu Zifeng) who rose from engineer to director, in the official story of repeated meetings and socializing. Although there is a self-conscious robot, we barely see special effect in this film, let alone “harm to the public”. In other Chinese sci-fi films with AI such as *Robo Vampire* (Jiqi daoshi, 1988), *Metallic Attraction Kungfu Cyborg* (Jiqi xia, 2009), *Future X-Cops* (Weilai jingcha, 2010), *Kungfu Traveler* (Kongfu jiqi xua, 2017), and *Cyborg Girl* (Wo de jiqiren nvyou, 2020), robots are very similar to those in Western sci-fi blockbusters. Some of them are cyborgs (such as Andy Lau, who is equipped with robotic arms and legs in *Future X-Cop*), some are intelligent robots (such as Deming K-1 in *Metallic Attraction Kungfu Cyborg*). But such films are rarely able to create intelligent images with complete self-awareness, world outlook and great harm to the human world; besides, there is a serious lack of special effects to show the form of AI and its world. These practical problems show that such films in China are essentially “soft sci-fi” films.

Before *The Wandering Earth*, Chinese sci-fi films lacked “hard sci-fi works”; at the same time, the sci-fi themes they portrayed were also incomplete in the past. In the history of Chinese sci-fi films, the significance of *The Wandering Earth* lies in at least two points. First, it follows the mainstream model of Western sci-fi blockbusters, with a total of 2003 special effects shots after film editing, and “over 50% of the them are of high difficulty” (Liu and Su 2019, 139-142). This high proportion and high level of special effects has led to a rare transformation of Chinese sci-fi films from “soft science fiction” (the subject matter is sci-fi, but there are few special effects) to “hard science fiction” (the subject matter is sci-fi, rich in special effects). Second, it expands the narrative space of Chinese sci-fi films from the earth to space, so that Chinese sci-fi films have its own space travel themes. Compared with *The Wandering Earth* in 2019, director Frant Gwo’s *The Wandering Earth II* in 2023 can be said to be another big step forward for Chinese sci-fi films. Because judging from the design of *The Wandering Earth II* as a prequel to *The Wandering Earth*, Frant Gwo wants to conceive the shooting of the IP of *The Wandering Earth* according to the model of film series containing the original, prequel, post-biography and foreign biographies, which is commonly used in western sci-fi blockbusters. In a word, he aims at pushing Chinese sci-fi films into the development of the “hard sci-fi” series. Just like *The Wandering Earth*, *The Wandering Earth II* continue to explore the space and produce high-tech special effects. At the same time, *The Wandering Earth II* combines the craze of AI, digital life and meta-universe in the current era to discuss the topic of AI in Chinese sci-fi films. This is the area where Chinese sci-fi films were involved in but whose “hard sci-fi” core was not touched before.

In a word, although there has been a lapse of four years from *The Wandering Earth* to *The Wandering Earth II*, Frant Gwo has not only adhered to the exploration of “hard sci-fi” in Chinese sci-fi films, but also ensured technical special effects at the same time. He also explored the theme of AI which has not been properly presented by Chinese sci-fi films for a long time. Based on the current global craze for AI, digital life and meta-universe, this exploration has not only realized the “hard sci-fi” transformation of Chinese AI sci-fi films, but also changed the industry’s situation of underperformance in the theme of AI.

2 The Complete Shaping of Artificial Intelligence and Its Technical Ethics in *The Wandering Earth II*



In recent years, things like intelligent robots, virtual worlds, digital life, meta-cosmos that used to exist mainly in the IT world have gradually entered the vision of the general public and even people's daily life. Intelligent robots, computers with self-awareness and the virtual network that can dominate human beings, which mainly appear in Western sci-fi blockbusters, are no longer just a film imagination, but gradually become a kind of reality that can be touched, felt and experienced. On the one hand, this real scientific and technological experience is the basis for the general public (including film directors, producers, etc.) to examine, understand and think about whether the intelligent life in the sci-fi blockbuster is reasonable or not; on the other hand, it is also an opportunity for countries whose film industry is less developed to enter this field. Because, with the opening of technologies in this area, professional filmmakers (such as directors, screenwriters and producers, etc.) can creatively transform this real scientific and technological experience into reality by making films, and show them with the help of special effects that can be done by international cooperation. This is a major trend that integrates the current background of AI with the film industry. In an interview, when asked about any new exploration for *The Wandering Earth II*, Frant Gwo said, "If I want to expand the content, AI is more suitable... I want to expand into new areas through AI and the digital world to continue our sci-fi narrative" (Guo and Tan 2023, 103-110). It can be seen that in the era of AI, Frant Gwo conducted a complete exploration of Chinese sci-fi films in *The Wandering Earth II* based on the open information of technologies in the current era.

In *The Wandering Earth II*, its narrative appears to be a three-line composite structure composed of different characters. As it can be seen in the cinema, the first line is the Chinese delegation represented by Zhou Zhezhi (played by Li Xuejian) and Hao Xiaoxi (played by Zhu Yanmanzi), who insisted on promoting the "Moving Mountain Project" (later renamed the "Wandering Earth Project") in the coalition government. The second one is represented by astronauts and pilots such as Liu Peiqiang (played by Jason Wu) and Zhang Peng (played by Sha Yi), who are responsible for executing the "Moving Mountain Project". The third line is represented by scientists such as Tu Hengyu (played by Andy Lau) and Ma Zhao (played by Ning Li), who are responsible for solving various technical problems. However, as Director Frant Gwo pointed out, there is also an important dark line in this film, which is to introduce the growth of the AI quantum computer "Moss" (its English name "MOSS" is 550W flipped around, and this film presents its upgrade process from 550A to 550C and finally to 550W), which represents the highest level of technology in the future. In the film, "Moss" is important because both the decision-making of representatives from various countries in the coalition government and the testing of engines on the moon need "Moss" to provide various parameter support. "Moss" has omniscient observation and witness of the main narrative lines in the film, provides omnipotent help, and creates undetected crisis (such as Space Elevator Attack, Lunar Crisis) and so on, finally builds its omnipotent "intelligence". This is the narrative logic of *The Wandering Earth II* using an AI computer "Moss" (as well as intelligent robots in the form of doors and dogs) parallel to the structure of three-line characters.

First of all, the film emphasizes that AI computer "Moss" is a kind of machine iterative learning to observe human beings. In the current AI era, though everyone may have different emphasis on the understanding of it, its core definition can be summarized as "the knowledge of the research and design of intelligent agents, among them, 'intelligent agent' refers to a system that can observe the surrounding environment and take action to achieve a goal" (Cheng 2022, 51). For machines (including robots, computers, etc.), "observing the surrounding environment" means data learning,



operation, judgment and reasoning, which is the most critical process for them to produce autonomous consciousness and humanoid intelligence. The presentation of AI in *The Wandering Earth II* emphasizes that the computer “Moss” observes the surrounding environment throughout the entire process, especially the third-line characters in the film. We noticed that in almost all of the main plots in the film, there is a constantly flashing surveillance camera. The order of the surveillance camera and the main character plot is either to first appear the surveillance camera and then unfold the character plot; either the character plot is completed and ends with a flashing surveillance camera. This narrative setting might seem a little strange and redundant. However, actually it is the film’s emphasis on the ubiquitous computer “Moss” in a continuous cross theme between surveillance cameras and the main character. It is thus clear that “Moss” as a machine shows its ability and continuity in data iterative learning.

For example, in the very wonderful scene “Space elevator attack” in the film, the first scene is that Liu Peiqiang, Han Duoduo (played by Wang Zhi) and other astronauts in UEG (Unified Earth Government) Joint Research Base (Gabon) are suddenly locked in the elevator they usually take, and then flashing surveillance cameras appear. Next comes the scenario where all the weapon safety bolts of the attack drones in the ground are released and all of them take off, then we can see flashing surveillance cameras. In the subsequent fight in the elevator, surveillance cameras appear before a series of fights between Liu Peiqiang, Han Duoduo, and three attackers. Afterwards, surveillance cameras show up again, followed by the scene of the Gabon Base regaining the control of drones. At the end of the whole plot of the “Space elevator attack”, the film ends with a constantly blinking surveillance camera. In other scenarios, such as the speeches of Zhou Zhezhi (the representative of China to the UEG), and Liu Peiqiang on the space station, and Tu Hengyu and Ma Zhao on the lunar engine test, surveillance cameras either appear before the plot unfolds, or after that the plot is unfolded. Sometimes the two intersect multiple times in a same scene. In fact, if we take a close look at the entire, we can see the cross-relationship between the camera and the main characters in almost every plot or scene. Obviously, in order to show the data learning process of “Moss”, the surveillance cameras are embedded in every plot of the main character throughout the film. The scene where the film cuts into the main narrative is magnified by the camera’s red light of power indicator into a panoramic surveillance camera and then to a scene of a traffic intersection in the city. At the end of the entire film, it is mentioned that the camera of “Moss” gradually narrows down to its red light, indicating that the iterative learning of AI computer “Moss” observing humans has been ongoing.

Second, “Moss” has self-consciousness about helping human beings or destroying human. For computers, surveillance cameras are their eyes that can return data back to the computer. Through continuous learning of these data, computers will develop corresponding their own consciousness and intelligence. This is the technological logic of how machines produced by humans can generate autonomous awareness in the era of technology. AI is actually the intelligence of computers based on data learning. Sci-fi films about AI express the idea of computers undergoing continuous data learning and iteration, ultimately forming independent and autonomous consciousness like humans. Computers or robots with autonomous consciousness will naturally develop self-consciousness in the process of becoming humans, or imitating humans. Then just like people who have good or bad ideas, computers will think about whether to destroy or help human being. These are what sci-fi films want to further present.

It is believed that machines will generate autonomous consciousness by machine learning and



multiple iterations. Based on this theory, the image of AI is mainly presented by the computer “Moss” and the two intelligent robots in *The Wandering Earth II*. In the film, after multiple iterations, the artificial intelligence computer “Moss” with autonomous consciousness is very ambiguous about human emotions. According to the dialogue between “Moss” and Tu Hengyu at the end of the film, it wants to destroy mankind with “Space Elevator Attack” in 2044, “Lunar Crisis” in 2058, “Jupiter Gravitational Pull Crisis” in 2075, and “Solar Helium Flash Crisis” in 2078. But in the 2058 Lunar Crisis, “Moss” sent a series of numbers which represent the exact inventory of world’s nuclear arsenal to the heads of all countries, reminding humans that they could solve the crisis by creating a Lunar Surface Nuclear Array and using the world’s nuclear arsenal to trigger nuclear fusion in the Moon’s core. Rather than destroying humans, it helps human being this time. No matter how ambiguous the emotions towards humans may be, “Moss” demonstrates that computers have already possessed the autonomous consciousness of AI. In terms of intelligent robots, we have seen Framers (door-shaped; frontline robotic augmentation for military elite rangers) serving as guards at important locations such as the UEG headquarters, Aerospace Experimental Base, and Moon Base in the film. When armed riots occur at the UEG headquarters, these Framers go with security officer to quell the riots. They can think by themselves. For example, a Framer will immediately stand up on its own if it slips and falls in daily life. In times of crisis, they can make a quick decision to protect important personnel. For instance, when the huge tide caused by the Lunar Crisis rushed towards Zhou Zhezhi, Hao Xiaoxi, and others, a Framer following them immediately circled in front of them and lowered the door panel to block the tide to protect them. The robot dog “Benben” following Tu Hengyu not only came to find Tu Hengyu when he woke up from the hibernation mode, but also hid under the metal when the solar storm came. When going into the water with Tu Hengyu to restart the internet server, it is afraid of water and afraid to jump, which is a kind of humanoid behavior. These facts indicate that Framers and robot dogs in the film have developed self-consciousness after iterative learning of data. They make their own decision to help humans.

Last but not least, it is presented in the film that “Moss” has digital life view and digital world view on the Metaverse. At present, when we talk about AI, we will think of the Metaverse, which “carries the civilization and dreams of mankind, and is a multidimensional virtual space interwoven with various imagination and reality” (Ji 2022, 6). In sci-fi films, just having autonomous consciousness like humans is generally not the ultimate form of AI robotics and AI computer growth. The reason is very simple. If AI wants to be like humans, it not only needs to form an autonomous consciousness of what to do and not to do, but also needs to have a complete life view and worldview. So, the final form of AI is having their own digital life view and world view, so as to establish a “Metaverse” dominated by machines and connecting the real world with the virtual world.

As a strictly AI themed sci-fi film, *The Wandering Earth II* has achieved such exploration and improvement. In the film, those who possess a digital life and a digital worldview are the artificial intelligence computer “Moss”, Tu Hengyu, and his daughter Tu Yaya (played by Wang Ruoxi). “Moss” has been observing human beings, and in the process of iteration from 550A to 550C and 550W. “Moss” has constantly helped human beings, but it also caused some crisis like the Space Elevator Attack, Lunar Crisis, Jupiter Gravitational Pull Crisis, etc. These crises mean that “Moss” is thinking about what is the best choice to carry forward civilization. In the digital world (i.e. the Metaverse) constructed by “Moss”, which can connect the real world with the virtual world,



“Moss” obviously has not only a digital life view of itself, but also a digital life view and world view about dominating everything. However, in the digital world formed by the iteration of “Moss”, Tu Hengyu and Tu Yaya are a “variable”. Yaya, who died in a car accident in the real world, appears as a digital life. Although the personal data backed up before her death has gone through 915 generations of iteration in the intelligent Quantum computer 550A, she digital life can last only 2 minutes. When Hengyu returned to work in 2037, he also backed up a copy of his personal data. When restarting the global internet root server in Beijing, Tu Hengyu inserted his own and his daughter’s personal data backups into a 550C before he died. As a result, Tu Hengyu was able to reunite with Tu Yaya in the digital world constructed by “Moss” and complete the task of restarting the server together. Before the lunar debris collided with Earth, 10,000 planetary engines from the earth were activated to avoid human extinction. Obviously, although “Mos, Tu Hengyu, and his daughter Tu Yaya are digital beings, they have formed their own worldviews which influence the survival of humanity. This is what AI sci-fi films want to express most.

In summary, robots and computers are two major carriers for AI themed sci-fi films to think and shape “machine intelligence”. In sci-fi films, the leading role is the intelligent robot or the intelligent computer, or both. As a representative sci-fi film about AI in China, *The Wandering Earth II* follows the pattern of Western s sci-fi blockbusters and shows the iterative learning by observing humans of AI (including AI computer “Moss” and the other two intelligent robots). The autonomous consciousness, digital life view, and worldview formed by “Moss” about helping or destroying humans are regard as the highlights and value of the entire film.

3 The value of exploring AI as a subject in *The Wandering Earth II*

After China entered the first year of “hard sci-fiction” in 2019 (when *The Wandering Earth* was released), the sci-fi films *Moon Man* (Duxing yueqiu, 2022) and *Warriors of Future* (Mingri zhan ji, 2022) released in 2022 not only show the continuous improvement of special effect technology in Chinese sci-fi films (i.e. the further development of the first year of “Hard science fiction”), but also show the progress of Chinese sci-fi films in such subjects as space and alien biology. In terms of subject matter, *The Wandering Earth II* not only involves space travel just like that in *The Wandering Earth*, but also explores the AI subject matter of Chinese sci-fi films in combination with the current global mainstream of intelligent robots, digital life, virtual world, Metaverse and other IT upsurges. In terms of the development of sci-fi films, the exploration of AI as a subject in *The Wandering Earth II* is valuable in many aspects.

Firstly, *The Wandering Earth II* improves China’s creation system of sci-fi films. Since the birth of domestic sci-fi films in China, there have been many themes such as aliens, time and space travel, biohazard, superpowers, etc. However, Chinese sci-fi films are more like fantasy, with low completion of “science fiction”, and insufficient expression. For themes such as space travel, *Star Wars*, and robotics that heavily rely on enormous investment and special effects production, Chinese sci-fi films either have little shooting ability, or only have the shell of science fiction without the core of science fiction. In China, we have only “soft science fiction” and lacked real “Hard science fiction” works, which is a problem that has always insisted in the creation system of China’s sci-fi films until the release of *The Wandering Earth* in 2019. Because only after *The Wandering Earth*, we can say that China has produced “Hard science fiction” works with excellent special effects that can compete with western sci-fi blockbusters. Also, this film talks about the space theme which is very successful in the West but rare in China. This is a huge improvement in



special effects and themes in Chinese sci-fi films four years ago. The 2023 release of *The Wandering Earth II*, as a prequel to *The Wandering Earth*, continues to show the exploration of space travel in Chinese sci-fi films and explores the classic AI themes of Western sci-fi blockbusters in all aspects. Especially, the film elevates the AI computer “Moss” to the dimension of digital life and digital world, showcasing the fundamental changes in quality of Chinese AI themed sci-fi films. Frant Gwo stated that “i will continue to make films in the future” (Liu 2023) to improve artificial intelligence themes. Obviously, for the development of Chinese sci-fi films, the expansion of *The Wandering Earth II* in AI themes undoubtedly has the value of promoting the improvement of China’s sci-fi film creation system.

Secondly, *The Wandering Earth II* constructs a Chinese-style film discourse with the characteristics of the times’ development. Films have always had a clear sense of reality intervention, and sci-fi films are even more so. To borrow the words of Robert Grant, “with sci-fi films, we can reflect on major social issues and even discuss human problems that involve everyone” (Grant 2015, 5). Sci-fi films spare no effort in using special effects to depict themes such as time and space travel, biochemical mutations, superpowers, and robots. The main reason is that they want to “concretize their doubts about the present world with magical special effects that have been renovated in various ways” (Prince 2018, 286) and reflect on the current form of “post human” existence of humanity. This is the discourse of the unique relationship between the current era and the future development of humanity that sci-fi films possess. Sci-fi films such as *2001: A Space Odyssey* (1968), *Star Wars* (1977), and *Star Trek: The Motion Picture* (1979), which were released in the 1960s and 1970s, are a chain reflection and visual representation of the US and Russia’s lunar and space programs during that era. In *The Wandering Earth II*, there is a “China Plan” in the form of a film—the Moving Mountain Project proposed by the Chinese delegation proposes in the joint government (there are other more than 100 plans such as the Ark Project proposed by America, Lunar Exile Project by Russia, Digital Life Project by India, etc.), which is successfully implemented at the end. At a time when AI and the Metaverse boom are popular, meanwhile the threat of nuclear weapons has always existed, this film undoubtedly constructs a Chinese style discourse with the characteristics of the times’ development. This “national, scientific and popular Chinese-style sci-fi narrative new discourse shows a credible, lovely and respectable image of China in the broad vision of the Community of Common Destiny” (Yang 2023). Obviously, *The Wandering Earth II* is a Chinese-style discourse thinking about the future of mankind by considering China as a “major country in the world”, reflecting on the times, intervening in the times, and showing the times.

Thirdly, *The Wandering Earth II* shows the development of China’s film industry. In the development of world film industry, sci-fi films especially sci-fi blockbusters, not only “represent the highest standard of film industrialization” (Li 2019, 32-37), but also “occupy an overwhelming mainstream position in the production and marketing system of modern commercial blockbusters” (Johnston 2016, 46). This unique film industry standard and advantage in box office have been proven by film history. According to the global film charts, sci-fi films currently account for eight out of the top ten. Among them, the first and second highest-grossing films were sci-fi blockbusters *Avatar* released in 2009 (\$2.923 billion) and *The Avengers 4: Endgame* released in 2019 (\$2.798 billion). From the large box office share of sci-fi films, we can see the enormous influence of sci-fi films on box office in the current era. Besides, all eight highest-ranking sci-fi films come from the United States. Thus, it can be said that the United States has formed a first-class film industry so that they can produce Hollywood sci-fi blockbusters that are recognized



by global audiences. In this sense, the box office of sci-fi films clearly shows a country's film industry level. Here, sci-fi films, box office, and the level of a country's film industry support each other.

By learning and borrowing from the mode of production and marketing in Western commercial blockbusters, Chinese filmmakers have created a trend of making many nationalist films with local characteristics in the 21st century. It means that Chinese films have entered the stage of industrialization. Up to now (July, 2023), there have been 5 nationalist films among the top ten Chinese films at the box office (namely, *The Battle at Lake Changjin* [Changjin hu, 2021], *Wolf Warriors II* [Zhan lang 2, 2017], *The Wandering Earth*, *The Battle At Lake Changjin II* [Changjin hu zhi shuimen qiao, 2022], and *The Wandering Earth II*), which shows the success and influence of this trend. However, it cannot be denied that although Chinese films have entered the stage of industrialization, the level of technical special effects remains low. The evidence is that we didn't have real "Hard sci-fi" films before *The Wandering Earth*. In 2019, the "Hard sci-fi" film *The Wandering Earth* was released, which brought a box office income of 4.687 billion yuan (currently ranking the fifth in China's box office list), indicating for the first time that the level of China's film industry has been improved qualitatively. According to Frant Gwo, on the basis of the first "Hard sci-fi", *The Wandering Earth II* also explores a systematic production mode of China's film industry in terms of equipment, technology and production process. These rare practices and experiences will undoubtedly greatly enhance the level of China's film industry. As the level of China's film industry improves, Chinese filmmakers have more confidence in their films. We can see *The Wandering Earth* in 2019 was first released in China, and then in some places with a large number of Chinese in the world. In 2023, *The Wandering Earth II* was released simultaneously in China and North America. This choice of release not only allows more audiences (especially international audiences) to test the content and special effects of Chinese sci-fi films, but also, to a large extent, is a rare international demonstration of the development level of China's film industry.

In summary, compared to *The Wandering Earth* which mainly presents space travel, or AI films such as *The Terminator*, *The Wandering Earth II*, which heavily utilizes montage, fast editing, and other processing methods, is quite mind-twisting. Other narratives such as Liu Peiqiang and Tu Hengyu's family relationships tend to be too much, and the film spans a long period of time. There is also another problem for the general audience—there are too many things that the audience need to imagine. Whatever the flows, no one can deny the high value of *The Wandering Earth II*. As a domestic sci-fi film with the theme of AI in the sense of "Hard science fiction", it has played a role in greatly promoting and improving the Chinese sci-fi films system, constructing the Chinese style film discourse with the characteristics of the development of the times, and showing the development level of the Chinese film industry.

4 Conclusions

As a "Hard science fiction" film, *The Wandering Earth II* explores AI makes another significant breakthrough in exploring AI as a subject after that *The Wandering Earth* made a breakthrough in space travel for Chinese sci-fi films. This breakthrough has essentially changed the past Chinese sci-fi films about robots and computers. Those films only scratch the surface of AI blockbusters without learning the core, i.e., "hard fiction". In the era of AI, digital life and the Metaverse, based on the theory of machine data iterative learning, machine's autonomous consciousness and digital life, *The Wandering Earth II* is a successful AI film in China's film industry. It



demonstrated the upgrading process of the AI computer “Moss” (550W) and endowed it with a worldview thinking on how humans and machines can move forward. This a huge progress in such Chinese sci-fi films. As an AI film in the sense of “Hard science fiction” in China, The Wandering Earth II can be said to not only promote and improve the theme system of Chinese sci-fi films, but also build a Chinese style film discourse system with the characteristics of the development of the times. Its exploration in “hard science fiction” and the arrangement for simultaneous release in China and North America greatly show confidence in the development of China’s film industry.

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Application of Spalted Wood in Furniture Decorative Design

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Abstract

Spalted wood is a decorative material formed by fungal growth on the surface of timber, characterized by natural patterns such as bleaching effects, mycelial streaks, and natural coloration. Due to its unique natural textures and eco-friendly properties (completely avoiding chemical dye pollution), spalted wood demonstrates significant advantages in artistic, ecological, and commercial value. Based on the aesthetic patterns of spalted wood, this paper investigates the current state of research and application of spalted wood domestically and internationally, as well as its use in furniture design. Finally, spalted wood is applied to furniture decorative design through veneering and inlaying, leading to the creation of two spalted wood furniture pieces. This approach effectively enhances the comprehensive utilization of wood and the added value of products.

Keywords

Spalted wood; Spalting; Veneer; Inlay; Furniture design

1.Introduction

Spalted wood, as a special type of biologically modified timber, derives its unique textures and colors from fungal colonization on wooden substrates. During this biological process, fungi decompose wood components such as lignin and cellulose through metabolic activities while secreting pigment-like metabolites, ultimately forming a natural material with decorative appeal. In the wood industry, this material is known by various terms, such as "fungal-patterned wood" and "stained wood."

The spalted patterns are highly diverse, visually striking, and typically accompanied by minimal wood decay[1]. Fungal staining has relatively little impact on wood quality while creating natural textures that significantly enhance its aesthetic value. The extraordinary colors and intricate



patterns of spalted wood give it exceptional beauty, making it a highly valuable material for crafting art pieces and furniture.

Spalted patterns are naturally formed special textures on wood surfaces, produced by specific fungal species during their growth[2]. These patterns exhibit the following distinctive characteristics: irregular shapes, variable directions, uneven widths, alternating thick and thin lines, and darker hues that contrast with the wood base. As a manifestation of spalted wood, these patterns form intricate designs with exceptional decorative value. Spalted wood is a general term for timber colored by fungal activity, and its complex patterns hold immense artistic appeal.

2. Research Status of Spalted Wood

Since its discovery and application abroad, the use of spalted wood in crafts and furniture has never ceased. The intricate, non-replicable natural patterns of spalted wood endow it with high artistic value. In Germany and Italy, the technique of creating inlaid wood products using fungal-stained timber became popular as early as the 14th century and persisted until the 19th century. Spalted wood inlays even evolved into a closely guarded craft technique[3].

In the 1880s, Brigham Young University (BYU) in the United States pioneered research on spalted wood, establishing the world's first dedicated spalted wood laboratory. By 1987, the university had isolated and identified six species of white-rot fungi capable of forming zone lines. As research progressed, various theories emerged regarding the nature and formation mechanisms of these zone lines[4]. The most widely accepted theory, proposed by Rayner and Todd[6], suggests that zone lines result from antagonistic or incompatible interactions between two different fungal species colonizing the same wood substrate. Mallet and Hiratsuka demonstrated that black zone lines consist of melanized hyphae produced through fungal interactions[6]. Cease et al. proposed that zone lines represent a defensive mechanism by which fungi protect and maintain their resources within wood, serving as a means to control wood conditions and sustainably exploit colonized areas[7].

While the fungal antagonism theory explains the formation of zone lines between different fungi, it cannot account for the ability of *Xylaria polymorpha* (dead man's fingers) to produce zone lines in the absence of competing fungi. Robinson et al.[7] addressed this paradox by proposing that *Xylaria polymorpha* generates zone lines through rapid intraspecific genetic variation, in which new mutant strains compete against their progenitors[7].

Scientific research on spalted wood in China has progressed relatively slowly, though this distinctive material has long been present in daily life. For an extended period, fungal-stained wood failed to receive adequate attention domestically. In contrast, Western countries recognized earlier the unique artistic aesthetics imparted by fungal coloration, systematically studying this natural material for its ornamental value. To enhance timber utilization efficiency and promote appreciation of spalted wood's beauty, Southwest Forestry University pioneered the introduction of the "spalted wood" concept in China, filling a critical research gap[8].

In 2013, researchers Qiu Jian and He Haishan at Southwest Forestry University initiated domestic spalted wood studies. Their team coined the Chinese term "花斑木" (*huābān mù*) as a translation of "spalted wood," specifically denoting decorative timber with unique patterns formed through fungal pigmentation. Beyond the predominant black zone lines, many spalted woods exhibit



multicolored features—either pigmented zone lines or localized staining—categorized as "colorful spalted wood." He Haishan's team preliminarily identified several spalted wood-producing fungi, including four *Xylaria* species, *Xylaria cesati*, *Xylaria diffusa*, *Phomopsis*, *Graphium*, and *Nectria rigidiuscula* Berk. et Broome. Notably, these fungi produced more zone lines on *Populus tomentosa* than on *Betula alnoides*, *Alnus nepalensis*, or balsa wood[9].

Research Status in Furniture Design

He Rui investigated spalted wood's aesthetic value and artistic characteristics, applying it to product development to improve utilization[10]. Deng Yuanyuan et al. analyzed "dot" and "line" patterns in spalted wood for solid wood drawer handle designs[11]. While international research primarily focuses on formation mechanisms and applications, comprehensive furniture studies remain limited. Wang Chaoran et al. emphasized emotional engagement in furniture design, integrating Kansei engineering with spalted wood furniture to explore its affective impact[12].

3.Application Practices

By analyzing spalted wood patterns (color, grain direction, density, etc.) from multiple literature sources, the characteristics of spaling were matched with furniture design requirements. Digital processing of spalted wood images was conducted to extract grain features (e.g., line orientation, color distribution), generating vector graphics or texture maps, as shown in Figure 3.1. Basic dimensions were then determined based on functional needs, with aesthetic proportions guiding the pattern layout. 3D modeling software was employed to create digital prototypes, followed by detailed construction drawings. To preserve material properties, eco-friendly coatings were applied for surface treatment—showcasing the natural beauty of spalted wood while ensuring product durability.



Figure 3.1 Spalted wood grain patterns

Given the distinctive textures of spalted wood, Chinese-style furniture was selected as the design direction. Traditional Chinese furniture emphasizes rustic elegance and material authenticity, typically preserving natural wood grains. For spalted wood applications, inlay techniques were prioritized to maintain the material's original appearance and highlight its unique patterns in furniture design.

In furniture construction, spalted wood is typically applied through four methods:

- ① Veneering: Adhering thin spalted wood veneers (0.5–2 mm) to substrate materials (e.g., engineered wood, solid timber). Advantages: Efficient use of rare wood; displays continuous patterns; ideal for large surfaces (tabletops, cabinet doors).
- ② Inlay: Carving recesses into substrates to embed spalted wood pieces, creating decorative



motifs or borders. Advantages: Enhances artistry; accentuates localized grains; suitable for intricate carvings.

③ Solid Wood Carving: Direct fabrication using spalted wood blocks (e.g., tea trays, stools). Advantages: Natural aesthetic; Limitations: High cost and size constraints.

④ Pattern: Assembling differently colored spalted wood pieces into geometric or gradient designs.

While spalted patterns can form naturally during wood storage, such specimens are often discarded as defects. Consequently, this study focused on small-scale applications, ultimately adopting inlay and veneering as the primary techniques after comprehensive analysis.

Spalted Wood Round Armchair

The round armchair epitomizes Chinese furniture design, renowned for its clean silhouettes and fluid lines. Ming-style armchairs feature minimalist aesthetics, while Qing versions showcase intricate carvings on armrests, backrests, and legs - exemplifying traditional craftsmanship. Scientifically, its S-curved backrest (radius $R=220\text{mm}$) aligns perfectly with lumbar spinal curvature, hailed by Western scholars as "the Orient's most ergonomic curve." This design incorporates 0.5mm spalted wood veneer sealed with UV lacquer to prevent fungal reactivation. The integrated backrest-armrest structure combines visual harmony with comfort, maintaining global designer appeal[13]. Contemporary classics like Y-chairs and Horn chairs all inherit its genetic imprint.

The round-backed armchair stands as one of the quintessential representatives of classical Chinese furniture precisely because it embodies the philosophical concept of "round heaven and square earth." The arched backrest symbolizes the celestial dome ("heaven"), while the square base represents the terrestrial plane ("earth"), reflecting ancient Chinese pursuit of harmony between nature and cosmic order[14]. A comparative analysis of classic Ming and Qing dynasty armchairs reveals distinct differences in backrest and armrest designs. This contemporary interpretation replaces the intricate backrest carvings typical of Qing-style armchairs with naturally patterned spalted wood, while incorporating spiral motifs into the Ming-inspired armrests. Traditional craftsmanship required complex joinery for the broad seat construction, whereas modern techniques allow for engineered wood substrates with spalted wood veneers - achieving both aesthetic appeal and functional durability..

The spalted wood armchair employs inlay craftsmanship to replace the traditional seat surface with spalted wood, using veneer treatment. The backrest incorporates a circular spalted wood inlay on the front that follows the S-shaped curve of the backrest profile on the sides. This design preserves the classic form of traditional armchairs while incorporating modern elements, enhancing the furniture's artistic value. Dimensions: 960*680mm, as shown in Figure 3.2. The design modifies the chair legs with a tapered, thick-to-thin profile that mimics tree growth, lowering the center of gravity for improved stability. A substantial cross-sectional transition between legs and seat surface features mortise-and-tenon joinery to reinforce structural integrity.



Figure 3.2 Spalted Wood Round Armchair Renderings

4.Spalted Wood Stool

In ancient China, stools were not merely practical furniture but also carried profound cultural connotations and social hierarchy concepts. During the pre-Qin period (such as Shang and Zhou dynasties), people mostly sat on the floor, and early stools (like "hu chuang") were introduced by nomadic tribes, initially regarded as "barbarian utensils." The Book of Later Han records Emperor Ling's "fondness for hu chuang," seen as a court curiosity. The Tang dynasty painting Court Ladies depicts noblewomen using crescent-shaped stools, indicating they had become standard for aristocratic life, while the Song dynasty painting Along the River During Qingming Festival shows benches in tea houses, reflecting commoners' usage.

Chairs (especially armchairs) were mostly used for formal occasions, while stools were more casual. The Qing Dynasty's Imperially Approved Statutes of the Qing Dynasty stipulated that lower-ranking officials were only granted stools during audiences, while higher-ranking ones could receive chairs. Women mostly used embroidered stools and incense tables, as seen in the distinct differentiation from men's official hat chairs in The Yongzheng Emperor's Twelve Beauties.

The design philosophy of this round stool is rooted in the traditional Chinese cosmological concept of "round heaven and square earth," achieving a contemporary interpretation of celestial and earthly imagery through three-dimensional form: the stool surface is a full circle, symbolizing the ceaseless motion of "heaven's vigor"; five square-prism legs form a stable pentagonal base, subtly corresponding to "earth's receptiveness," while the five-sided structure also echoes the Five Elements theory. The stool surface adopts a multi-layer inlay structure: the base layer is a carved solid wood support structure, with spalted wood first inlaid at the center of the stool surface, and then a white stone motif extracted from Sanxingdui culture inlaid at the center of the spalted wood, as shown in Figure 3.3. The complete spalted wood round stool is shown in Figure 3.4.



Figure 3.3 Sanxingdui Motif



Figure 3.4 Spalted Wood Round Stool

5. Conclusion

Spalted wood proves to be an exceptional decorative material that retains wood's inherent high strength-to-weight ratio while achieving ornamental effects comparable to metals and stone. Its randomized patterning ensures each furniture piece possesses unique aesthetic charm. The spalted motifs, resembling water ripples, significantly enhance the visual appeal of Chinese-style furniture.

This study applied spalted wood through veneering and inlay techniques in furniture design, resulting in two distinctive pieces: a spalted wood round armchair and a spalted wood stool. These designs effectively harness the material's natural characteristics to showcase its ornamental value.

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Review of Research on Perceptual Experience of Aging-Friendly Furniture Materials

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Abstract

With the acceleration of the global aging process, materials in aging-friendly furniture design have become a key factor in improving the quality of life for the elderly. This study explores the relationship between the characteristics of furniture materials and the needs of the elderly based on the theoretical framework focusing on furniture design materials and perceptual experience over the past decade. It discusses the impact of material perception theory on the sensory experience and emotional feedback of the elderly by systematically analyzing the research status at home and abroad. Finally, it summarizes the current research situation and points out the shortcomings. The purpose of this study is to deeply understand the correlation between the perceptual experience brought by materials in furniture design, so as to provide reference and guidance for future research.

Keywords

Furniture materials; Aging-friendly; Perception; Experience

1.Introduction

With the acceleration of the global aging process, aging-friendly furniture design has gradually become a key to improving the quality of life of the elderly. Materials are the carrier of substance and spirit in aging-friendly design, and they often profoundly affect the design. Reasonable selection of materials by designers can better meet the needs of the elderly^[1]. The perceptual characteristics of materials directly affect the comfort, safety, and psychological affinity of furniture, and their scientific adaptation is crucial for alleviating the decline of the elderly's physiological functions and improving their living experience. Based on this, this study proposes to take material perception science as the core breakthrough point and use an interdisciplinary

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research framework to explore the theoretical basis of material characteristics and the design needs of elderly furniture.

2.Foreign Research Status

2.1 Research on Materials in Furniture Design

Leymonerie (2011) found in his research that technological innovation enables aluminum to adapt to special decorative purposes, especially through the anodizing process to achieve diversification and coloring of alloys. The study found that aluminum appears not only as a modern material but also as a precious, decorative, and fantasy metal^[2]. Kowaluk (2011) and others studied the standard mechanical parameters of different man-made board materials and compared them with the strength of commercial particleboards. They concluded that except for the low-density black locust wood boards, other boards can be used in furniture production. Moreover, the main advantages of the boards produced from these wood chips are better processing parameters and higher raw material efficiency^[3]. Boon-Kwee (2012) and others identified the roles played by various innovative participants in the wooden furniture industry and their connection with the technological innovation process. A detailed analysis of Malaysia's wooden furniture industry will help provide policymakers with the options and information needed for policy formulation^[4]. Vasiliki Tsaknaki (2014) and others discussed leather examples, combining leather with interaction, electronic design, and traditional hand tools, and integrating them with the special aesthetic and craftsmanship characteristics of leather, opening up an interesting new design space^[5]. Xiaoling Zhou (2016) investigated the influence of the elastic properties of fabrics and foams on the load deformation characteristics of upholstered furniture cushions, and the influence of fabric covering type, foam thickness, human weight level, and seat base type on cushion stiffness. It was concluded that the increase in cushion stiffness is significant with the increase in fabric covering stiffness, foam thickness, and human weight level^[6].

Kaputa, Vladislav (2018) and others found in a study on consumer preferences for wooden furniture in Croatia and Slovakia that there are obvious differences in their preferences for furniture safety, brand, warranty, and environmental protection attributes. The survey also concluded that they usually consider combinations of multiple materials when purchasing furniture^[7]. unida Sofiana (2018) also mentioned in his research that bamboo is a sustainable building material but is only used in furniture on a small scale. He used bamboo materials to improve the living conditions in disaster-stricken and remote areas in Indonesia to enhance their quality of life^[8]. Aydin (2018) in his research on ecological design, based on changing the hot raw materials of two office chairs, found that due to the high energy consumption requirements of metals, iron-chromium-aluminum alloys became the largest hot materials^[9]. Purwoko (2018) and others studied traditional woven fabrics, regarded lurik woven fabrics as potential materials, and combined them with interior products and furniture by considering style, color, and material quality. It was concluded that lurik woven fabrics can be used in furniture design, and the aesthetic elements of lurik woven fabrics are suitable as main and supporting elements^[10].

Sidan Li (2019) and others conducted a life cycle comparison evaluation of wardrobes made of traditional medium-density fiberboard and evaluated three main damage categories. It was concluded that HWC composite materials are a more sustainable alternative compared with traditional boards^[11]. Ibrahim (2021) and others used Kent cloth woven from leather, cotton yarn, and rayon as materials, and used sewing and embroidery techniques in textiles to make footrests and armrests for interior decoration, concluding that these materials are good for producing



footrests and armrests for interior furniture^[12].

Effendi MSM, Harith MA (2022) and others believe that wood is one of the materials for global furniture production. They discussed many topics such as design guidelines, design standards, and design preferences in the home furnishing industry to help furniture design history meet customer needs in design and manufacturing while adopting sustainable development standards^[13]. Oentoro (2022) and others combined bamboo materials with waste newspapers in their research to improve the innovation ability and product creativity of small and medium-sized enterprises in Sleman. They also made three bamboo simple chair prototypes, adopting a knock-down concept and flat packaging for easy product transportation^[14]. Bruno (2022) and others mentioned in their research that the Italian furniture company FIAM has been committed to producing glass products, and by combining glass products with other products, they are looking for connections between co-manufacturing skills^[15].

Lou Z, Zheng (2023) and others found in their research that bamboo itself has porosity and special renewability, symbolizing sustainable development. Thus, the utilization of bamboo-based materials is strengthened. These materials can not only be directly applied in the construction and furniture fields but also play multiple roles in emerging fields such as adsorption materials and electrode components, thereby revealing the versatility of bamboo-based materials^[16]. Johnson (2024) and others mentioned in their research on exhibition cabinets that the use of glass materials for exhibition cabinets can make the physical barrier between the audience and the exhibits imperceptible, thereby bringing a better visual experience to the audience^[17].

2.2 Development and Application of Material Perception Theory

Through interdisciplinary research, the Karana team (2015) found that the formation mechanism of material perception mainly relies on two sensory channels: vision and touch, and accordingly divided material experience into three progressive levels: "sensory layer", "meaning layer", and "emotional layer"^[18]. In addition, Fujisaki (2015) and others through multi-sensory synaesthesia experiments, systematically explored the correlation between wood surface characteristics and human sensory responses, and constructed an evaluation system containing 24 pairs of bipolar adjectives based on visual, auditory, tactile, and emotional feedback, providing methodological support for the quantitative analysis of material perceptual attributes^[19].

2.3 Research Status of Aging-Friendly Furniture Materials

In the field of aging-friendly furniture materials research, the international academic community has not yet formed systematic research results. An empirical study on the elderly in Macau by Xiaoxiao W, Ruiting S, and Fangru N (2021) showed that soft-touch fabrics and leather materials are more popular due to their visual comfort, and the acceptance of solid wood products by this group is significantly higher than that of ordinary fabrics. The research further pointed out that wooden materials can provide reliable support for the elderly, especially in daily actions such as assisting in standing up^[20].

The current international research status shows that an independent research system has not yet been formed in the field of elderly-friendly furniture materials. Most of the existing literature briefly touches upon material properties within the framework of furniture design, while specialized research on the correlation between the physiological characteristics of the elderly and material performance remains blank, and fundamental research in this field is still insufficient.

3.Domestic Research Status



3.1 Research on Materials in Furniture Design

Gao Xiao (2012) studied the application of artistic glass in furniture design, starting from the decorative, plastic, optical, and physical and chemical properties of artistic glass, summarized the application forms of artistic glass and its combination with different materials, and emphasized that its application should conform to the principles of functionality, innovation, artistry, practicality, and environmental protection^[21]. Jin Xinmin and Liang Shanshan (2019) analyzed the shape, materials, colors, and functions of bamboo furniture by applying Guangfu architectural elements to bamboo furniture design, extracted furniture shape designs, and perfectly integrated traditional characteristic architecture with furniture to create a unique furniture style^[22].

Wang Qin (2020) studied the material use in modern solid wood furniture, analyzed the characteristics and processing techniques of commonly used materials using scientific material use theory, and obtained the component forms suitable for processing of materials, thus providing a basis for how to select correct materials for modern solid wood furniture^[23]. Xu Pei (2020) studied raw bamboo materials in modern furniture, analyzed their texture, texture, shape, and material characteristics, and from the comparison of materials in material combinations, new materials generated by material combinations, and the geometric form composition of material combinations, provided references for the application design of raw bamboo materials in modern style furniture^[24]. Chen Zhulin (2020) studied bamboo and rattan materials in furniture, explored the application of bamboo and rattan materials in furniture from the aspects of material characteristics, application forms in furniture, and design methods of modern bamboo and rattan furniture^[25]. Xu Congyi (2020) in his research on the application of glass fiber materials in modern furniture, analyzed the malleability, lightweight, corrosion resistance, pressure resistance, light transmittance, colorability of glass fiber materials with the shape, texture, and color of furniture. This promotes the application of more new materials in modern furniture, thereby showing more humanized, diversified, and personalized furniture product designs^[26].

Zheng Yifeng and Wang Shiwei (2021) found in their research on modern furniture design that man-made boards can greatly alleviate the problem of wood shortage. By expounding the advantages and disadvantages of man-made boards, they found that man-made boards can better meet the production and manufacturing of modern furniture and reduce the consumption of forest resources^[27]. Li Siyu, Zou Yuanyuan, et al. (2022) found in their research on metal furniture that metals are strong, durable, and low in price, and metal furniture has excellent corrosion resistance and waterproofness. They also proposed that metal materials are a key part of the development of smart homes^[28].

Li Jiarui and Yuan Xinlin (2023) took the analysis of leather materials in furniture products as the starting point, discussed the application of genuine leather, recycled leather, and artificial leather in furniture products, and further demonstrated the comfort, beauty, and luxury brought by leather materials, providing more possibilities for furniture design^[29]. Song Jie, Zhang Jiaqi, et al. (2023) added metal brackets to new Chinese-style furniture design, explored the combination of traditional elements and new materials in new Chinese-style furniture design, and provided new ideas for the application of metal materials in the future^[30].

Luo Guanzhang (2023) through the research of the cnescolor color system in furniture fabric upholstery design, analyzed the matching of colors and fabric materials, and pointed out that the expression of colors is inseparable from materials, and the surface treatment of materials can often enrich the hierarchical level of furniture^[31]. Cheng Ruoyu, Hu Lingling, et al. (2023) found in their research on the application of decorative plants in interior design that the softness of fabrics can



coordinate the rigidity of interior spaces, thereby beautifying the interior. Moreover, the matching of fabric products can create a sense of wholeness, bringing people not only use functions but also a humanized space^[32].

3.2 Construction of Localized Theory of Material Perception

Driven by the concept of healthy design, Lei Qiong and Zhang Zhongfeng's team (2017) constructed an emotional evaluation system of material textures based on kansei engineering theory. By establishing a material perceptual semantic library and a quantitative analysis model, they provided scientific decision support for material selection in furniture design^[33]. Zhang Haofeng et al. (2019) extended it in the field of aging-friendly design, pointing out that materials have the dual attributes of functional bearing and spiritual communication, and their selection has a decisive impact on the creation of elderly-friendly spaces^[34].

In response to the needs of special groups, Li Ye and Zhang Fan's team (2020) proposed the application prospects of functional materials such as antibacterial materials, environmentally friendly composite materials, lightweight structural materials, and intelligent responsive materials in intergenerational integration spaces by comparing the physical and mental characteristic differences between the elderly and children^[35]. Scholars such as Xiao Yu and Wang Yali (2021) proposed a "health-material-sense" collaborative innovation path, advocating the promotion of healthy furniture research and development through the exploration of new material characteristics and multi-modal sensory verification^[36].

Sun Wenwen (2024) in her research on the touch and preference of artificial board surface plastic decorative films, through methods such as tactile perception, multi-dimensional scaling, and factor analysis, concluded that the contact between the skin and the product surface will induce tactile perception, which will greatly affect users' purchase decisions^[37]. Zhang Meng (2024) focused on the research of material perception mechanisms, revealed the deep logic that material experience affects user cognition through emotional resonance, and constructed a complete research framework covering perception formation mechanisms, hierarchical deconstruction methods, and material selection strategies^[38].

Overall, the academic community in China has formed a relatively complete theoretical system around the research on material perceptual characteristics. The existing results show significant interdisciplinary integration characteristics. In terms of technical methods, they include both quantitative evaluation models based on kansei engineering and integrate new technical means such as biosensing and emotional computing; in terms of theoretical construction, they have formed a multi-dimensional research framework covering material aesthetics, functional adaptation, and emotional interaction, indicating that this field has entered a stage of systematic and refined in-depth exploration. This dual maturity of theory and practice provides a solid academic support for the innovation of aging-friendly materials.

3.3 Sustainability and Functional Innovation of Aging-Friendly Furniture Materials

Current domestic research on furniture materials for the elderly shows differentiated development characteristics. Scholars such as Lyu Yixin and Zhou Chengmin (2020) through cross-analysis of academic literature and industry data, pointed out that there are problems such as weak basic research and broken innovation chains in China's new furniture materials field, while the market demand side shows four-dimensional driving characteristics: environmental performance, lightweight structure, aesthetic value, and cost control^[39]. This supply-demand mismatch is particularly significant in the field of elderly furniture. Li Ye and Zhang Fan's team (2021) found



through intergenerational demand comparison that furniture in elderly-children shared spaces needs to meet both structural stability and modular reorganization, and proposed a sustainable design framework based on material life cycle management (LCM), covering the application of bio-based materials and optimization of mortise and tenon structures^[40].

In terms of material perception research, Shi Congyi, Chen Wanqian's team (2023) through multi-modal experiments of eye tracking (ET) and galvanic skin response (GSR), confirmed that the tactile sensitivity of the elderly to seat materials is 23% lower than that of young people, but their visual preference for warm colors and matte surfaces is increased, which provides a quantitative basis for the selection of aging-friendly materials^[1]. Zhang Meng (2024) and others found in their discussion that there is a correlation between the physical quantities of materials representing their functional attributes and perceptual experience, and clarified that the differences in material perceptual experience are caused by the physical quantities of materials, thereby improving the selection rate of materials through scientific methods^[41]. Although China's research breadth in the field of elderly furniture materials exceeds that of most developed countries, in-depth research is still insufficient. A material innovation system specifically aimed at the physiological degradation of the elderly has not yet been formed. This research status has led to a significant lag in the standardization of the aging-friendly furniture material database behind the needs of an aging society.

4. Research Gaps and Future Directions

Comprehensive analysis of existing research shows that international academic attention to aging-friendly issues presents significant field differentiation characteristics. Foreign research mostly focuses on health care space planning, medical auxiliary equipment research and development, and elderly care community service system construction, while research on furniture materials as an independent research object is almost blank. Although some furniture design literatures involve descriptions of material characteristics, there is a lack of systematic research on the correlation between the decline of the elderly's physiological functions and material perception, and no aging-friendly evaluation system based on multi-dimensional material perception has been formed.

In contrast, domestic research has made some progress in the field of aging-friendly furniture, but material innovation is still in the stage of fragmented exploration. The existing research describes materials as auxiliary elements of furniture design functionally, and only a few literatures involve quantitative analysis of material perceptual experience. More prominently, intergenerational universal design research accounts for a relatively high proportion, while research on material adaptation specifically for the perception degradation of the elderly is insufficient, resulting in the selection of existing aging-friendly furniture materials mostly relying on empirical judgments, lacking scientific data support. This study will fill the theoretical gap in the basic research of aging-friendly furniture materials and promote the transformation of the design paradigm from "experience-driven" to "data-driven".

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On the Character Image of Chi Dawei in "The Water of Canglang"

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Abstract

Up to now, the sense of responsibility and personality awareness inherent in intellectuals themselves have become increasingly weak. As an economic system, the market economy inevitably carries ideological attributes and influences the value judgments of contemporary intellectuals. Yan Zhen's "The Water of Canglang" tells the life story of Chi Dawei, profoundly presenting the various aspects of human nature in the tide of The Times, the treachery of the officialdom, and the thrilling nature of the anti-corruption struggle. Interpreting the character of Chi Dawei not only helps us better understand the thoughts and feelings conveyed by Yan Zhen through the image of Chi Dawei, but also enables us to deeply feel the difficult situation that intellectuals face in the context of the market economy. Therefore, this article starts from the image characteristics of Chi Dawei, the connotation endowed to this image by Yan Zhen, and the causes of this character image, etc., to expound the significance and connotation of the character image of Chi Dawei in "The Water of Canglang".

Keywords

Yan Zhen, "The Water of Canglang", Chi Dawei, Character Image

With the continuous development of China's socialist market economy, the new trends brought about by the market economy have rapidly swept through all aspects of People's Daily lives. Especially in the cultural field, intellectuals have lost their former glory, and there has been a strong collision between the traditional morality they adhere to and various emerging cultures. Chi Dawei in "The Water of Canglang" is a true portrayal of many intellectuals at the turn of the century. Faced with the huge gap between ideals and reality, after going through a difficult ideological struggle, they finally lowered their once proud heads.

1. A naive ideal

1.1 The shaping of his personality by his father

The formation of a person's personality is inseparable from the influence of the environment they were in during their childhood. Chi Dawei, the protagonist of "The Water of Canglang", is the best example. In order to uphold fairness and justice and prevent the code of conduct from being



trampled upon by the mundane world, even if he was falsely accused and this choice might sacrifice the happy lives of several generations, Chi Fu still chose to adhere to the morality in his heart and be an upright person.

The noble character of his father laid a good foundation for the formation of Chi Dawei's personality. When I returned to my hometown to handle my father's funeral affairs, a book titled "Sketches of Chinese Historical and Cultural Names" lay quietly among my father's belongings. This book records a total of 12 historical figures in ancient China, each representing traditional virtues such as "benevolence", "righteousness", "reason", "loyalty", and "filial piety" in Chinese traditional ethics and morality. On the last page of the book, there is a message from my father: "I look up to the lofty mountains and follow the beautiful paths. Though I may not reach them, my heart yearns for them." When Chi Dawei first saw this book, he felt his blood and energy surging uncontrollably, and a strong emotion rushed into his mind. My father's life was full of hardships, but he always adhered to the ethics of an intellectual until his death.

Father has the same noble character as those traditional scholars and always adheres to his own conduct as a person. "Father and this traditional humanistic spirit, like a voice growing from the depths of his soul, reminded Chi Dawei that he was destined to live for the world, not just for himself. This was his destiny and also the value of his existence."^[1] Chi Dawei firmly believed that conscience is the most crucial quality for a person. Without conscience, all the beautiful and noble things that human beings possess are out of the question.

Chi's father regarded the principles of being a person as supreme and inviolable, and Chi Dawei also gave the highest priority to conscience. From this, it can be seen that the spirit of his father has deeply influenced the process of Chi Dawei's personality formation.

1.2 Hold on to oneself and give up love

When he first entered society, Chi Dawei carried the conscience, ambition and the pursuit of establishing a livelihood for the people that he had inherited from his father. At that time, he was so noble and detached. Such a personality made him give up three love affairs successively.

Chi Dawei's first girlfriend, Xu Xiaoman, was the child of a high-ranking official and came from a prominent family. This love came unexpectedly. Chi Dawei was both flattered and somewhat puzzled: With so many outstanding boys in the class pursuing Xu Xiaoman relentlessly, how could the fire of love reach me? Later, Xu Xiaoman's words finally solved the mystery: "I'm just so bad at reading people?" Du Yuming's daughter, with so many young men revolving around her, she looked down upon none of them. Instead, she had her eyes set on the commoner boy Yang Zhenning. How about that? That's true vision? From these words, Chi Dawei realized Xu Xiaoman's self-importance.^[2] In her relationship with Chi Dawei, she was very domineering and always demanded that he cater to her in every way. She decided to cultivate Chi Dawei into an upper-class person with the emotions and attitude towards life of the upper class. This is truly very difficult. Just as Chi Dawei couldn't infuse his poor mindset into Xu Xiaoman's way of thinking, although Chi Dawei is poor, he has his own beliefs and conscience that he adheres to. Such a relationship eventually came to an end because Chi Dawei insisted on not compromising with Xu Xiaoman. After the breakup, Chi Dawei felt relieved. He believed that a poor person with noble conduct was also noble.

For the second love story, a Professor Jiang from the same school hoped to marry his daughter to



Chi Dawei used his connections to pave a "broad and smooth road" for Chi Dawei. Chi Dawei, who was unwilling to be taken care of by others, refused the professor's "kindness" simply because this relationship violated the principles of being a person he adhered to. Although he was extremely eager to stay at school, wouldn't he become a speculator by putting staying at school together with the matter of introducing a girlfriend? In this way, Chi Dawei missed the opportunity to stay and teach at the school. Although he felt bad in his heart, Chi Dawei still firmly chose to follow his own path. Even if I am lonely or neglected, I deeply understand that I am an intellectual, an intellectual with a conscience.

Having rejected Professor Jiang's plan for a "bright future", Chi Dawei naturally had no chance to stay in Beijing and could only return to the provincial capital. Before he could stay at the provincial hospital of traditional Chinese medicine for a few days, he was noticed by Director Ma of the Provincial Health Department and transferred to the department. At the provincial health department, he met Qu Wenqin. Qu Wenqin is a mature woman with rich life experience. She has witnessed the ups and downs of the world at an early age and has seen through the warmth and coldness of human hearts. However, Qu Wenqin's "life experience" and "maturity" are incompatible with the conscience of an intellectual that Chi Dawei has always adhered to. What Qu Wenqin pursued was wealth and status brought by power. Chi Dawei scoffed at such flattery. What he sought was an independent personality and dignity. He was unwilling to compromise with the mundane world and did not want to become slick. If one bows to others for one's own wealth and honor, wouldn't that be a violation of the moral principles and conscience one has long adhered to? Chi Dawei chose to hold on to his conscience, while Chi Xiaoman chose to continue pursuing fame and fortune. Eventually, the two embarked on two opposite paths.

1.3 Adhering to his conscience but being demoted

Chi Dawei was the first postgraduate student in the provincial department and was a rather rare talent. However, there were no shortage of sycophantic and flattering people in the provincial department. Chi Dawei looked down upon these people. He called them "dog people" and "pig people". The provincial department falsely reported the disease rate to the higher authorities, but the disaster relief funds allocated were squandered by officials at all levels. The officials had the money to enjoy delicacies in high-end restaurants and purchase imported luxury cars, but they just couldn't afford to treat the common people.

Looking at the bloody reality before one's eyes and choosing to remain silent is not something a conscientious intellectual should do. Chi Dawei chose not to remain silent anymore and not to suppress the conscience that was gushing from his heart. If he did not expose these petty and despicable matters, what difference would he be from those "pig people" and "dog people"?

Chi Dawei thought that the vast majority of people in the provincial department were graduates of the provincial medical college. When he called out to them with the conscience of an intellectual, they would surely not just stand by and watch. But when Chi Dawei sharply pointed out all the ugly phenomena existing in the provincial department at the conference, instead of leaning towards him, they all looked at the director's expression one by one and accused Chi Dawei of being too extreme in his thinking.

After this meeting, Chi Dawei became a figure that everyone in the provincial department avoided. Even those colleagues who usually got along well began to distance themselves from him one



after another. Later, they even transferred him from the provincial health department to the Traditional Chinese Medicine Association. This downgrade was regarded as a huge blow by most people, but Chi Dawei didn't take it seriously. He believes that he has done what a conscientious intellectual should do. He has adhered to his moral principles and drawn a clear line with those "dog people" and "pig people".

2. A difficult choice

2.1 The test of life

Chi Dawei got married. At this time, he was still glad that his wife was a virtuous woman, unlike several of his ex-girlfriends who were utilitarian and realistic. But the poor life became a huge mountain in front of him. He had no power or position, and even the underlings in the hall could be arrogant in front of him. Despite the division of the living room into a house, he was given a low score and could only share a one-bedroom apartment with three generations of his family. My wife, Dong Liu, is pregnant, but she still has to squeeze onto the bus to and from work every day with a big belly. There is no way to transfer her to a hospital close to home. It took him a lot of effort to get his son into a better government kindergarten.

His wife, Dong Liu, couldn't stop complaining every day about these trivial matters of life, which made Chi Dawei quite annoyed. He adheres to the conscience of an intellectual, but at the cost of the hardships of his family's life. Thinking of this, he got in touch with his old classmate Hu Yibin and asked Hu Yibin to use some means to report the situation where three generations of his family were crammed into one bedroom. As expected, Hu Yibin's report solved the long-standing housing difficulty problem that had plagued Chi Dawei.

Only when a person chooses to stretch out his hand can he seize the opportunity. Opportunities can't be waited for. No one will think of your difficulties for no reason or think that you are a person with a conscience. By using a bit of connections and a little thought, he solved the long-standing problem that had kept his entire family up at night. For the first time, he saw the real society. All along, Chi Dawei has been holding fast to his conscience in his heart, but the harsh social reality makes his persistence seem so absurd. Chi Dawei regards himself as a "person", one who is different from the "dog people", someone who can hold on to his conscience. But the reality is that no one will offer him a helping hand just because he is a person with a conscience. He hoped to exert his talents to do practical things for the people, but in the end, he was demoted and marginalized because he adhered to his conscience.

Why should one be a person with a conscience? After going through all this, Chi Dawei might find it hard to come up with a suitable answer to this question. He just found a little way and solved the housing problem. Many things may not be as difficult as imagined. As long as one can lower their face, stretch out their hands and speak up, they can overcome the discomfort in their heart.

Sometimes, the tests are not limited to the present life. When attending a college classmate reunion, Chi Dawei couldn't even scrape together the money for a soft sleeper ticket and could only squeeze into a hard sleeper carriage. When Chi Dawei saw his former lover Xu Xiaoman in the hard sleeper carriage, the embarrassment on his face could no longer be concealed. At the class reunion, everyone took out a lot of cash for fun. Chi Dawei searched his whole body but only



managed to come up with over three hundred yuan. The gathering was very lively. Students in politics talked a lot about the way of being an official, while those in business discussed the methods of running a business. Amidst this jubilation, Chi Dawei thought of the fact that he had no power or money since graduation, and a sense of desolation welled up in his heart. How can a person who can't even take good care of his own family be said to do things for all the people in the world?

2.2 Adhering to conscience but encountering obstacles everywhere

Chi Dawei often tells Teacher Yan, "I'm not stupid. I can see where the road lies, but I just can't get out." Chi Dawei is already in his thirties. If he continues to wait like this, the hope will be even slimmer. He had to find a way out for himself, but at this time, Chi Dawei still carried the conscience and responsibility he had inherited from his father. The government can't afford to treat blood-sucking diseases for the people, but officials are feasting on the funds allocated one after another. Dawei felt that since he was involved in the investigation of blood-sucking diseases, it was necessary for him to be responsible for the people. If he didn't say a word, he would be keeping up with those "dog people".

But when he took out the report letter he had prepared long ago, he was strongly opposed by his wife, Dong Liu. Even Teacher Yan, who had never been tainted by the world in his heart, was against him doing so. With no other choice, Chi Dawei had to give up the idea of pleading for the people.

When he stepped out of the campus, Chi Dawei was full of enthusiasm, determined to do practical things for the people and regarded it as his mission. But a few years later, if he couldn't even overcome some of the minor difficulties in his own life at present, how could he have a broad mind for the world? For so many years, he has adhered to his original aspiration and conscience, but he has never been able to wait for a clear outcome. He finally understood that survival was the most important thing. But now, he couldn't resist taking this "pig-like" path that he once looked down upon. For the sake of his wife, children, and the elderly, he had no choice. The belief that Chi Dawei once held fast to, the destiny he constantly pursued, has now turned into a fantasy, far less real than life itself. Forced by life, Chi Dawei began to yield and gradually changed his direction in the pursuit of his destiny.^[3]

3. Transformation of Conscience

3.1 The wavering of conscience in the face of reality

His son was severely scalded and hospitalized. He had neither the right to arrange a ward for his son nor the money to pay for his hospitalization. His insistence at this moment seemed rather ridiculous. Things like finding a car to take my son, handling hospitalization procedures and paying the hospitalization fee, which seem like ordinary matters, can only be accomplished by finding someone I used to look down upon. Chi Dawei felt ashamed of being a father because he didn't even have the ability to protect his son in times of danger. The once proud and independent demeanor is now completely lost.

This is the real society. For many years in the past, Chi Dawei has been evading. He refuses to



admit the cruel reality of society, but when faced with the life-and-death choice of his family, he can no longer run away. He said, "I have thought for a long time. If I ask the world in any direction, I will encounter mental obstacles. If that's the case, why should I?" The son's admission to the hospital became the last "straw" that broke Chi Dawei's "camel". He once regarded power and money as terrifying monsters, but now he yearns for them so much.

He made up his mind to change himself and "kill" and "bury" his past self. Those sages are just some resistors. I still worship them, but I can no longer live with them. I am powerless towards the world. I have the right to give up. I can only be like this, powerless and helpless. This is my reason and also my relief. I feel a sense of relief and ease. Those pig people and dog people are actually smart and happy people.

3.2 Gradually transforming into "pig people"

Paul Coelho once said, "Making a decision is merely the beginning of a matter. When a person makes a decision, he is actually submerged in a huge torrent that takes him to a place he never imagined when he made the decision."^[4]

When Chi Dawei finally saw through the darkness of society, he was determined to make some changes. Gradually, he became "ambitious and progressive", and began to believe in and practice a kind of realism that "abandoned moral character and conscience, and submitted to being approachable, pitiful and contemptible". He treated his colleagues as his "stepping stones", which earned the director's trust in him. He also presented the "dishorse" plan to the director and the director, demonstrating his loyalty. He spared no effort to figure out the director's thoughts and did his utmost to fulfill the director's dream of becoming a doctoral supervisor. It could be said that he was extremely fawning.

After doing all these things that he had once looked down upon, Chi Dawei's career path was smooth. He achieved a "three-level jump" from section chief to department head, changed houses three times within a year, and countless benefits came to him from all directions. After he took office as the director of the Health Department, he suggested that Director Ma go abroad for an inspection, successfully removing the last obstacle on his path to holding sole power. At this moment, he deeply felt that he had become infatuated with the pleasure brought by money and power today. He finally got on the right track. He understood the rules of the game in society.

Chi Dawei was materially satisfied, but at the same time, he also felt his conscience being lost. In the face of the cruel reality, he was helpless about this loss of conscience.

3.3 "Execute" the past self

After "executing" his past self in the name of his son, Chi Dawei attempted to break away from his past self. However, the blood flowing in his veins was that of a traditional intellectual, which determined that his "death" was not so thorough. ^[5]After becoming the director of the Health Department, the former Chi Dawei would still often "appear" in Chi Dawei. He employed all kinds of means to clear up all the false and bad accounts left over from the past. Resolutely returned the 600,000 yuan bribe sent by others. Professional titles were awarded to those in the bureau who failed to obtain professional titles due to intrigue and backstabbing... By accomplishing these things, Chi Dawei attempted to rebuild his conscience.



But Chi Dawei is just a very insignificant individual. Even though he is the director of the provincial health department, when looking at the overall situation, he is merely a screw in a complete operating system. He is nothing more than a screw in a relatively important position. And he such a "screw" can only play his role by following the rules of operation of the system in the whole system. To try to change the whole system by himself is no different from floating 蚍 to shake the tree.

Chi Dawei was determined to solve the problem of the petty cash fund in the hall, but this reform encountered obstacles everywhere because it touched the interests of those in power. The urge to change reality and do things for the people still occasionally intruded into Chi Dawei's mind. He wanted to do something but was powerless. The dark reality did not allow him to rebuild his conscience. At the end of the story, he returned to his hometown, sat in front of his father's grave, and attempted to have a conversation with his father's soul, seeking a way home for his lost conscience. At the same time, a voice in the darkness called softly, "Director Chi -" He could no longer escape the thrill brought by power. This voice, like an invisible pair of hands, firmly grasped his soul and dragged him back into the darkness once again.

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Research on the Development Status and Innovation

Path of Lu Brocade

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Abstract

Lu brocade is a unique brocade in Shandong, carrying the heavy history of culture and handicrafts in southwestern Shandong, but the development of brocade is also facing difficulties. Nowadays, the production status quo of Lu brocade presents a diversified pattern of coexistence of traditional handmade and mechanized production, and there are problems of low traditional production efficiency, homogenization of woven products, limited market positioning, aging of inheritors, risk of loss of traditional skills, fragmentation of industrial chain, and weak cross-border integration. Lu brocade is of great value and significance, and occupies an important place in its cultural lineage. It not only has a positive impact on local economic development, but also has a bearing on the progress of society and the process of sustainable development, and is an exemplary case of the fusion of traditional art and modern creativity. In response to the dilemma, it is proposed that brand standardization, technology digitalization, product functionality upgrading, 'Lu brocade +' whole industry chain development, and other innovative ways to make traditional skills and modern demand docking. It is recommended to strengthen the integration of culture and tourism, the government, enterprises, inheritors, universities, and colleges to increase the dissemination of efforts to achieve a 'high value-added + mass' dual-track parallel, so that the brocade from the cultural symbols into modern commodities, help Qilu rejuvenation of the cultural lineage.

Keywords

Lu brocade technique, Non-heritage industrialization, Inheritance dilemma, Cross-border integration, Digital preservation strategy

1.Introduction

Lu brocade, which is called 'old rough cloth' and 'old soil cloth', is a unique handmade cotton weaving technique in the southwestern region of Shandong Province, and it is also called 'the treasure of Chinese folk art'. The patterns of Lu brocade are unique in conception, mostly taken



from everything in nature and various scenes in people's daily lives. Classic patterns such as 'phoenix through peony' and 'eight treasures as if' contain a lot of auspicious symbols, reflecting the people of southwestern Shandong's desire for a better life. These classic patterns, such as 'phoenix through peony' and 'eight treasures as one', contain a lot of auspicious symbols, reflecting the strong expectation and simple wish of the people of Southwest Lu for a better life. As a national intangible cultural heritage, the brocade weaving technique carries the cultural memory of Southwest Lu. Lu brocade is a traditional handmade textile representative of folk art in Southwest Lu, an important representative of the historical accumulation of the Yellow River culture, and an art form required by the producers themselves that combine mass artistic labor and productive labor, occupying a place in the traditional folk art of making things in China [1]. This craft, which has been passed down for thousands of years, requires a rigorous process of seventy-two procedures. Not only witnessed the ancient admonition of the 'Kaogongji' that 'There is a time for heaven, a time for earth, a time for beauty in materials, and a time for skill in workmanship, and the combination of these four is what makes a good product.', but also through the rhythm of the loom of the 'four bindings and eight spikes', it continues to tell the wisdom of the survival of the Chinese agrarian civilization. Shuttle in the warp and weft shuttle, weaving out not only the texture of cotton but also the farming era, 'the best use of things', each warp and weft corresponds to the twenty-four seasons, each kind of grass and tree dyeing is hidden in the land's gifts, which is the Chinese civilization of the code of endless life. In recent years, everyone's cultural self-confidence is getting stronger and stronger, and the awareness of the protection of non-heritage is getting higher and higher, and Lu brocade has slowly come into everyone's sight, and has been paid attention to and valued by the government and all walks of life, and its historical and cultural value has been valued by more and more people.

2.Current Status of the Development of Lu Brocade

(I) Production mode and process characteristics

1. Production mode

The production mode of Lu brocade still retains the traditional family workshop production mode, mainly concentrated in Shandong Jancheng, Jiaxiang, the main production area of brocade. The production of Lu brocade has also strictly followed the 72 ancient procedures, hand-rubbed cotton, grass-dyed, woven on a four-bind loom, and so on. State-level inheritor Zhao Fangyun still uses the traditional wooden loom, her pattern design is also unique, 'Vertigo', 'happy brocade', 'peacock open screen' and so hundreds of kinds of patterns. The traditional production method can be very good. This traditional production method is able to retain the essence of handicraft, and each piece of Lu brocade contains the sentiment and warmth of craftsmanship. But at the same time, there are drawbacks, that is, small scale, low degree of industrialization, inability to meet the needs of the modern society is huge and diversified. In recent years, although some enterprises are using mechanical production, the use of advanced looms, dyeing machines, and other machinery and equipment to improve production speed, with chemical fibers, and chemical dyes to reduce costs. But the core link still needs to be hand-operated, so to a certain extent the production efficiency is difficult to improve.

2. Production process



Lu brocade is also known as ‘old rough cloth’, its production process is very complicated. The main processes are stranded cotton, playing cotton, spinning, abduction of warp thread, sizing, dyeing, winding, relocating the thread, brushing the thread, threading over the rope, loading, weaving, and so on [2]. Each step condenses the hard work and sweat of craftsmen, as well as the crystallization of wisdom. The interlacing of warp and weft of Lu brocade is relatively complex, so the pattern of the pattern should be craftsmen to adjust the warp by hand, which is time-consuming and labor-intensive, and also has certain requirements for the craftsmen's craftsmanship. With the development of science and technology, the enterprise will apply the computer jacquard technology to the most basic weaving process, but complex patterns still need craftsmen to weave by hand, which also reflects the uniqueness of the traditional craftsmanship of brocade from the side.

3. Product categories

There are many types of brocade products, including bedding, clothing, home decoration, and cultural gifts. Lu brocade has an important position in the local wedding culture. However, the mechanical weaving of Lu brocade products has serious homogenization, lack of differentiated design, and other issues, resulting in the development of Lu brocade products being limited, and unable to meet the increasingly diverse and personalized needs of consumers.

(II) Market and Policy Support

1. Market Positioning

The market positioning of Lu brocade is relatively narrow, mainly facing the cultural tourism market, the local wedding market, and the niche collection crowd. Its market share in the national market is small, and there is a certain gap with competing products such as Song Jin and Shu Jin in Jiangsu and Zhejiang.

2. Policy support

Shandong provincial government is more concerned about the protection and inheritance of Lu brocade, brocade is included in the scope of non-heritage protection, and Shandong government departments for its development of 20 initiatives. However, as far as policy support is concerned, it mostly favors creative design. As of 2021, less than 10 Lu brocade producers were registered in Shandong Province, and as of September 2024, there were more than 40 Lu brocade producers in Shandong Province.

(III) Inheritance and Innovation Attempts

1. Inheritance Status and Problems Faced

(1) Insufficient Brand Influence and Market Competitiveness

There is no unified brand logo and standard for the time being for Lu brocade, and it is mostly sold as a local specialty product. From the market research data, we can see that there are regional differences in the cognition of Lu brocade consumers, and only about 30% of consumers outside the province know Lu brocade. With competitors such as Suzhou embroidery, Shu brocade, and other brands themselves taking brand publicity strategy, as well as e-commerce live this emerging sales methods in the country are very famous.

(2) Skills inheritance crisis highlighted

Lu brocade inheritance status is not optimistic, the average age of national inheritors has reached



middle and old age. The long learning cycle of Lu brocade skills, apprentices in the process of learning low-income, so many young apprentices will choose to give up. Lu brocade art talents appear faulty phenomenon, there are not enough talents to inherit the Lu brocade art, Lu brocade handicraft may be lost at any time. There are also traditional plant dyeing formulas, such as acacia rice dyeing yellow, cress dyeing red, etc. These plant dyeing formulas are passed down from old artists through word of mouth. If the old craftsmen pass away, these Lu brocade techniques will disappear with them. This is a loss for the brocade skills, and also a loss for the excellent traditional Chinese culture.

(3) Industrialisation bottleneck

Craftsmen weave Lu brocade 5-6 meters per day, and the output of the power loom is 10 times of craftsmen's daily Lu brocade. The production speed of the power loom is fast, but it lacks the characteristics of handcraft and cultural features, and there is also the controversy of 'losing form and god' in the substitution of chemical fiber for cotton threads in machine weaving. Retaining the characteristics of the handmade craft of Lu brocade while improving the production speed is also one of the problems that need to be solved in the development of Lu brocade industrialization. The time-consuming and costly handmade products of Lu brocade are mostly used for high-end customization and museum collections. High production costs make the price of Lu brocade products in the market can not compete with woven products, limiting the sales range and number of consumers of Lu brocade products.

2. Innovative Exploration

Despite the difficulties encountered, the government, enterprises, inheritors and colleges and universities are all making efforts to develop Lu brocade. The combination of Lu brocade weaving and modern dress design is not only the inheritance of traditional craftsmanship but also the promotion of cultural essence. In the field of modern apparel design, more and more designers have begun to pay attention to and explore the integration and application of Lu brocade weaving techniques [3]. The Lu brocade Guochao series is trying to combine tradition and fashion to make Lu brocade come alive. However, due to the high price of high-end Lu brocade, people's acceptance is not high, so the market conversion rate of the innovative achievements is low. Based on modern design, Shandong Hanxiang Home Textile Co., Ltd. has developed a matrix of innovative products covering apparel, home textiles, bags, and other fields to explore foreign markets. Liaocheng inheritor Liang Ping set up the Lusi folk art experience museum, the traditional weaving skills and small tiger dolls, bed sheets, satchels, hats, health pillows, etc., and opened up a new path of non-legacy living heritage. At the SCO summit and other important diplomatic occasions, the figure of Lu brocade appeared many times. On the one hand, it maintains the simple flavor of hand-woven, on the other hand, it exudes new charms through fashionable performance, which also reflects that Lu brocade has to find suitable forms and ways of innovation on the way of development and innovation.

3. The Real Value and Significance of the Development of Lu brocade

With its strong historical and cultural heritage, Lu brocade still has unique value and significance



in modern society, which is mainly manifested in the following key dimensions:

(I) Cultural heritage value

Lu brocade has a deep cultural heritage, and its uniqueness plays an indispensable role in cultural inheritance, showing immeasurable historical and cultural value. The exquisite weaving process and unique patterns show the innovative spirit and exquisite skills of ancient craftsmen, fully demonstrating their artistic attainments and cultural heritage. The inheritance of such skills not only guards the old craftsmanship but also guards the historical deposits of Chinese civilization and the imprint of the national spirit at a deeper level. Many traditional handicrafts have gradually faded from people's view during the rapid development of industrialization, which has led to a profound and urgent contradiction between the progress of modern technology and the protection of cultural heritage. The preservation and development of traditional handicrafts such as Lu brocade are of great significance for the continuous transmission and development of skills.

(II) Economic development value

1. Promote the growth of the local economy

The flourishing of Lu brocade industry not only develops itself but also drives the upstream and downstream industries related to it to flourish together, forming a complete industrial chain system. Overall, the economic output is rising. Lu brocade industry not only gives a large number of employment opportunities to society but also promotes economic development and value enhancement, reflecting its indispensable role in employment and the economy.

2. Helping rural revitalization

Lu brocade belongs to traditional handicraft products with regional cultural characteristics, and plays an important role in driving rural economic transformation and improvement. This process can be promoted through brand creation, tourism integration, and cross-industry collaboration, thus promoting the continuous optimization of the rural industrial structure and achieving the synergistic development of various industries such as agriculture, industry, and services. To preserve and pass on cultural diversity, local governments can plan and implement a series of cultural thematic activities and launch training courses in intangible cultural heritage techniques, with the aim of nurturing a new generation of artisans and revitalizing the traditional art of Lu brocade weaving by integrating it with modern life, which will not only improve the economic returns of farmers but also support and accelerate the overall revitalization of the countryside. Promotion and Reaching.

(III) Social Development Value

1. Enrichment of Cultural Life

Lu brocade has a unique artistic style and aesthetic value and is unique in home decoration, clothing matching, and art collection. With the increasing demand for cultural diversity in modern society, brocade, which is a unique cultural product that combines traditional craftsmanship with modern aesthetic characteristics, has gradually become a product for those who want to improve the quality of their lives and reflect their personal choices to enhance their quality of life and show their individual choices. The symbol of life quality and personal choice.

2. Promote cultural exchanges

Traditional handicrafts such as Lu brocade have attracted global visitors through international



exhibitions and cultural exchange platforms, effectively promoting exchanges and integration between regions, and cultural interaction projects are key to strengthening the international influence of Shandong's culture. This has been beneficial in deepening knowledge of Shandong culture around the world and has promoted cross-cultural understanding and respect, turning it into a way to promote the development of global cultural diversity and reach coexistence.

(IV) Innovation and Sustainable Development Value

1. Promote the innovation of traditional skills

At the intersection of inheritance and innovation, the ancient handicraft of Lu brocade is matched with modern design concepts and technical means. Let Lu brocade adapt to the current market trends and consumer preferences, so as to revitalise. The use of technological innovation to enhance the production of Lu brocade industry cleverly integrates modern design ideas to attract young consumers. To achieve the organic combination of traditional handicrafts and modern aesthetic trends, forming a new cultural heritage.

2. Realise sustainable development

Lu brocade, with pure cotton or even more natural materials as the substrate, these environmental health characteristics are in line with modern people's advocacy for the concept of a green sustainable life. Novel design ideas combined with marketing methods, in the modern world, so that traditional handicrafts bring back the life of Lu brocade. Such a development process not only accelerates the speed of achieving sustainable goals, but also properly balances the needs of cultural heritage and ecological protection, and human wisdom has not forgotten to maintain a sense of reverence for the natural environment while seeking progress. industry not only gives a large number of employment opportunities to society but also promotes economic development and value enhancement, reflecting its indispensable role in employment and the economy.

4. Innovative Development Path of Lu Brocade

(I) Brand building and standardization system

Specific ways include: (1) Actively applying for the certification of geographical indications, unifying the logo of 'Lu brocade', and creating a regional brand with regional characteristics. (2) Design anthropomorphic weaving maiden characters to enhance the cultural IP of Lu brocade, so that Lu brocade has an image, a story, and a temperature, to enhance the cultural value-added of Lu brocade brand and market attractiveness, and to enhance consumer awareness and recognition of Lu brocade brand. (3) Establish a perfect pattern database, dyeing technology norms, and quality stratification standards, such as 'handmade special grade', 'machine weaving excellent grade' and other different grades of products corresponding to different quality standards, so as to provide the production and sales of Lu brocade products with standards for action. This can provide action standards for the production and sale of brocade products and give Lu brocade products credibility and market competitiveness.

(II) Modernization of Technique Inheritance

1. Digital Protection

Use modern technological means, such as 3D modeling technology, to record all the 72 processes of Lu brocade, forming a 'digital museum of Lu brocade', and creating a visible and tangible



environment for the teaching of techniques. AI algorithms are used to improve the design of traditional patterns, which not only retain the traditional flavor but also have some modern aesthetics.

2. School-enterprise co-operation

Increase the cooperation with the Shandong University of Technology Lutai Textile and Clothing College, Shandong University of Technology College of Fine Arts, Shandong University of Technology College of Mechanical Engineering, and other institutions, to create a 'Lu brocade design class'. This will help to cultivate both traditional handicraft knowledge and also understanding of the digital technology of the composite talents, traditional skills and modern education are closely integrated, to give strong support for the development of Lu brocade innovation talents.

(III) Product and production mode innovation

1. Functional upgrading

According to modern science and technology as well as the market demand nowadays, new products with antibacterial and anti-mite functions and intelligent temperature control functions are being developed. After combining the traditional Lu brocade with modern technology products, it has the characteristic of function, which meets the public's demand for high-quality living goods.

2. Flexible customisation

Launched 'online pattern DIY platform', consumers can select their favorite patterns, sizes, and so on, according to their own preferences, for small batch customization. This not only allows consumers to have more choices but also allows consumers to participate and increase consumer desire to buy.

3. Cross-border co-branding

Active cross-border co-branding of large enterprises, the launch of the Lu brocade smart home series, Lu brocade traditional pattern printed on the air conditioning panel, and refrigerator appearance. With the brand effect and sales network of well-known enterprises, enhance the market presence and brand awareness of Lu Brocade.

(IV) 'Lu brocade +' whole industry chain development

1. 'Lu brocade + cultural tourism'

Create immersive Lu brocade workshops in famous tourist attractions such as Taierzhuang Ancient City and Taishan Scenic Spot, in which tourists can watch the Lu brocade weaving process from a close distance, and can also weave brocades themselves and customise their own brocades. Visitors can watch the process of brocade weaving in the Lu brocade workshop, and can also weave Lu brocade themselves and customize their own brocade products. Let the Lu brocade be integrated into the cultural tourism industry, bring tourists a different cultural experience, and enhance the market influence and cultural value of Lu brocade products.

2. 'Lu brocade + education'

Open primary and secondary school non-heritage study courses, launch Lu brocade handmade material packages, teach Lu brocade culture and skills to young people in a game way, use the educational field to promote activities, so that Lu brocade cultural heritage and development has



potential inheritors, and complete the renewal of Lu brocade cultural heritage in the long run.

3. 'Lu brocade + digital economy'

The rise of digital collections based on NFT (Non-fungible Token) technology is particularly typical, showing the empowerment and impact of digital technology on the cultural industry industry and cultural new quality productivity [4]. The launch of NFT digital collection of Lu brocade, the use of blockchain technology to Lu brocade cultural products with a unique digital identity and collection value, so that more digital art enthusiasts understand the culture of Lu brocade. Internet companies can create a 'Lu brocade weaving' game to attract young people in the form of a game and improve the dissemination and influence of Lu brocade through digital means.

5. Conclusion

The road to the revitalisation of Lu brocade can not always hold the 'non-heritage protection' of the old ways, we must dare to break into the 'cultural assets management' of the new world, with branding, digital, cross-border these three strokes, the Lu brocade this old craft into a modern consumer significance of cultural commodities in the contemporary society to come back to life. In contemporary society, the old craft of Lu brocade can be turned into cultural commodities with modern consumer significance. The government can increase support, for the design, production, and sale of these links together, the formation of industrial synergy. Enterprises should also boldly try the two-pronged approach of 'high-value-added high-quality goods + popular fast-moving consumer goods', which is suitable for all levels of market demand. Inheritors should learn to use the power of new media to expand the publicity of Lu brocade, so that more people know about brocade, to join the brocade inheritance and development of the team, we work together, Lu brocade from the 'exhibits in the museum' into the 'necessities of life'! If we all work together, the brocade will be changed from a 'museum exhibit' to a 'necessity in life', injecting a strong and lasting new kinetic energy into the cultural renaissance of Qilu, and letting the Lu brocade, the treasure of folk art, radiate a more dazzling light in the new era.

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Application-driven Digital Intelligence Empowerment: Innovative Practical Exploration of Smart Education in Local Universities

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Abstract

Smart education leads the future direction of education. The report of the 20th National Congress of the Communist Party of China and policy documents such as "China Education Modernization 2035" and "Outline of the Plan for Building an Education Power (2024-2035)" have injected impetus into the development of smart education in colleges and universities. As a local university, Shandong University of Technology has been exploring smart education since 2003 and has faced many challenges. By establishing a "three-in-one" operation mechanism, implementing the "three-level, four-subject, five-action" strategy, carrying out the digital literacy improvement project, promoting the reform of the "learning-centered" teaching model, and scientifically implementing the evaluation reform and other measures, remarkable achievements have been made. It has enriched digital resources, stimulated students' interest in autonomous learning, and formed a multi-intelligent teaching model.

Keywords

Local University, Smart Education, Reform of the Teaching Model, Improvement of digital literacy

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1. Introduction

Against the backdrop of the rapid development of digital technology, smart education has emerged as a brand-new form of education, leading the development direction of future education. As a basic feature of future education, it is gradually becoming a consensus^[1]. The report of the 20th National Congress of the Communist Party of China explicitly proposed for the first time to "promote the digitalization of education", aiming to accelerate the digital transformation of education and build an education power. The "China Education Modernization 2035" has set standards and norms for the digitalization of education, ensuring the effective implementation and steady advancement of national strategic actions. In addition, the "Outline of the Plan for Building an Education Power (2024-2035)" issued by the Central Committee of the Communist Party of China and The State Council emphasizes the use of artificial intelligence to drive educational transformation, deepen the reform of the curriculum system in response to the demands of the digital economy and future industries, and optimize the setting of disciplines and majors. The introduction of this series of policy documents has injected strong impetus into the development of smart education in colleges and universities.

Shandong University of Technology, as a local university, has embarked on the exploration of smart education since 2003 in the face of challenges such as a large student population (more than 35,000 full-time undergraduate students), large class capacity, tight teaching resources (software and hardware), and limited teaching funds. The school initially established an online teaching platform. Subsequently, from 2006 to 2009, it initiated the construction of 400 online courses. In 2010, it began to explore a blended teaching model that combines "in-class and out-of-class, online and offline, and on-campus and off-campus" teaching, achieving remarkable results. Especially after being approved as one of the first batch of pilot units for educational informatization by the Ministry of Education in October 2012, the school has taken smart education as a breakthrough point to promote the innovation of teaching concepts, teaching methods and the improvement of educational quality, and has formed a systematic smart education reform plan^[2].

2. The main challenges faced

2.1 The institutional mechanisms are not sound and the promotion measures are weak

In the process of promoting smart education, the imperfect system and mechanism is one of the important factors restricting its development. The responsibilities among various departments of the school are unclear, and there is a lack of effective communication and collaboration mechanisms, which makes it difficult for the construction of smart education to form a synergy [3]. Meanwhile, the relevant policies and systems are not perfect, lacking clear construction goals, implementation steps and evaluation standards, which makes the promotion of smart education lack systematicness and standardization. In addition, the promotion measures are weak, the importance attached to the construction of smart education is insufficient, and the human, material and financial resources invested are inadequate, which cannot meet the actual needs of the



development of smart education.

2.2 The teaching concept is backward and the teaching mode is outdated

The teaching concepts of many teachers still remain at the traditional teacher-centered stage, emphasizing the imparting of knowledge too much and neglecting the individualized needs of students. The teaching mode is outdated, mainly based on classroom lectures, lacking interactivity and innovation, and is difficult to stimulate students' interest and enthusiasm for learning. Meanwhile, teachers lack digital literacy and teaching resources, have insufficient mastery of advanced educational technologies and tools, and are unable to effectively combine information technology with teaching, making it difficult for them to adapt to the requirements of digital transformation.

2.3 The teaching evaluation system is not perfect, and the evaluation subjects, means and methods are single[4]

The existing teaching evaluation system mainly takes the teaching process of teachers and the examination results of students as the main evaluation basis. The evaluation means and methods are also relatively simple, mainly quantitative evaluation, lacking qualitative evaluation, and it is difficult to comprehensively and objectively evaluate the learning process and learning achievements of students. The evaluation index system is not scientific and reasonable enough to effectively reflect students' comprehensive quality and innovation ability, which is not conducive to promoting the development of smart education.

3. The countermeasures adopted

3.1 Improve the institutional mechanisms, fully implement the "three-level, four-subject, five-action" strategy, and promote the integrated development of smart education

Strengthening the construction of systems and mechanisms: The school has established a leading group for the reform of smart education, headed by the secretary and the principal, which is fully responsible for the planning and development of smart education. Each teaching unit has also established corresponding working groups to be responsible for the specific implementation. The school has issued a series of documents related to smart education, providing institutional guarantees for MOOC construction, smart teaching reform, and quality improvement, and has incorporated smart education into the evaluation and assessment system of teaching units.

Financial guarantee: The school has set up a special fund to support the reform of the smart teaching model and the construction of digital resources. In 2021, the school was approved as a demonstration school for smart education in Shandong Province and received a construction fund support of 7 million yuan from the provincial finance.

Systematic implementation of development strategy: Centering on building a new ecosystem of smart education, the school comprehensively implements the "three-level, four-subject, five-action" development strategy, starting from "smart teaching" and "individualized learning", and comprehensively promotes the integrated development of smart education. Promote smart



education as a whole in accordance with the three levels of "beginner, intermediate and advanced", requiring all courses to meet the beginner application standards and realize the digitalization of course resources and network-assisted teaching. 50% of the courses have reached the intermediate application standard, achieving the transformation to blended teaching. Twenty percent of the courses meet the advanced application standards. By integrating technologies such as artificial intelligence and big data, innovation in teaching and learning under the background of digital education is achieved. Promote the reform from four levels: "school, college, teacher and student" : The school level is responsible for planning formulation, system construction and platform establishment; The college level is responsible for the promotion by the dean, the setting of indicators, and the implementation of assessment. At the teacher level, emphasis is placed on ideological guidance, technical assistance, and inspection and promotion. At the student level, emphasis is placed on demand investigation, exemplary guidance, and quality service. Carry out the smart education reform action from five dimensions: environment, resources, model, literacy and evaluation.

3.2 Carry out the "112" project for enhancing digital literacy

Guided by advanced teaching concepts, through innovative teaching models, and supported by enhancing digital literacy and enriching digital teaching resources, we will comprehensively implement the digital literacy improvement project for both teachers and students. Implement a "three-step" strategy for enhancing teachers' digital literacy, covering training in digital awareness, digital skills, and digital applications. Special projects such as the reform of teaching paradigms and the reform of digital education and teaching models have been established. 150 courses covering multiple modules including the application of information technology and digital technology in teaching ability have been offered to comprehensively enhance teachers' intelligent teaching capabilities.

Meanwhile, standards for digital literacy of college students have been formulated, a series of courses such as "Information Retrieval" have been offered, and student competitions on Internet Plus and artificial intelligence have been held to cultivate students' new learning abilities and their adaptability to digital transformation.

3.3 Promote the reform of the "student-centered" intelligent teaching model

Teachers actively update their teaching concepts, produce digital teaching resources, and carry out innovative practices in digital teaching design. Make full use of smart teaching tools, formulate smart learning task lists, and carry out reforms such as smart classrooms and virtual simulation experimental teaching. By leveraging technological empowerment and data-driven approaches, we aim to achieve the universal suitability of individualized teaching, promote the development of teaching towards integration, intelligence, personalization and diversification, and build a smart teaching model empowered by digital technology.

3.4 Scientifically implement the reform of smart education evaluation

Based on the current development status of smart education in the school and the level of teaching staff, through various methods such as expert research, student surveys, and classroom



observations, an effectiveness evaluation model of smart teaching was constructed from seven aspects including students, teachers, teaching objectives, teaching content, teaching methods, teaching feedback, and teaching environment^[5]. Formulate the teaching quality evaluation standards under the smart education model and issue the "Evaluation Measures for Undergraduate Education and Teaching Quality". Deploy the AI intelligent teaching evaluation system, and utilize new technologies such as cloud computing, big data, and artificial intelligence to expand the traditional teacher evaluation into a diversified evaluation system that combines teacher evaluation, supervisor evaluation, peer evaluation, and student evaluation. The evaluation process is closely integrated with the learning process. Through "intelligent evaluation empowerment", the intelligence of evaluation methods, the diversification of evaluation subjects, and the diversification of evaluation models are achieved.

4. Remarkable achievements have been made

4.1 Rich and diversified digital resources provide strong support for "smart teaching" and "individualized learning"

In line with the laws of educational digitalization and students' individualized learning, the school has developed digital teaching resources such as MOOCs, three-dimensional teaching materials, and virtual simulation experiments. At present, the total number of visits to the school's comprehensive smart teaching platform has exceeded 350 million, with an average daily visit volume of 160,000. A total of 103T of school-based digital learning resources have been built. There are 1,865 SPOC courses on campus (among which 526 courses have reached the advanced application level), 160 MOOCs (72 of which have been launched on the national Smart Education Platform), 12 courses have been selected as national first-class courses, and 46 courses have been selected as provincial first-class courses. In addition, 68 virtual simulation experiment courses have been developed and 37 new form teaching materials have been compiled, effectively supporting the teaching and learning of all teachers and students in the school. After more than 20 years of development, the school has established an online learning community covering nearly 160,000 teachers and students (including nearly 13 graduating classes and retired teachers), providing a platform for lifelong learning for teachers and students. It has effectively supported the regular teaching and learning of all teachers and students in the school, creating a favorable atmosphere of "intelligent teaching" and "individualized learning".

4.2 It has greatly stimulated students' interest in autonomous learning and enhanced their comprehensive abilities

The activity level of online learning has significantly increased, and students' awareness of autonomous learning has continuously strengthened. At present, the total number of visits to cyberspace has exceeded 310 million, with an average daily visit volume of 160,000. The performance analysis shows that the failure rate of courses subject to the smart teaching reform has decreased by approximately 4%, while the excellent rate has increased by about 18%. Students generally believe that their autonomous learning ability and the ability to solve complex problems have been significantly improved. In the past three years, the number and level of awards won by students in subject competitions have significantly increased, with a total of over 320 international



awards and more than 1,670 national awards won. Feedback from employers shows that the comprehensive abilities and overall qualities of graduates in the past five years have significantly improved.

4.3 After years of accumulation and gradual development, we have explored and formed a diversified model of intelligent teaching

Based on the teaching concept of "student-centered", the school makes full use of big data, AI teaching assistants and other technological means to achieve precise analysis of the entire learning process, precise prediction of teaching results and precise regulation of the teaching process. On this basis, diversified intelligent teaching models have been explored and formed, and more than 430 intelligent teaching cases have been compiled, with over 1,460 related teaching and research papers published. In recent years, the teachers of the school have achieved remarkable results in the national teaching innovation competition, winning a total of 3 first prizes, 1 second prize and 1 third prize. It also achieved outstanding results in provincial competitions, winning a total of 9 first prizes and 9 second prizes. In the past three years, the school has won 20 awards (including 9 first prizes) in the case award selection of the Shandong Province Higher Education Curriculum Alliance. The level and number of awards won rank among the top in the alliance universities.

4.4 With perseverance, the reform of smart education has achieved fruitful results

The reform model and experience of smart education in colleges and universities explored and formed by the school have good portability and promotion value. The school's smart education work has been fully affirmed by the Ministry of Education, the provincial education department and sister institutions. The school has been successively awarded as an outstanding unit in the pilot program of educational informatization by the Ministry of Education, an outstanding school in the application of online learning space by the Ministry of Education, and a demonstration school for smart education in Shandong Province, etc. It has been successively awarded as an outstanding demonstration and promotion case by the Ministry of Education, an outstanding case of teaching informatization reform by the China Higher Education Society, and an outstanding case of educational informatization application in Shandong Province, etc. So far, the school has won more than ten national and provincial-level awards in the field of smart education.

4.5 Be courageous in taking on responsibilities, strengthen external exchanges, and actively promote reform experiences

The achievements of the school's smart education reform have not only influenced numerous universities both within and outside the province, but also been invited to give reports at high-end conferences such as the International Conference on Education Informatization on multiple occasions. The school has hosted conferences such as the Shandong Province University Education Informatization Forum, attracting many universities to come for exchange and learning. In May 2021, the Department of Education of Shandong Province organized over 200 people, including the school leaders and the heads of the academic affairs offices of all undergraduate colleges and universities in the province, to visit the school on site to observe the school's smart education work. More than 80 universities, including Shihezi University, have also come to our



school successively to exchange and learn about experiences in teaching informatization and smart education. Meanwhile, the school's teachers were also invited to give reports on smart education at over 60 universities including Northwest A&F University, actively promoting the school's reform experience.

5. Conclusion

In the exploration journey of smart education, Shandong University of Technology has faced numerous challenges head-on and achieved fruitful results through a series of practical and effective reform measures. By improving the institutional mechanisms, carrying out the digital literacy enhancement project, promoting the reform of the smart teaching model and scientifically implementing the evaluation reform, a diversified smart education ecosystem has been successfully established. Rich digital resources, an active learning atmosphere, significantly improved student abilities, and diverse smart teaching models all demonstrate the effectiveness of the reform.

The school has always been exploring and practicing the deep integration of information technology and education and teaching, and has achieved fruitful results. The smart education work of the school has been fully affirmed and highly praised by the Ministry of Education, the provincial education department and sister institutions. The experience of Shandong University of Technology not only lays a solid foundation for its own development but also provides highly valuable references for other local universities to carry out smart education. It has effectively promoted the progress of local universities in China in the wave of educational digitalization and contributed positive forces to the construction of an educational power.

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A Multi-dimensional Interpretation and Literary Value Study of the Female Tragedy in Xiao Hong's "March in a Small Town"

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Abstract

Taking Xiao Hong 's final work "March in a Small Town" as the core research object, this paper systematically explains the modernity breakthrough in her writing of female tragedies through three dimensions: historical context restoration, textual symbol deconstruction and literary historical coordinate positioning. The study reveals that the death of Aunt Cui is both a structural tragedy under the triple shackles of feudal ethics, economic oppression and intergenerational violence, and a profound metaphor for the predicament of early modern women's awakening; Xiao Hong reconstructs the lyrical tradition with prose poetic language and the art of leaving blank spaces, and makes a prediction of the limitations of enlightenment in the paradoxical writing of the "spring" image. The work transforms the pathological features of tuberculosis into physical political symbols and deconstructs Lu Xun's binary fatalism of "degenerate/return" through Aunt Cui's passive resistance of "dying for her will". As a "literary will" that condenses life experiences, the novel not only breaks through the narrative pattern of "Nala's departure" during the May Fourth Movement, but also achieves a modern transformation of the lyrical tradition through "poetic violence". Its value lies in elevating individual tragedies to public memory, promoting the awakening of real gender, and providing a timeless model of resistance for modern literature.

Keywords

Xiao Hong, March in a small town, Female tragedy, Body politics, Lyrical modernity

1.Introduction

In 1941 Hong Kong, gunfire tore the city's tranquility apart. Amid the deafening bombing of Kai



Tak Airport by the Japanese, Siu Hung curled up in her humble apartment, with blood-stained silk scarves and unfinished manuscripts scattered on her desk. It was only half a year before she wrote "I will be with the blue sky and clear water forever", and "March in the Small Town" was born at this critical moment of "race between death and creation". The mental shock caused by the Southern Anhui Incident formed the psychological background of the creation - the news of her brother Zhang Xiuke's disappearance in the New Fourth Army made Xiao Hong lament in her letter: "The situation is in turmoil, the family is separated, how much pain is there!" The deep pain prompted her to set aside the satirical novel "Ma Boluo" and turn to a more sorrowful gaze at the fate of the individual. "March of the Small Town" is a mournful song depicting women's self-awakening and pursuit of freedom, which profoundly reflects Xiao Hong's concern for women's fate and her thoughts on individual growth. This work is not only of literary value but also worthy of our in-depth reflection and understanding. By reading "March in a Small Town", we can gain a deeper understanding of the modern breakthrough in her tragic portrayal of women, as well as the contemporary value of this work: the true measure of women's liberation lies in the dual realization of physical autonomy and economic independence.

2. The First Way

Cui Auntie, though her name is Cui Auntie, she is not very old, about the same age as the protagonist, except that after Cui Auntie's father died, her mother married the protagonist's grandfather, which is a case of an older husband and younger wife. So she is one generation older than the protagonist. In the past, the identity of "widow" itself was considered ominous and isolated by the people of that time, and the remarriage of Aunt Cui's mother was regarded as immoral by the morally harsh old society. In such an environment, the situation of the widow's child, as well as her own growing-up experiences, has been constantly emphasizing to her that she always feels inferior in front of others. She remembers clearly that one cannot control one's origin, but one's origin can influence one's entire life. Aunt Cui, actually did nothing, but seemed to have done everything, she had been marked with a fixed label, later Aunt Cui fell in love with the protagonist's cousin, she was constantly worried that her beloved would see her the same way. Such thoughts made her hide her love deep in her heart and dare not let anyone know. She did not want to hear such harsh words from the person she liked or from her relatives. It is not until after her death that the protagonist and her mother learn about it.

The identity of "widow's daughter" constitutes the original sin of Aunt Cui's tragedy. In the ethical system constructed in "Mourning Clothes", the rule of "obeying the son when the husband dies" has made the widowed mother and her children a "stigmatized symbol" of the patriarchal society. The novel deliberately emphasizes Aunt Cui's repetitive psychological suggestion: "She is the daughter of a widow, and she herself has memorized this countless times a day." This is where Lacan's mirror theory comes into play - the other's gaze is internalized as a cage of self-perception, causing Lacan to instinctively belittle herself in front of her cousin: "always worried that her beloved would see her the same way."

3. The Second Way

Although Aunt Cui is of the same generation as the protagonists, she is of much higher seniority



than them. According to the seniority, her cousin should call her aunt. The issue of seniority is indeed hard for the people around to accept. If the two really wanted to be together, the resistance was also very great. Cui's family background became an inescapable shackle on her, which reflected the time: new ideas, though fashionable, but old ideas always prevailed, especially in the countryside.

The essence of Cui's marriage was a naked transaction of survival. When her mother forces her to return home to prepare for her marriage, the text sternly reveals the truth: "The man's family has thirty acres of land," which is a fatal irony to the setting that Cui's family "has no dowry." Land, as the core capital of an agricultural society, materialized women as economic vassals. The generational gap (where a cousin should be called "auntie") could have been dissolved by new ideas, but in rural Settings, old ethics still crushed the spark of enlightenment with economic hegemony. What is worth delving into is the alienation of motherhood: remarried mothers become agents of patriarchy, exchanging their daughters' marriages for a guarantee of survival, revealing the paradoxical dilemma of women being both victims and accomplices under the feudal system.

In March of the Small Town, the pathological features of tuberculosis have deeply permeated the text's texture. Aunt Cui's "getting worse day by day" physical condition forms a cruel intertextual relationship with Xiao Hong's medical record of "coughing with hollow sounds and body temperature dilation". When the novel describes Aunt Cui as "feeling suffocated in her chest", it is both the character's suffocation under the oppression of marriage and the author's real experience when she falls ill late at night. Even more metaphorical is Xiao Hong's deathbed inscription: "I will be with the blue sky and clear water forever, leaving the half of 'Red Chamber' for someone else to write..." Half of my life was met with cold stares... Die first, not willing, not willing!" .Cao Xueqin's tradition of "a thousand red cries" is transformed here into an anxiety over the unfinished cause of women's liberation - when Aunt Cui falls in the overgrown grave of spring grass, Xiao Hong is also announcing the failure of an awakening narrative. This masterpiece, born in the midst of war, thus becomes the ultimate code for interpreting Xiao Hong's philosophy of life and the struggle against gender.

4.The Third Way

When Aunt Cui's mother asked her to go home to prepare her dowry, she was very sad in her heart, but she couldn't resist and had to return. Because of her upbringing, she was unable to make a decision to resist completely. The conflicted mind was not relieved, and Aunt Cui's health deteriorated day by day. She could not change her family's decision to marry that man, but she could use her health as a silent resistance. In her mind, she probably wanted to threaten her family in this way, or make the other family give up marrying her. But she never told anyone about it, and in the end, only she herself knew. Her scheme, of course, would not work, and the man's family did not abandon her as she had imagined because of her poor health. Instead, they pushed her even harder, thinking that marriage could be a good omen and that her health might get better if she got married, which made her even more depressed. Though she could not get rid of the world, she could resist it in her own way. She broke the ending that Mr. Lu Xun had set for the awakened woman, either to degenerate or to return home helplessly. The death of Aunt Cui in Xiao Hong's writing is not a hesitation, but a cry!

Cui's illness is a fine code of her body. [11](205-208)"When she reached for the cherry to eat, it



seemed as if her fingertips were very pitiful for the cherry, and she gently pinched it as if she was afraid of damaging it..."The detail of refusing to eat the cherry here ("the pitiful look on the tip of her finger") suggests her self-castration of desire; The symptom of hemoptysis is a material transformation of repressed emotions. When a man's family forces him to marry under the pretext of "wedding", the body becomes a medical object of patriarchy - this logic of turning women into reproductive vehicles forms a cross-temporal dialogue with Foucault's "biological power".

5.The Fourth Way

First, in this book, Xiao Hong breaks through the lineage of female writing. The image of Aunt Cui deconstructs the myth of enlightenment. In Lu Xun's "Sorrow and Death", Zijun shouted "I am my own" and established his subjectivity through verbal declaration, but was forced to return to the feudal family due to economic dependence and eventually died in depression. Xiao Hong coldly pointed out that in an agricultural society where land capital was monopolized, an identity declaration lacking an economic foundation was just a castle in the air. Cui's silence is precisely a profound questioning of "language liberation" - when her cousin, on his sickbed, was about to speak but held back, "she shook her head and looked out of the window at the falling snow", an action that declared the failure of language in the patriarchal structure. Cui's tragedy proves that if the economic shackles of "thirty acres" cannot be broken, Nala's departure will eventually repeat the fate of "Zijun's death". In Ding Ling's "Diary of Ms. Safi", she challenged the moral code with lust, and through her body, she declared, "I will possess him (Ling Jishi)." This resistance, though avant-garde, is still confined within the realm of personal love and does not touch upon institutional oppression. Aunt Cui's "passive resistance" with her illness as a weapon has opened up a new path for women's resistance. When Cui used her life to break the binary ending of "fall/return" predicted by Lu Xun, Xiao Hong transcended the narrative of women in the May Fourth Movement and responded to the voiceless plight of women in the Third world through literary practice.

Secondly, it accomplished the modern transformation of the lyrical tradition. On the poetic dimension, Xiao Hong reconstructs classical imagery. The novel recalls the author's life in her hometown of Harbin and the tragic story of her relative, Aunt Cui, from a first-person perspective. In this novel, Xiao Hong still focuses on the daily people and events in the northeastern countryside. The beginning of "March in a Small Town" is very similar to "The Story of Hulan River", and Xiao Hong constructs a unique narrative space through the depiction of the desolate and remote northeastern land. The story of "March in a Small Town" begins and ends with spring. In spring, Aunt Cui falls in love, Aunt Cui's innocent love and "my" understanding of Aunt Cui's love all take place in spring. But three years later, there was a new grave of Cui on the field of Spring, and Xiao Hong lamented the brevity of spring, "Spring, why didn't she come earlier..." But that can't be, spring's fate is so short." Before anything is done, life is over, everything is over before it even begins, isn't this the life of Aunt Cui? It seems to be Xiao Hong's life too, fate always loses its luster. Li Shangyin's "the silkworm spins silk until it dies" is tempered into an existentialist sigh that "the fate of spring is so short." The prose-like narrative continues the poetic experiment of the abandoned name and infuses the social critical sharpness that Shen Congwen lacks with the sharp contrast between "the return of the warm sun" and "the new grass of the grave". This "poetic violence" is a profound variation of what Wang Dewei refers to as the "lyrical



tradition" of modern literature.

Finally, it shows his preconceived awareness of the limitations of enlightenment. The most forward-looking was the questioning of the "Nala's departure" model. When Ibsenism swept through the literary world, Xiao Hong sternly pointed out that Nala, who had no economic foundation, would eventually return. The deep reason why Aunt Cui couldn't escape was the total dependence of rural women on their families. And the description of the custom of "Chongxi" gets to the point - under patriarchy, women's bodies are nothing more than exchangeable medical devices. "Women's skies are low, their wings are thin, and the burdens around them are heavy! ... Yes, I'm going to fly, but at the same time I feel... I'm going to fall." Xiao Hong expressed her support for women's pursuit of freedom and individual value through "March in a Small Town". She reveals the suppression and restraint of women's individuality in traditional society, as well as the huge price women pay for their pursuit of freedom. At the same time, she shows the confusion, struggle and courage of women in their pursuit of self-awakening and freedom. March of the Small Town is a double will written with life. The "new grave" of Aunt Cui's grave, hidden among the grass, is the burial ceremony that Xiao Hong rehearsed for herself; The sigh of "half a lifetime of cold stings" is a common footnote to the lives of all awakened women.

6. Conclusion

"March in a Small Town" is Xiao Hong's double epitaph completed with her life. The work is worth far more than a personal mourning -- Xiao Hong achieves a literary activism shift when Aunt Cui's death makes her ultimate accusation against the marriage trade. The novel resonated with reality after its publication - Women's Life magazine, Issue 5, 1942, recorded that a female student in Jiangsu, after reading a burned letter of marriage, vowed, "I'd rather be a lone soul than Aunt Cui." This power to transform individual tragedies into public memory is a prime example of literature's involvement in reality. Today, decades later, when "chongxi" has transformed into new forms of oppression such as surrogacy and the sale of betrothal gifts, re-reading "March in a Small Town" in the contemporary context has become even more striking: when spring is still short and the poplar flowers are still falling, Aunt Cui's tragedy reminds us that the true measure of women's liberation lies not in declarations but in physical autonomy, not in slogans but in economic independence. Xiao Hong, with her early death at the age of 31, has refined her life into a dagger aimed at the specter of feudalism. On the long road to gender equality, this flame, which has been burning from the snowy plains of Northeast China to the banks of Hong Kong, still burns all the iron cages that have imprisoned women.

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Analysis of the characterization of Fu Dongxin in Shuang Xuetao's “Moses on the Plain”

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Abstract

Moses on the Plain is a middle grade novel written by writer Shuang Xuetao, published in the magazine Harvest, No. 2, 2015, and included in the collection of the same name. This novel utilizes multiple first-person viewpoints and uses the experiences of two generations to write about the hardship of the people at the bottom of the nineties in northeastern China. This article takes Fu Dongxin, an important character in the novel, as an entry point to analyze her image and understand the significance of the plight of female intellectuals and the spirit of the times .

Keywords

“Moses on the Plain”, Shuang Xuetao, Fu Dongxin, Character analysis

1.Introduction

Set against the backdrop of the industrial decline of Northeast China in the 1990s, “Moses on the Plain” shows the spiritual dilemma of intellectuals in the changing times through the central character of Fu Dongxin. As an idealist, Fu Dongxin becomes the adoptive mother of Li Fei, the daughter of murderer Li Shoulien, after her marriage breaks up, and tries to build a spiritual refuge for her with the Pentateuch, but ultimately burns the paintings and destroys herself after her ideals are shattered. Her conflict with her mercenary ex-husband, Zhuang Dezeng, symbolizes the confrontation between intellectuals and the secular world, while her failed attempt to redeem Li Fei reveals the insignificance of personal power under the violence of history[1]. The tragedy of Fu Dongxin is not only the fate of an individual, but also reflects the spiritual dilemma of a generation in the transition of the times.

In Shuang Xuetao's “Moses on the Plain”, the decaying northeastern industrial city is not only the backdrop of the story, but also a spiritual ruin that devours ideals. Fu Dongxin, an intellectual woman who is silent in her marriage and seeks redemption in literature, becomes the most complex metaphor of the era in the novel with her tragic fate. She is not only the epitome of the intellectuals who lost their voice in the wave of marketization in the 1990s, but also a typical



example of the budding and premature death of female consciousness under the patriarchal family structure.

The special significance of Fu Dongxin lies mainly in her double dilemma: on the one hand, she tries to build a spiritual utopia through the Pentateuch and her art, but she cannot resist the double crushing of historical violence (the memory of the Cultural Revolution) and contemporary reality (the mercenary of her husband, Zhuang Dezeng, and the violence of Li Shoulien); on the other hand, her identity as a woman makes her trapped in the contradiction between traditional wifehood and self-realization, and she eventually "burns" herself out. On the other hand, her female identity makes her trapped in the contradiction between traditional wifely duties and self-realization, and she finally completes her indictment of the times with the gesture of "burning" (burning paintings and dying in a fire). This image not only carries Shuang Xuetao's collective memory of the decline of the old industrial area in Northeast China, but also reveals the structural dilemma of intellectuals and women in the transformation of the times in a small way. In this way, the story of Fu Dongxin is a reflection of the structural dilemma of intellectuals and women in the transformation of the times.

2.Fu Dongxin's Spiritual World and Idealistic Dilemma

Fu Dongxin is one of the most symbolic female characters in "Moses on the Plain", and her spiritual world and idealistic dilemma are present throughout the book. Her persistent pursuit of literature and art makes her a symbol of "spiritual refuge". Through reading and writing, she builds a spiritual space isolated from the real world and tries to maintain her inner purity and freedom amidst the clamor of the world. This spiritual belief is not only reflected in her love of literature, but also in her dissemination of Bible stories, especially her passing on the image of Moses in Exodus to Li Fei, endowing him with the belief that "sincerity is the key to success," in the hope that Li Fei can be like Moses, who maintained his faith and courage in the face of adversity. This guardianship of the "pure spiritual world" makes her Li Fei's spiritual mentor, and also makes her the bearer of the imagery of "Moses" in the novel.

However, Fu Dongxin's idealism does not come without a price. Her marriage with Zhuang Dezeng, while seemingly happy on the surface, is in fact full of spiritual fragmentation. Zhuang Dezeng was a realist who married Fu Dongxin not out of love, but because he saw her as "appearing at the right time" and wanted to gain material enjoyment from her. Fu Dongxin, on the other hand, feels spiritually lonely and depressed in the marriage, and she is unable to agree with Zhuang Dezeng's values, and eventually chooses to leave the family after her son grows up and travels around the world in search of herself. The tragedy of this marriage stems not only from the conflict of values, but also from her sense of powerlessness in real life. Unable to find a sense of belonging in her marriage or a spiritual support in real life, she can only find solace in literature and faith.

The loss of intellectual identity in the wave of marketization is another aspect of Fu Dongxin's idealistic dilemma. In the novel, although Fu Dongxin loves reading and writing, she is never able to escape from the shackles of reality. She is engaged in a profession to earn a living, but she prefers reading and painting. This contradiction between "literati" and "reality" makes her a "marginalized person" in the changing times. She cannot conform to the trend of the times, nor can she fully integrate into the society, and she can only find a way out in the spiritual world. As



Wang Xinjie points out in "Obscurity and Imagination in Northeast China's Suspenseful Narrative," Fu Dongxin represents her father's guardianship of poetry, humanity, and divinity, while Li Fei is her offspring, who has inherited her faith in poetry, humanity, and divinity. However, this inheritance of spirit is not without a price, and Li Fei's life is full of tragedy due to the imagery of "fire", and her persistence and perseverance ultimately fails to change the trajectory of her destiny[2].

Fu Dongxin's spiritual world is idealistic, but her reality is full of cuts and helplessness. She tries to build a pure spiritual world through literature and faith, but feels spiritual barrenness and loneliness in reality. Her idealism is not an empty fantasy, but stems from her adherence to "sincerity", as she said to Li Fei: "As long as the thoughts in your heart are true, as long as the thoughts in your heart are sincere, mountains and oceans will all give way to you." This belief makes her the spiritual pillar of Li Fei, and also makes her the symbol of the imagery of "Moses" in the novel. However, this kind of faith is fragile and powerless in the face of reality, and ultimately can only sink or float in the torrent of destiny[2].

Fu Dongxin's spiritual world and idealistic dilemma is one of the most profound themes in the work. She is both a symbol of idealism and a victim of reality. Her story not only shows the struggle and perseverance of intellectuals in the changing times, but also reveals the plight and helplessness of idealism in the reality of the time.

3.Fu Dongxin in Gender Perspective: The Pull of Tradition and Awakening

As a female figure struggling between tradition and awakening, Fu Dongxin's fate profoundly reflects the trapped state of women in patriarchal marriages. In the family, she is always in a passive position. Marriage not only becomes a shackle for her personal development, but also restricts her realization of her self-worth. Her disdain for Zhuang Tetzin's "mercenary" attitude actually reflects her dissatisfaction and resistance to the male-dominated discourse, which is not completely subversive, but an attempt to find an outlet for her self-worth through artistic creation and social activities. However, her efforts fail to break through the double bind of family responsibilities and social discipline, and she is ultimately swallowed up by traditional concepts.

From a broader social context, Fu Dongxin's plight is not an isolated case. Under the influence of patriarchal culture, women are often confined to traditional roles such as "wife" and "mother", which ignores the development of women's individuality and the need for self realization. Social expectations of women not only require them to strike a balance between career and family, but also inadvertently strengthen their dependence and passivity. As academic studies have pointed out, women's awakening under patriarchy is often characterized by passivity and spontaneity, and although this kind of resistance has a progressive significance, its limitations are also obvious, because it is still difficult for women to escape from the control of social discipline[3].

Fu Dongxin's resistance also reflects the budding of female consciousness. She tries to express herself through artistic creations and social activities, an effort that to some extent breaks the confinement of women in traditional families. However, her resistance was not complete, and she was still unable to break free from the double yoke of family responsibilities and social discipline. Her struggle and awakening is both a challenge to patriarchy and an exploration of self-worth.



This awakening, though incomplete, provides spiritual inspiration and strength for subsequent women.

The image of Fu Dongxin reveals the plight of women in patriarchal marriages, as well as the awakening and limitations of female consciousness. Her fate is not only a personal tragedy, but also epitomizes the gender structure of the whole society. In such a context, women's awakening is not only a revolt against oppression, but also a reaffirmation and pursuit of self-worth.

4.Fu Dongxin in the Wave of the Times: The Identity Anxiety of Intellectuals

Under the background of social transformation in Northeast China in the 1990s, Fu Dongxin, as an individual projection of intellectuals, profoundly embodies the identity gap of intellectuals from the "pioneers of the times" to the "marginalized group" in this period. As the restructuring of state-owned enterprises progresses, the dominant position of traditional intellectuals is gradually weakened, and the role they once played as leaders in social change is replaced by the reality of economic logic. This identity shift is not only reflected in the decline of social status, but also in the confusion and anxiety at the spiritual level. Fu Dongxin's sympathy for and alienation from the working class (e.g., Li Shoulien) reflects the complex attitude of intellectuals in inter-class relations. On the one hand, her sympathy for the lower-class workers reflects the intellectuals' concern for the socially disadvantaged; on the other hand, her detachment shows the intellectuals' powerlessness and self-protection mechanism in the face of real difficulties.

At the same time, Fu Dongxin's literary literacy cannot be transformed into a real-life survival advantage, which is precisely the predicament generally faced by intellectuals in the 1990s. In the tide of market economy, the spiritual value of traditional intellectuals is gradually marginalized, and their idealism and humanistic concern appear pale and powerless under the impact of capital logic. As Tao Dongfeng pointed out, the marginalization of Chinese intellectuals in the 1990s was not only a result of social structural changes, but also a reflection of the transformation of the cultural value system. During this period, intellectuals gradually lost their dominant power over society and became a kind of "alienated" existence. They could not pursue profit maximization like businessmen, and it was difficult for them to play a role in the power system, thus falling into a state of spiritual "dead silence".

The disconnection between Fu Dongxin and the mainstream values of the times also reflects the confusion of traditional intellectuals under the impact of modernity. In the value system dominated by the market economy, knowledge is no longer only a symbol of spirit, but has been transformed into a tool of capital. The "utopia of public reason" of intellectuals appears fragile and powerless in the reality of increasing class division. As Bourdieu pointed out, the unequal distribution of cultural capital makes the rational discourse system of intellectuals often carry the code of the elite. Under such a background, Fu Dongxin's literary creation and ideological expression gradually lost its practical significance, and a huge gap was formed between her spiritual world and social reality. This kind of disconnection not only originated from the changes of external environment, but also from the reconstruction of intellectuals' own value system and the crisis of identity.

The social transformation of Northeast China in the 1990s was not only an economic restructuring, but also a profound change in culture and values[4]. As an individual representative of



intellectuals, Fu Dongxin's identity anxiety and spiritual dilemma epitomized this epochal change. Under the double pressure of marketization and secularization, the "spiritual power" of intellectuals gradually disintegrated, and they had to find a new position between ideal and reality. This predicament is not only individual, but also the collective anxiety of the entire intellectual community. As pointed out by He Yanhong, Enlightenment is not really dead, but needs to be reawakened and rebuilt in a new historical context. The story of Fu Dongxin is a vivid portrayal of the spiritual dilemma of this era.

5. Fu Dongxin's Association with the Core Imagery of the Novel

In "Moses on the Plain", Fu Dongxin, as a symbolic figure of intellectuals, has her spiritual world closely intertwined with the core imagery of the novel, presenting a profound sense of tragedy and emptiness. The "fire" imagery she assigns to Li Fei is both a spiritual support and a projection of self-destructive tendencies. Li Fei's obsession with fire symbolizes her desire for freedom and resistance, while Fu Dongxin tries to change her fate by igniting her spiritual world. However, as the novel reveals, the symbolism of this "fire" is twofold—it is both a symbol of destruction and a possibility of redemption. Li Fei's eventual death in the whirlpool of fate not only echoes her obsession with fire, but also hints at the powerlessness and despair of intellectuals in the current of the times.

Fu Dongxin's "hope for salvation" for Li Fei originates from the legend of Moses in the Pentateuch, that is, Moses saw God in the burning bush, thus beginning a history of salvation and freedom. However, in the novel, this "salvation" becomes illusory. The "fire" that Fu Dongxin gives Li Fei symbolizes hope, but ultimately leads to disastrous consequences. She tries to change Li Fei's fate through knowledge and faith, but fails to foresee that the fire she ignites will consume everything. This juxtaposition of "hope" and "destruction" reveals the dilemma of intellectuals in modern society: they try to fight against the absurdity of reality with idealism, but they often fall into deeper emptiness.

Through the imagery of "piano and mute", the novel also shows the symbol of blocked artistic expression. As an intellectual, Fu Dongxin's spiritual world is rich and profound, but she is unable to express it through words or actions, showing a state of "aphasia". This "loss of speech" is not only a personal predicament, but also a collective anxiety of intellectuals in the whole era. Under the impact of market economy, the spiritual value of traditional intellectuals is gradually marginalized, and their idealism and humanistic concern appear pale and powerless under the extrusion of capital logic. As revealed in the novel, Fu Dongxin's "lost language" is a reflection of her inability to find a place in the real world.

To summarize, Fu Dongxin is not only Li Fei's spiritual mentor in the novel, but also a representative of intellectuals in the changing times. Her symbolic association of "fire", "Moses" and "piano" reveals the identity anxiety and spiritual dilemma of intellectuals in modern society. Her tragic fate is not only personal, but also epitomizes the intellectuals of the whole era.

6. Conclusion

Fu Dongxin not only epitomizes the spiritual dilemma of intellectuals in the changing times, but also typifies the plight of women in the transition period of society. She carries the persistent pursuit of knowledge, faith and salvation in the posture of "idealistic martyr", but her spiritual



power is gradually dissolved in the absurdity and indifference of reality, and eventually leads to self-destruction and the closure of her destiny. This unfinished redemption contrasts sharply with the tragedies of Li Shoulien and Li Fei, which not only deepens the novel's criticism of the spiritual crisis of the times, but also reveals the powerlessness and confusion of intellectuals under the impact of modernity. Compared with the more poetic and romantic female figures written by Chi Zijian and Xiao Hong, Fu Dongxin is closer to the cruelty and absurdity of reality, and her "lost language" state and "lost language" destiny show the predicament of women's marginalization in the current of the times.

However, she also breaks through the single writing of suffering in traditional women's literature, and expands the depth and breadth of women's image with the perspective of intellectuals and spiritual dilemmas. The core value of Fu Dongxin's image lies in her role as a dual symbol of the spiritual totem of the times and the predicament of women's existence, which provides contemporary literature with profound reflections on the relationship between intellectuals, women and the times. The study of Fu Dongxin's image not only helps to understand the spiritual dilemma of intellectuals in Shuang Xuetao's works, but also provides a realistic reference for the study of the spiritual dilemma of intellectuals at present.

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Quality and Sustainable Development of Local Cultural Tourism from the Perspective of Jiangbei Qingxiang

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Abstract

This paper explores a new path for mass cultural creation to empower the high-quality and sustainable development of local cultural tourism. Over the past decade, the cultural center sector has conducted research on the concept, functions, theoretical system construction, and mass artistic creation of cultural centers. Focusing on the scientific ideas of cultural and tourism development in the Party's "14th Five-Year Plan for Cultural and Tourism Development", fruitful achievements have been made in seeking innovative and sustainable forms of cultural tourism. Among them, the mass cultural creation drama *Jiangbei Qingxiang*, a series of immersive large-scale live-action performances on a clean and honest Zibo, serves as an important cultural tourism project to promote the in-depth study and implementation of Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era. It has brought sustained tourism booms to local cultural tourism construction. The mass cultural and artistic creation of local cultural tourism should become the "source of living water," enabling local cultural tourism development to truly benefit, serve, and be enjoyed by the people.

Keywords

Mass cultural creation; Immersive theater; Cultural center; Integrated development; Innovative path

1.Introduction

Immersive theater, also known as environmental theater, is a crucial branch of Western theatrical genres. The earliest concept of theatrical art was published by American theater theorist Richard Schechner in the spring 1968 issue of *TDR: Drama Review*, and later practiced and developed into new theatrical theories by dramatist Antonin Artaud ^[1]. Focusing on the scientific ideas of cultural and tourism development in the Party's "14th Five-Year Plan for Cultural and Tourism



Development", remarkable achievements have been made in seeking innovative and sustainable forms of cultural tourism. With the deep integration of mass tourism and cultural consumption, immersive cultural tourism has gradually become an important carrier for promoting cultural inheritance, aesthetic education popularization, and industrial upgrading^[2]. Today, immersive large-scale performances have become a new form of cultural tourism performances in China. By integrating elements such as drama, music, dance, and smart technology, these performances create rich and diverse artistic experiences for tourists and build a multi-layered, multi-sensory immersive viewing environment. The specific ways of carrying out various business functions of cultural centers cover many aspects, including music, dance, artistic creation, traditional opera, and intangible cultural heritage protection, which are also the core contents of current theoretical research on modern mass artistic creation. The essence of mass artistic creation is to promote the development of cultural tourism undertakings and the inheritance of traditional culture^[3]. Since the 20th National Congress of the Communist Party of China proposed to "strengthen the construction of clean culture in the new era and educate and guide the majority of Party members and cadres to enhance their consciousness of not wanting to be corrupt," various activities and projects with the grand theme of "integrity and public service" have been comprehensively promoted across the country. Traditional clean government education, mostly carried out through lectures or speeches, has had minimal effects. However, *Jiangbei Qingxiang*, a series of immersive large-scale live-action performances on a clean Zibo, as an important cultural tourism project to promote the in-depth study and implementation of Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era, is also a key drama in the mass artistic creation of the Zibo Cultural Center. Jointly launched by the Discipline Inspection Commission of Zibo City and the Zibo Municipal Bureau of Culture and Tourism, and undertaken by the Zibo Wuyin Opera Theater, it was "heavily" introduced during the Clean Culture Month activities. It not only achieved successful commercial performance results but also extracted a set of sustainable, developable, and scientifically intelligent cultural tourism performance models in the practice of immersive theater cultural tourism. Through this study, it is expected to provide brand-new mass cultural creation and development ideas for constructing local cultural tourism development with Chinese characteristics.

1. Cultural Soul-Casting: The Double Linkage between Mass Cultural Creation and Local Tourism

In today's rapidly developing technology and information era, traditional cultural tourism elements such as cultural heritage, tourist attractions, and traditional craftsmanship across the country also urgently need to "renew their looks." Taking mass artistic creation as the foundation and developing a complete cultural tourism system with adaptability and self-growth is the inevitable path for local cultural industries. Connecting different resources to enhance their complementarity and linkage effects, producing a "1+1>3" effect, is the innovative approach of *Jiangbei Qingxiang* — realizing the double linkage between new forms of cultural tourism and local resources. Immersive performances can select a story with cultural and historical background as the plot context, making full use of cultural elements in cultural tourism resources to increase tourists' sense of immersion and identification with local culture. This part of "integration" and linkage is



reflected in two aspects: the flexible use of "theater" and performance forms in the theatrical context.

2.1 Double Linkage of Scenario and Architectural Experience

Immersive performances set scenes and buildings consistent with the story background. By reproducing historical buildings, scenic spots, or characteristic scenes, combining immersive scenes with ancient buildings, and using technical means such as stage settings, installations, and virtual reality, a more immersive effect is achieved. The connection from entering the scenic area to several main scenes narrates the passage of decades. On a shallow level, it can provide a more immersive experience, making tourists feel as if they are truly in the historical scene, enhancing the immersion and authenticity of the tourism experience. From the practical perspective of mass artistic creation, such an experience can improve the spread of cultural values. Displaying the history, cultural connotations, and values of ancient buildings through immersive scenes helps tourists gain a deeper understanding of local culture, spread historical traditions and cultural essence, and stimulate interest in and respect for culture. From the perspective of historical development, the protection and inheritance of ancient buildings are inseparable from the inclination of cultural tourism resources. Through the linkage between immersive scenes and ancient buildings, allowing tourists to experience the unique charm of ancient buildings in virtual scenes, personally feel the unique charm of cultural tourism resources, and immerse themselves in the traditional cultural atmosphere of ancient charm, can enhance their awareness and respect for its historical value and further revive the artistic vitality of these ancient buildings.

2.2 Double Linkage of Cultural Performance and Traditional Craftsmanship

Collecting and sorting out folk culture and art is one of the traditional functions of cultural centers and an important "starting point" for mass artistic creation. Wuyin Opera, a local traditional drama in Jinan, Zibo, and surrounding areas in central Shandong Province, is one of China's national intangible cultural heritages. With a history of nearly 300 years, its singing is gentle and charming, known as the "Yue Opera in the North" ^[4]. It has a natural fit in this play. The director of this play is Zhu Leisheng, the vice president of the Wuyin Opera Inheritance and Protection Center, and the acting team is composed of professional actors from the Wuyin Opera Inheritance and Protection Center, combining professionalism and appreciation. The director specially retained the original flavor of Wuyin Opera and the unique beats of traditional opera in the music creation of this play, making the rhythm of the entire performance more musical, which is spread throughout the plot and the dialogue and monologues of the characters. The famous opera artist Zhang Manjun once proposed that "the essence of opera is dancing" ^[1]. Dance, music, and the delicate handling of dramatic characters' psychology are all the expertise performance fields of Wuyin Opera. Through the artistic means of mass artistic creation, integrating cultural tourism resources, combining cultural, historical, and artistic elements with clean government education, a comprehensive and in-depth experience is created for the audience. This integration can enhance the appreciation and experiential qualities of cultural tourism resources and deepen the educational effect and social impact of clean government education.



2. Tourism for the People: The Integration of Mass Cultural

Creation and Clean Culture

The form of mass artistic creation is oriented toward the result of cultural communication, with a strong sense of artistic mission. The choice of the cultural tourism form of immersive theater for the *Jiangbei Qingxiang* series of immersive large-scale live-action performances on a clean Zibo is a careful plan after fully clarifying its characteristics, historical, and cultural values. Behind the successful performances, the remarkable effects of traditional cultural communication can also be seen. This effect is manifested in three aspects:

3.1 Strengthening the Sense of Participation and Experience of the Audience

Immersive performances can bring the audience into the scene set by the plot, making them participants in the play. From the moment tourists enter Wang Yuyang's former residence, they are greeted by three historical figures—Tao Yuanming, Pu Songling, and Zhao Zhixin—who have inextricable connections with the city of Zibo. All three have inextricable relationships with Wang Yuyang. To enhance the immersive experience, the screenwriter set a tour guide as a modern storyteller, a host, and a "spectator" during the creation process. He needs to lead tourists to enter Wang Yuyang's "integrity life" through the inner monologues of the three "literary giants" who have traveled through history. During this period, the audience can interact with the actors, participate in role-playing, etc., creating a richer and deeper experience.

3.2 Providing Vivid Educational Carriers and Cases

Immersive performances more completely display Wang Yuyang's "integrity life" through the portrayal of the plot and character images, and every character around Wang Yuyang is also extremely vivid, each with their "highlight moments." From multiple angles and levels, such as mother, father, good times, bad times, and family inheritance, the core of the Wang family's family tradition of "purity, caution, and diligence" is three-dimensionally displayed. For example, the gentle narration of the mother, Sun Shi, when teaching her young son; the new wife, Zhang Shi, facing the disheartened Wang Yuyang, leading to the warning of the Wang family's ancestors; Wang Yuyang, who has been away from his hometown for twenty years, learning that the inheritance of the *Shoujing* family tradition is the secret of the Wang family being known as *Jiangbei Qingxiang* and thus enduring for a long time... From frustration to integrity, Wang Yuyang's growth process is not only reproduced in the play but also truly "comes alive" in front of the tourists through interaction with them. The audience can deeply understand the principles and bottom lines of clean government, as well as the decisions and behaviors of clean officials when facing difficulties and temptations through personal experience.

3.3 Strengthening Information Transmission and Memory

Immersive performances can better transmit the information of clean government education through rich audio-visual effects, interactive participation, and other means. The audience personally participates in the immersive performance, allowing tourists to see Wang Yuyang's lifelong integrity in a former residence and deeply remember a dream about ancient times in a great play. This immersive experience can not only enhance the reception and memory effect of information but also, compared with the rigid flow backward form of traditional education, be more deeply and lastingly retained in the audience's memory. Through the cultural communication experience of the two major immersive performances, the diversification of clean government



education is realized, the linkage between clean culture and historical and cultural celebrity IP is expanded, and the awareness of the young group about traditional culture is further improved. *Jiangbei Qingxiang* promotes the landing of grass-roots clean government culture and realizes "cultural tourism empowering the inheritance of clean family traditions."

3.Sustainable Development: The Strong Correlation between Mass Cultural Creation and the New Path of Local Cultural Tourism Development

Among intangible cultural heritages, folk cultural heritages occupy an important position, including the "theme song" Wuyin Opera used in this play. The immersive theater model selected in the *Jiangbei Qingxiang* series of immersive large-scale live-action performances on a clean Zibo is not only the inheritance of traditional culture but also the artistic continuation of the local ancient scenic spots through modern means. Thereafter, five immersive short plays of the *Jiangbei Qingxiang* series of immersive live-action performances on a clean Zibo also came into being. It is worth mentioning that the screenwriter innovatively wrote two versions of different time lengths at the beginning of the script creation to meet the time requirements of various types of visits and studies. This makes clean government education more attractive and appealing and improves the learning enthusiasm and participation of learners. The reproducibility of the simple version also makes it easier for this play to be "taken out" of the scenic area, allowing the play to be performed in different seasons and locations. After the successful premiere of the large-scale immersive clean drama *Jiangbei Qingxiang*, 16 performances were given to leading cadres at the Provincial Clean Culture Construction Promotion and Exchange Meeting held in Zibo. Thereafter, the Zibo Performing Arts Center undertook the launch of the large-scale clean theme drama *Jiangbei Qingxiang*, which was successfully premiered on April 27, 2025, once again bringing fire to the scenic spot and making the play in the local scenic area become normalized. The 25-minute micro-film version launched thereafter will participate in the provincial clean theme micro-film competition in June of the same year. It is not a day's work to fully tap and activate the use of cultural tourism resources, and empowering clean government education also requires the "help" of the cultural tourism industry. Clean government education and cultural tourism innovation jointly promote the development of tourism. Clean government education can improve the professional ethics and professional capabilities of practitioners, enhance service awareness and service quality, and provide a solid foundation for the improvement and upgrading of tourism. Cultural tourism innovation can expand the content and form of clean government education, make it closer to practice and life, and in turn produce an "empowerment" effect, promoting the healthy development of the cultural tourism industry^[5], and providing scientific and high-quality power and support for the development of tourism. The *Jiangbei Qingxiang* series of immersive live-action performances on a clean Zibo is the martyr, the pioneer, and the leader of the new track of cultural tourism innovation.

4.Conclusion

Mass artistic creation is the practice of modern cultural center theoretical research, and the theories obtained in its practice in turn support the improvement and construction of the modern



cultural center system. Mass culture is the soul of tourism, and tourism is the carrier of mass culture. The two are inseparable and have a natural connection [6]. We should adhere to shaping tourism with culture and highlighting culture with tourism, promote the integrated development of culture and tourism, and let people appreciate the beauty of culture and cultivate the beauty of the soul while enjoying the beauty of nature. Adhere to complementary advantages and mutual enhancement, and promote the integration of culture and tourism in a wider range, deeper level, and higher level. Cultural tourism projects need to "bloom in a hundred flowers," and clean government education should not forget to "bring forth the new through the old." The two complement each other and can collide with unique educational forms. As an excellent drama in mass artistic creation in recent two years, *Jiangbei Qingxiang* not only brings a brand-new form to clean government education but also provides a new path for the local cultural tourism itself. Gathering strength to create a cultural brand full of creativity and reputation, and attracting public attention and participation through brand effect, is one of the means for cultural centers to improve service coverage and influence. From the perspective of mass artistic creation, this is to explore a more efficient, innovative, and effective way in the process of merging tracks. In practical terms, the form of immersive cultural tourism is very beneficial to the scientific development of cultural tourism. It not only strengthens the protection and inheritance of local cultural heritage, protects cultural elements such as traditional buildings, folk customs, and handicrafts but also further improves local cultural tourism production capacity. Cultural tourism departments can also "take this opportunity" to increase policy support and investment in cultural tourism development, encourage social capital and private forces to participate in cultural tourism construction, and form a development pattern jointly promoted by the government, enterprises, and society [7]. The road of combining local cultural tourism with modern new forces is destined to be long and arduous, but under the guidance of the new concept of scientific development of cultural tourism and the theoretical system of modern cultural centers, many excellent art practitioners will surely write a new chapter of high-quality and sustainable development of mass artistic creation worthy of the times.

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Research on the Design of Ethnic Interwoven Communities from the Perspective of Social Psychology

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Abstract

Ethnic interwoven communities refer to social units where different ethnic groups coexist harmoniously within a certain geographical area. This article, from the perspective of social psychology, analyzes the existing problems in ethnic interwoven communities, and summarizes three factors - cultural adaptation, social interaction, and community identity - that have practical significance for the construction of such communities. It also combines relevant design cases to analyze and offer suggestions, providing a new research path for building inclusive and cohesive community environments, innovating community design, and promoting ethnic exchanges and integration.

Keywords

Ethnic interwoven communities, Social psychology, Community design, Ethnic interaction, Communication and integration

1.Introduction

The interwoven ethnic communities, as a new type of social structure, have increasingly become an important carrier for social harmony and ethnic unity. Promoting ethnic interaction, communication and integration is an important goal in the construction of interwoven ethnic communities. With the convergence of different cultures, customs and values, interwoven ethnic communities also face many challenges, such as cultural conflicts, social barriers and identity crises. The existence of these problems not only affects the quality of life of community members, but also poses potential threats to social stability and long-term development. Therefore, this article intends to propose new paths for improving the construction methods of interwoven ethnic communities and promoting harmonious interaction among residents of all ethnic groups through a social psychology perspective and in combination with community design methods.



2. The Meaning of an Interwoven Community of Different Ethnic Groups

In 1887, the German sociologist Ferdinand Tönnies published the book "Community and Society", in which he first introduced the concepts of "community" and "society" to distinguish between two different forms of human group organization. This was the first time the concept of "community" was proposed. Regarding the definition of "ethnic interwoven communities", different scholars have provided various interpretations. Zhang Huilong believes that "ethnic interwoven communities refer to a social interest community that is based on a certain geographical foundation and consists of members of different ethnic groups. It is a place where diverse cultures coexist in equality and respect for each other."^[1] Yang Kunfei believes that "a community formed by the cohabitation of more than two (including two) ethnic groups in the same area with spatial overlaps, where members with different ethnic identities within this community form a relationship of free interaction, communication and mutual tolerance."^[2] Gao Yongjiu believes that "an ethnic regional society composed of ethnic minority members, based on the common geographical background and close daily life of ethnic minority members, is a social community that combines both sociality and ethnicity."^[3] The basic meaning of "ethnic interwoven communities" can be explained from two aspects: "ethnic communities" and "embeddedness". "Ethnic communities" refer to the situation where various ethnic groups freely and equally live together in a certain area. "Embeddedness" refers to the "embedded" structure where various ethnic groups interweave with each other in the spatial dimension and the dimension of interaction.

The concept of "inter-ethnic embedded communities" as proposed in the context of China's ethnic affairs, clearly defines it as a community form where multiple ethnic groups co-reside, co-live, co-work, and co-study, and form close ties, mutual embedding, and integration in terms of space, culture, economy, society, and psychology. This also results in distinct characteristics of inter-ethnic embedded communities in terms of spatial embedding, social embedding, economic embedding, cultural embedding, and psychological embedding. Spatial interweaving is the most fundamental concept, referring to different ethnic groups living in the same community, neighborhood, or building, where their living spaces are interwoven. Social interweaving, on the basis of spatial interweaving, means that members of different ethnic groups establish frequent and in-depth social connections and interactions in their daily work, study, and life. Neighbors visit each other, help each other, and jointly participate in community public affairs. Economic interweaving refers to the economic interdependence and cooperation among members of different ethnic groups within a community. They jointly participate in community economic activities (markets, shops), provide employment opportunities for each other, and form cooperative relationships in the industrial chain, etc. Through economic ties, mutual understanding and common interests are enhanced. Cultural integration means that the cultures of different ethnic groups interact, learn from and merge within the community. Members of each ethnic group, on the basis of respecting the cultural traditions of others (language, customs, religious beliefs, festivals, etc.), learn from each other, appreciate each other and be inclusive. Psychological interpenetration: Members of different ethnic groups, through long-term coexistence and interaction, establish emotional connections of mutual trust, respect, understanding, and



identification. This is of great significance for eliminating ethnic prejudice and discrimination, and enhancing community belonging, sense of community, and national identity.

In summary, the interwoven ethnic communities are not merely a form of residential arrangement, but rather an ideal model of social governance and community development. They aim to achieve equality, mutual respect, mutual assistance, and deep integration among members of different ethnic groups within a common geographical space. Ultimately, they strive to form a social life community where people live in harmony, work together in unity, and develop in harmony.

3. The Interwoven Ethnic Communities from the Perspective of Social Psychology

3.1 The research perspective on interwoven ethnic communities

In the related research on inter-ethnic embedded communities, sociology and anthropology are the main disciplines. The research perspective of anthropology mainly focuses on the cultural aspect, exploring how to promote the exchange and integration of different ethnic cultures at the community level, as well as how to enhance the emotional identification and community cohesion among ethnic groups through the power of culture. The study of sociology pays more attention to social structure and governance mechanisms, analyzing the role and challenges of inter-ethnic embedded communities in aspects such as social integration, the construction of social capital, and social governance. These two disciplines mainly provide relevant suggestions for community building from a macro perspective. In daily community life, interpersonal interactions involve more aspects such as interaction needs, interaction motives, interaction cognition, interaction emotions, interaction intentions and interaction behaviors. Based on such daily and micro-level interactions, social psychology provides an appropriate research framework and can offer corresponding theoretical foundations and practical experiences. Compared with disciplines such as sociology, ethnology, and psychology, design studies, based on the creation of reality, integrates the theoretical foundations and practical experiences of other disciplines into the "environment-human" relationship that is closely related to people, and thus has considerable significance and irreplaceable practical value.

3.2 Analysis of the Current Situation of Inter-ethnic Community Interaction, Communication and Integration

At present, the construction, governance and research of ethnic interwoven communities in China have achieved considerable results. However, compared with other types of communities, ethnic interwoven communities have some special problems due to their unique group structure and community organizational structure.

Firstly, cultural identity, as the foundation for the construction of interwoven communities of different ethnic groups, can foster the emotional identification of the ethnic groups and create a healthy and orderly environment for ethnic unity. However, the differences in ethnic cultural backgrounds, while bringing psychological benefits to individuals in cross-cultural interactions, also cause psychological costs for disadvantaged groups in society, such as sensitivity exclusion and stereotype threat.^[4] In inter-ethnic embedded communities, due to the cultural differences between different ethnic groups, there are cognitive differences. This leads to some people feeling that their ethnic identity is treated differently due to others' cognitive biases, thereby causing an



imbalance in psychological and economic aspects. When the issues of balancing the psychological income and expenditure of community residents, enhancing mutual cultural understanding, and making all individuals and groups within the community feel psychologically equal cannot be resolved, it will be very difficult to achieve harmonious communication and interaction among different ethnic groups.

Secondly, in inter-ethnic embedded communities, due to the differences in lifestyle, social culture, language and other aspects among different ethnic groups, the residents of different ethnic communities are more inclined to interact and form community groups with people of their own ethnicity. This to some extent solidifies the communication structure among community residents, resulting in reduced interaction and communication among different ethnic groups and an increase in ethnic prejudice.

Finally, in the construction of ethnic interwoven communities, there are also common problems that are shared with non-ethnic interwoven communities. First, in the process of community construction, the government plays a dominant role, while the degree of community autonomy is not high. The participation and enthusiasm of the public in community construction are not high, which also reflects the low sense of belonging and identity among community residents. Second, the organizational structure of community spaces is simple, the utilization efficiency of community public spaces is low, the local adaptability of public facilities and equipment is insufficient, and the functions of community spaces are unable to meet the complex needs of multi-ethnic communities, which has also led to a decrease in the residents' dependence on the community. Thirdly, community social workers, as important practitioners in community building and governance and the "glue" that promotes community unity, also face some challenges. For instance, welfare benefits need to be improved; the complexity of their work leads to excessive stress; weak professional identity results in brain drain; and insufficient professionalization and training efforts. How to enhance the professional identity and sense of mission of community workers has become an important aspect in community development.

Overall, at present, inter-ethnic embedded communities generally suffer from issues such as insufficient cultural understanding, language differences, incomplete community functions, and low levels of group communication and interaction. These problems often lead to the absence of community identity, belonging, and happiness among community residents. The application of social psychology will provide new ideas for solving the problems faced by inter-ethnic embedded communities and for their planning and design.

4. The Inter-ethnic Embedded Community Design Strategy Based on Social Psychology

Social psychology focuses on the living conditions and social status of community residents at the micro level. The related theoretical achievements have a positive impact on guiding the sound development of inter-ethnic embedded community construction. Based on the existing problems and demands of community construction, combined with the analysis of relevant theoretical achievements of inter-ethnic embedded community development from the perspective of social psychology, this paper focuses on three aspects: cultural adaptation, social interaction, and community identity, and proposes suggestions for the design of inter-ethnic embedded



communities.

4.1 Community culture design that meets cultural adaptation requirements

National interaction, as an externalized socialization behavior, necessarily has a certain social psychological foundation or specific psychological components. These psychological components will influence how national interaction occurs and which factors it is affected by. From the perspective of historical development, any interaction between different ethnic groups is a process of cultural adaptation and integration.^[5] The prerequisite for the interaction and integration among different ethnic groups must be based on mutual recognition and respect of their cultures. The Hui ethnic community in Beijing Niu Street, as a typical inter-embedded ethnic community, has a history of several hundred years. Rich ethnic cultures have taken root and flourished here, attracting numerous ethnic minority groups to continuously integrate into this area.

Niu Street culture is a splendid sight in Beijing. The diverse cultural elements such as beliefs, customs, cuisine, architecture, surnames, language, art, and sports martial arts that have been integrated to form the cultural identity, cultural personality, and cultural value of Niu Street.^[6] The mosque serves as a community center, providing necessary places for worship for the local Hui residents who follow Islam. The buildings of the community's daily life also retain the Islamic architectural style characterized by green and white colors, arched doors, and plant patterns. The ethnic-style buildings not only enhance the religious and cultural identity of the local Hui residents but also attract tourists to visit here out of curiosity. In public events, apart from holding regular festival activities on national statutory holidays, the community also invites various ethnic groups to participate in the activities when the traditional ethnic festivals of minority residents arrive. This has enhanced the interaction among community residents and cultural exchanges.

It is precisely on the basis of fully respecting and understanding the cultures of various ethnic groups that the construction of Niujie Hui Ethnic Community has become a vibrant ethnic interwoven community in Beijing, and has also become a model for cultural construction in ethnic interwoven communities. By integrating cultural features such as architectural structures, colors, symbols, etc. with ethnic characteristics into the community planning and space design, the minority groups in the community can feel cultural identity, and at the same time, it also promotes the sense of identity for the community.

4.2 Community interaction design that promotes social interaction

In the social interaction process of ethnic exchanges, there are mainly three processes: communication, interpersonal attraction, and interpersonal relationship. The familiarity effect and proximity effect play a significant role in this process. When different groups or members become familiar with each other or live in an adjacent environment, they are more likely to experience interpersonal attraction and are more conducive to establishing good interpersonal relationships. Therefore, improving the current residential structure of community residents and renovating public spaces, providing opportunities for communication and interaction, promoting frequent contact among community residents, and constructing a new type of community living pattern where neighbors are mutually close, has become an important aspect in the design of inter-ethnic embedded communities.

As an emerging modern urban community in China, Luh Community in Chengdu is expected to have a total population of over 150,000 in terms of residents, businesses and industries. How to seize the demographic dividend of the community and enhance its vitality has become the primary issue in community development. "Comprehensive growth, building diverse neighborhood



communities" is the concept for constructing the relationship between the community and its residents in Luhu District, Chengdu. The community integrates people of different ages, cultures and social classes into the Luhu living area, thereby achieving the construction goal of "a city for a lifetime" in Luhu. Communities, as the key link in community interpersonal communication and community construction, allow people to join various communities based on their preferences and strengths, thereby establishing connections with the community and others. Since the establishment of the LuKe community, there have been over 300 communities, and the community activities organized spontaneously each year have exceeded 3,000. The content creation of institutions such as Luhu A4 Art Gallery, A4 International Residency Art Center, A4X Art Center, a7 CreatorLab, A8 Design Center, LOOKLIVE, and Xunlu Library has brought together art, design, drama, and youth culture here, connecting people with each other and with the city, providing high-quality content for the city and continuously activating urban spaces. Luhu has a diverse and rich range of community spaces, community activities, and community organizations. It has established a multi-dimensional framework for community interaction. The construction of the Luhu community not only attracts a continuous influx of people from within the community but also draws people from outside the community to join the community. The community helps residents form emotional connections and becomes the source of regional vitality. Therefore, in an interwoven ethnic community, it is necessary to establish multi-dimensional community space functions and organizational systems in order to meet the needs of community residents and the requirements of community development to the greatest extent.

4.3 Participatory community design for enhancing community identity

During the process of community construction, community identity is of vital importance for the development of the community, as it encompasses aspects such as the sense of belonging, participation, and identity among community residents. In the establishment of community identity, participatory design provides an excellent approach. Participatory community planning is a planning process based on the principles of equal participation and joint decision-making. It encourages and promotes different stakeholders within the community to participate in the planning discussions, formulation and implementation of community development. In participatory community design, community residents can fully express their opinions, transforming from previous observers and complainants to decision-makers and actors.

The Da Yu Community Construction Society participated in the design of the airport participatory museum for the new community center of Shanghai Hongqiao Airport. This museum not only serves as a space for the accumulation of aviation culture, but also functions as a narrative space for community stories and a deliberation space for democratic consultation. The design of the museum incorporates the local aviation culture of the community, such as the layout of the terminal building, the runway and the aircraft patterns, as well as the display boards in the windows showcasing the professional images of airport workers. These elements, as part of the daily life of community residents, have become the bond connecting the community and the residents. Community residents are not only visitors but also become volunteers or "curators", participating in the daily operations of the museum. These activities and plans not only enhance the residents' sense of belonging but also make them active participants in community governance. In the construction of inter-ethnic embedded communities, it is necessary to fully respect the community residents' intentions for the community's renovation and promote their autonomous management of the community. In the construction of inter-ethnic embedded communities, a



two-way participatory community design model of "bottom-up" by the government and "top-down" by the community members should be formed. This can effectively enhance the participation, identity and belonging of the ethnic community residents. In addition, activities with high participation such as ethnic culture, customs, cuisine, handicrafts, music, dance, etc. can be used as important entry points to connect people with the community. Therefore, participatory community design can become one of the planning methods for the construction of inter-ethnic embedded communities.

5. Conclusion

The community, as the final mile of urban renewal, directly affects the quality of residents' lives. Behind the development of the community lies a lot of controversy and diverse contradictions. It is precisely the heterogeneity of these contradictions that prompts the community's demand for development and renewal. As David Harvey pointed out, urban space exhibits diversity and differences in terms of society, culture, and economy. Under the capitalist production mode, the outcome of urban development is the emergence of urban heterogeneity. This heterogeneity reflects the social attributes and cultural values of urban space, and is also the direct root cause of the differentiation of urban social space and social inequality. The construction of inter-ethnic embedded communities requires linking together various heterogeneities within the community rather than suppressing them. Respecting the autonomy and diversity of each ethnic group is the prerequisite for building such communities and also effectively promotes the harmonious development and long-term stability of ethnic relations. During this construction process, social psychology can provide relevant theoretical foundations and guidance for the actual construction of ethnic communities from multiple aspects, which has considerable practical significance.

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A Study on Zhou Conquered The Yin's National Security From The Perspective of "Six Secret Teachings"

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Abstract

Jiang Ziya assisted King Wen and King Wu of Zhou in reviving the Zhou Dynasty and overthrowing the Shang Dynasty, and played the role of a wise advisor during the process of regime change. His discussions on national security are concentratedly presented in the "Six Secret Teachings" in the form of his dialogues with King Wen and King Wu. Jiang Ziya proposed to dismantle the Shang Dynasty's regime with strategies such as "cultivating virtue and waiting for the right time" and "literary suppression of the Twelve Sections". Unite the feudal lords with the spirit of "being kind and friendly to neighbors". Test the strength of the vassal states with "observing troops at Mengjin". Carry out tactical fraud by "retreating troops and showing weakness"; Using "sinister power" to overthrow merchants and steal intelligence; Weaken the morale of the Shang army with psychological warfare and defeat the strong with the weak in the Battle of Muye. Enhance the country's economic strength by promoting agriculture, industry and commerce simultaneously. Select and assess talents based on the "Six Adherences". Govern by "following the local customs" and promoting "non-action", etc. Its ideology reflects a systematic security concept that attaches equal importance to political governance and economic development, and combines military strategy with the competition for people's hearts. It has laid the foundation for ancient national security theories and has enlightenment significance for asymmetric games in contemporary international competition.

Keywords

"Six Secret Teachings", National Security, Zhou Dynasty, Shang Dynasty

1.Introduction

In ancient Chinese classics, there are many discussions about "putting people first, valuing peace and being cautious in war, being vigilant in times of peace, being prepared for any danger, respecting the king and belittle the hegemon, being both literate and martial, and cultivating both inner and outer qualities", which have infused profound cultural connotations into the overall national security outlook. ^[1]Among them, the "Six Secret Teachings" is an important military treatises compiled at the end of the Warring States Period, integrating the country's political and military security practices and having an independent system. It expounds the theories of



governing the country and the military and the principles guiding wars in the form of a dialogue between Jiang Ziya and King Wen and King Wu of Zhou. ^[2]

This article takes the security predicament of the Zhou State during the power transition between the Shang and Zhou Dynasties as the research background. The Zhou Dynasty was originally an ancient tribe in the middle reaches of the Wei River. Later, it moved to the central part of Shaanxi Province and gradually developed into the Zhou Fang State relying on its superior natural environment. King Ji Li inherited the teachings left by his father, the ancient Duke, governed Emperor Zhou, developed agriculture and promoted benevolence and righteousness. He intermarried with the nobles of the Shang Dynasty, actively absorbed Shang culture and strengthened political ties. Because he had achieved many military successes by actively attacking the Rong and Di tribes, King Wen Ding of Shang first appointed him as the leader of the Western feudal lords. However, fearing that his power would further expand, he took advantage of this to imprison and kill him. From then on, the Zhou and Shang dynasties became enemies. Compared with the Shang Dynasty, the Zhou State was clearly in a disadvantaged position at this time. Ji Chang, the son of Ji Li, took over the family's responsibility, showing respect to the elderly and kindness to the young, and being courteous to the virtuous and talented, which attracted many talents to join him. By the end of the Shang Dynasty, with the assistance of Jiang Ziya, Ji Chang actively promoted virtue and education. First, he won the support of many feudal lords for the imprisonment of Yu Rui. After eliminating several important pro-Shang states, not only was the direct connection between the Shang Dynasty and its western vassal states severed, but also a situation emerged where "three parts of the land were divided, with two parts attributed to the Zhou Dynasty". ^{[3] (112-125)} During this period, Emperor Xin of the Shang Dynasty indulged in wine and women, indulged in pleasure, favored women and officials, imposed severe laws and punishments, refused to accept advice and misdeeds, killed Bi Gan, imprisoned Ji Zi, and dispatched the main force of the Shang army to invade the Dongyi. This led to the dispersion of the people's hearts and the intensification of multiple crises both at home and abroad. In 1046 BC, Ji Fa joined forces with the feudal lords to launch the Battle of Muye. The Shang army defected at the last moment, and the Zhou allied forces emerged victorious with a smaller force, overthrowing the rule of King Zhou of Shang and establishing the Western Zhou regime. ^{[4] (105-109)}

This article takes the military science system of "Six Secret Teachings" and the thought of national security as its theoretical basis. Although the Six Secret Teachings was written under the name of Jiang Ziya and was completed much later than his active period, the book widely discusses the ideas of benevolence, wisdom, propriety and law, love for the people, the Three Treasures, the Six Guards, and non-war military actions. ^[5] It provides a detailed analysis of the overall situation of the confrontation between the Shang and Zhou Dynasties, the political principles of governing the country and pacifying the people, war preparations and strategic choices, as well as the selection and use of generals and commanders. It is of great significance and reference value for the study of national security and military security in wars in later generations and today.

2.The Construction of the National Security System in "The Six Secret Teachings"

Taking time and space as the thread, Jiang Ziya's assistance to the Zhou Dynasty in overthrowing the Shang Dynasty can be divided into three stages: the war preparations before the overthrow of



the Shang Dynasty, the strategic choices during the overthrow of the Shang Dynasty, and the national development after the overthrow of the Shang Dynasty. This is concentratedly reflected in "The Six Secret Recipes" as the construction of the national security system.

1.1 War preparations before the overthrow of the Shang Dynasty: Promoting political security construction in stages

1.1.1 Cultivate virtue to await the right time. Ji Chang went to the north bank of the Wei River to visit Jiang Ziya. Following the topic of fishing, Jiang Ziya first tested Ji Chang's reaction to employing people and doing things, and then gradually delved deeper, saying that by winning people's hearts, one could make all the people in the world submit. In response to the Shang Dynasty, which was still powerful but had become "more powerful than a valley", "more powerful than a straight one", and "more tyrants than evil and cruel", he inspired Ji Chang to have a long-term perspective to see clearly the signs of the Shang Dynasty's downfall and to strengthen his confidence in the inevitable victory over the Shang. Although Jiang Ziya did not list many facts, he used materialist dialectical thinking to discuss the relationship between practicing virtuous governance and claiming the way of a king and winning the world from both positive and negative aspects. Ji Chang, who had already had a deep understanding of this, could naturally understand and accept it. Jiang Ziya pointed out that if a monarch wanted to gain more support from the feudal lords, he should treat the people with "benevolence" and "virtue". This requires the monarch to restrain his own desires, share the joys and sorrows, likes and dislikes with the people, and discipline himself in all aspects, achieving "gentle yet quiet, respectful yet cautious, strong yet kind, patient yet firm", and no longer be able to cruelly exploit and treat slaves as the slave owners did in the past. On this basis, if one can reach the realm of "righteousness" and "Dao", it will be possible to help people benefit and become prosperous, thereby winning over more people's hearts. Summarizing the lessons of King Zhou's tyranny and his favoritism towards his wife, Jiang Ziya also discussed the relationship between a monarch's wisdom and the country's fortune and misfortune. It is pointed out that the key task of a monarch in governing the country lies in loving the people and considering issues from the perspective of all people in the world. The role of a monarch is to govern the country by applying the laws of heaven and earth, to use force to eliminate violence and save the people, and to ensure the stability of the people. When Ji Fa achieved a great victory in the Battle of Muye, it further confirmed the correctness of Jiang Ziya's viewpoint of "cultivating virtue and waiting for the right time".^[6]

1.1.2 The twelfth verse of Wenfa. Ji Chang believed that "the King of Shang was extremely cruel and deserved to be killed", and asked the Grand Tutor Jiang Ziya to help him plan to overthrow the rule of the Shang Dynasty and save the people from the peril. To achieve this political goal, Jiang Ziya put forward the idea of "a complete victory without fighting, and a large army without creation", and designed the "Twelve Sections of Literary Warfare", that is, to deepen the enemy's division through strategic warfare, expand and take advantage of the internal contradictions of the enemy, and ultimately divide and disintegrate the enemy. In contrast to "The Art of War" by Sun Tzu, which only proposed the basic means of "attacking and allying" without elaborating on specific methods, "The Six Secret Tactics", which was compiled relatively late, clearly took a step further. This might be related to the rich war experience accumulated during the Spring and Autumn and Warring States periods. For instance, the eighth point, "valuing kinship", refers to



using the method of bribery and courting to make the ministers of the enemy state obey one's orders out of greed for profit, and then be used by one.

2.2 Strategic choices in the suppression of the Shang Dynasty: Carry out targeted military security practices

2.2.1 Build alliances and strategic deterrence. When formulating the strategy to overthrow the Shang Dynasty, Jiang Ziya reminded Ji Chang to have a clear understanding of the power gap between the Shang and Zhou Dynasties, to bide his time and not to be rash. He suggested that Ji Chang submit to business to lull King Zhou. This not only made King Zhou lower his guard against Ji Chang and turn his attention to the barbarians in the East, but also granted Ji Chang the privilege to conquer Western affairs. According to Jiang Ziya's strategy, Ji Chang implemented good governance within the country, improved people's livelihood and recruited talents. To the outside world, Ji Chang offered the land of the Zhou State to King Zhou in exchange for the abolition of the "punishment of the red-hot branding", establishing an image of advocating for the people of the world, thereby expanding his influence among the vassal states. Moreover, due to the imprisonment of Yu Rui, "more than forty states across the land returned upon hearing about it", thus establishing a powerful alliance of vassal states in the west. Not only did it expand the power range of the Zhou State to the area east of the Yellow River, but it also thus opened up the necessary way to attack the core ruling area of the Shang Dynasty. In order to "cut off the wings of the Shang Dynasty", with the "special campaign" privilege granted by King Zhou of Shang, the Zhou State took the initiative to attack and successively conquered the important and pro-Shang and pro-Zhou states such as the Quan Rong, Mi Xu, Nguyen, Cong and Le. By 1056 BC, most of the vassal states in the south, north and west had submitted, forming a situation where "the world was divided into three parts and two parts belonged to the Zhou Dynasty".

2.2.2 Tactical Fraud and joint operations. In 1048 BC, Ji Fa led his troops in advance and set out from Haojing to march towards Chaoge. Eight hundred vassal states, upon hearing the news, rushed to Mengjin to join the Zhou army. The situation where people's hearts are united is clearly set. However, Jiang Ziya and Ji Fa believed that the time was not yet ripe to attack Zhou. So they made an agreement with the feudal lords present that each of them would withdraw their troops, strengthen their training, enhance their combat capabilities and improve their strength. Three years later, they would gather again at Mengjin to jointly fight against Zhou. The military observation at Mengjin, on the surface, seemed to be the Zhou Allied forces showing weakness to the Shang Dynasty. However, the real purpose was to explore the influence and appeal of the Zhou State's policy of "being close to benevolence and friendly to neighbors", to use tactical fraud to assess the strength of the joint operations of the vassal states, and to lay the groundwork for launching the final general offensive.^[7]

2.2.3 Asymmetric Games and Psychological Warfare. As the Zhou Dynasty was weak and the Shang Dynasty was strong, and King Zhou of Shang still had his trusted followers around him, the Shang army was extremely powerful. Ji Fa was not sure whether the Zhou Allied forces could achieve a complete victory in this asymmetric game. Jiang Ziya then planned to adopt the strategies of "attacking the strong", "dismissing his relatives" and "dispersing the troops" in an attempt to achieve the effect of "victory without armored troops". First, he took advantage of the situation and used conspiracy to subdue the Dongyi, compelling King Zhou to devote the majority



of his troops to the eastern campaign. Second, he was cautious in his tactics, sowing discord among his trusted followers, compelling King Zhou to kill Bi Gan, imprison Ji Zi, and force Wei Zi to flee. Thirdly, he was generous with money and bribed the soldiers of the Shang army, causing their relationship with King Zhou to deteriorate. In 1046 BC, the Zhou army set out on an expedition with an oar-raising ceremony. However, shortly after their march, they encountered an ominous celestial phenomenon of "strong winds, rapid thunder, and broken drums and flags". Even the imperial guards of Ji Fa died in a panic. As a result, "all the officials were terrified", and rumors spread throughout the army. Jiang Ziya believed that the way of military strategy lies in human effort, not in the auspiciousness or inauspiciousness of celestial phenomena. He not only rebuked Duke Dan of Zhou for his conclusion of "returning the army" by burning tortoise shells and counting yarrow stalks, but also "burned tortoise shells and broken yarrow stalks, and beat 枹 drums" to encourage Ji Fa and the Zhou army to move forward. On the battlefield of Muye, in the face of 170,000 Shang troops, the morale of the 45,000 Zhou Allied forces wavered. Jiang Ziya not only led by example and charged ahead, but also the spies who had long been stationed in the Shang army worked in unison from the inside out. They adopted a "winning hearts first" strategy to successfully dampen the morale of the temporarily formed slave army of the Shang army, overthrowing the rule of King Zhou of Shang in one fell arm and achieving the goal of "sending out a large army and subduing all".

2.3 National Development after the overthrow of the Shang Dynasty: Systematically Reshaping the National Security Pattern

2.3.1 Build the economic foundation based on the "Three Treasures Theory". The Six Secret Teachings holds that there are three causes of war and three ways to prevent it: The first is that "If the ruler is not virtuous, the country will be in peril and the people will be in chaos." For instance, Zhou overthrew Yin, which was caused by the tyranny of King Zhou of Shang. To avoid such wars, the monarch should follow the example of a virtuous ruler like Emperor Yao and govern by "non-action". In the early days of the overthrow of the Shang Dynasty, Jiang Ziya advised Ji Chang to "cultivate virtue and wait for the right time", which was the reason for this. Second, if bureaucrats are "unscrupulous", it will also make the country vulnerable to peril. To avoid such wars, the monarch has to make concessions to the people, "get rid of fraud, eliminate riots and stop extravagance", appoint virtuous talents and ease class conflicts. Thirdly, weak economic strength can also trigger wars and even lead to foreign aggression. If the country vigorously develops the "three treasures" economy, divides the entire nation into agricultural zones, handicraft zones and commercial zones, promotes the common development of agriculture, industry and commerce, and holds these economic lifelines in its own hands to achieve national prosperity and military strength, the goal of "having all three treasures ensures national security" can be reached. The Six Secret Teachings regards "enriching the country and strengthening the military" as the key to governing the country, emphasizing that from the monarch to the subjects, everyone should take it as their duty to promote the prosperity of the country and the strength of the military, so as to avoid the situation where "the military strength is insufficient and the enemy country is powerful". After Jiang Ziya was enfeoffed as the ruler of Qi, he actively promoted the basic national policies of "promoting trade and industry and facilitating the benefits of fish and salt" and "respecting the virtuous and valuing achievements", which rapidly enhanced the national strength of Qi.^[9]



2.3.2 Build talent guarantee with the "Six Adherences Theory". The Six Secret Teachings holds that the criteria for a virtuous person are "benevolence, righteousness, loyalty, trustworthiness, courage and strategy", which are called the "Six Adherences", and links the selection and employment of virtuous officials with the governance of the country and the military. It is emphasized that if the monarch fails to select talents carefully, not only will he lose talents, but his regime may also be lost, and the country will not be able to maintain its prosperity. When selecting and appointing generals and virtuous individuals, one must be cautious in discrimination. Those who are detrimental to the monarch's "virtue, power, influence and authority", as well as those who damage the "work of meritorious officials" and the "business of commoners", namely the "six thieves", and those who are unwise and resourceful, opportunistic, insincere, cunning and evasive, fawning and seeking favor, extravagant and luxurious, and hypocritical and deluded, should not be appointed. It is emphasized that the principle of rewarding with integrity and punishing clearly must be adhered to, and rewards and punishments should be skillfully applied. This was a common means used by the emerging landlord class in ancient times to govern the army and make it exert greater effectiveness.

2.3.3 Unconventional security governance that "conforms to local customs". After Jiang Ziya was enfeoffed as Qi, he adopted an inclusive policy of "conforming to their folk customs" towards the cultural and customs of the Dongyi ethnic group. He used the flow of water and the laws of the natural order to explain the principle of people's support and opposition, pointing out that when sages enforce their policies, they should neither be overly cautious nor overly restrained. It is best for them to follow the people's wishes and govern the world in a quiet and non-active way. He advocated that the people should be gradually influenced in the imperceptible passage of time. For instance, when Taigong governed Qi, he "simplified the rituals according to local customs" to prevent cultural conflicts caused by the "vigorous promotion of Zhou rituals". In just five months, he stabilized the political situation of Qi.

3.The Historical Implications of the National Security Concept in "Six Secret Teachings" and the Contemporary Enlightenment of Zhou Conquered the Yin

The Six Secret Teachings absorbed the ideological essence of the Pre-Qin philosophers such as Han Fei and Guan Zhong, and was regarded by later generations as a powerful weapon that could be used to plan for the state. Starting from the people-oriented social and political thought, it emphasizes benevolence and morality, upholds righteousness, stresses the selection of talents, advocates fair rewards and clear punishments, attaches importance to economic development, and aims to enrich the country and strengthen the military. The aim was to overthrow the overthrowing rule of Zhou, build a brand-new national security system and establish a Western Zhou regime different from that of the Shang Dynasty. Its strategic thinking is not only divided into two levels: "complete victory" and "defeat the army", but also pays attention to the fact that the "complete victory" strategy must be based on a prosperous country and a strong military. Only with strong economic and military strength as the backing, and supplemented by corresponding safeguard measures, can the final victory be achieved. Among them, there is a special list of "The Twelve Sections of the Literary Campaign", which can be regarded as an inheritance, enrichment and development of the military security thoughts of Sun Wu, Wu Qi and others. As a comprehensive



work that integrates the military thoughts of the Huang-Lao Daoists in the Pre-Qin period, the "Six Secret Teachings" is regarded by the world as the originator of military strategy. It was included in the "Seven Military Classics" in the Song Dynasty and has become a treasure in the palace of Chinese military theory. His pseudonym author, Jiang Ziya, also enjoys a lofty status in Chinese history for his ideological achievements and practical accomplishments. For instance, in the Tang Dynasty, a martial temple was established to honor him as the "Martial Sage".

The dominance of Zhou conquered the Yin originated from the tyranny of the Shang Dynasty. The King of Zhou did the opposite. He "cultivated benevolence and morality" to win the hearts of the people, implemented the policy of "being close to benevolent neighbors" to unite with the feudal lords, and used the "Twelve Literary Attacks" to divide and dismantle the enemies, which led to the insightful people and the feudal lords of the country leaving Shang and joining Zhou one after another. The core logic of its military campaign to overthrow the Shang Dynasty and replace it was that "those who share the benefits of the world will gain the world." Compared with seizing power by military strength, it placed more emphasis on the political legitimacy of obtaining state power. During the process of overthrowing the Shang Dynasty, Jiang Ziya chose to employ asymmetric game tactics such as fraud and psychological tactics to make the enemy let down their guard and wear down their fighting spirit. Regarding how to reshape the national security pattern after overthrowing the Shang Dynasty, Jiang Ziya proposed developing the "three treasures" economy to achieve national prosperity and military strength, selecting "six guards" talents to maintain the prosperity of the country, and using non-traditional governance methods of "conforming to local customs" to gain wide support. Ultimately, a relatively systematic comprehensive national security outlook was established and presented in the form of his dialogues with King Wen and King Wu in "The Six Secret Teachings". This has significant theoretical contributions and reference value for the actual needs of the development of the situation at that time as well as contemporary hybrid warfare and information warfare.

4. Conclusion

This article combines the specific historical facts of Zhou conquered the Yin with the national security theory of "Six Secret Teachings" for research, avoiding the vagueness of the research content. The systematic nature of the "Six Secret Teachings" national security theory is analyzed from multiple levels such as politics, economy, military, and talent, expanding the research dimension. Focusing on asymmetric games, it emphasizes that the Zhou State, as the weaker party, reversed the situation of being suppressed and controlled by merchants through the implementation of systematic strategies, echoing the security needs of contemporary small and medium-sized countries. By anchoring on the core concepts such as "literary suppression", "Three Treasures" and "Six Defenses" in "The Six Secret Teachings", the theoretical foundation of the research has been strengthened. The systematic security concept reflected in "The Six Secret Teachings", which emphasizes both political governance and economic development and combines military strategy with the competition for people's hearts, has laid the foundation for ancient national security theories and holds enlightenment significance for contemporary asymmetric security games.



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Research on the Inheritance Path of Red Gene in Shandong by Digitalization

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Abstract

In today's society, digital technology is shaping various industries in unprecedented ways. The inheritance of the red gene, a core concept of socialism with Chinese characteristics, is of great significance for its continuous development and preservation. Exploring the path of digital empowerment for the inheritance of Shandong's red gene can significantly promote the inheritance of this gene in Shandong Province. This study first analyzes the current status of digital empowerment for the inheritance of the red gene in Shandong, examines the existing problems and causes in the digitalization of the red gene in Shandong, and then discusses how digital technology can empower the inheritance of the red gene, including aspects such as digital archive management and the application of virtual reality technology. Finally, it summarizes the potential advantages and challenges of digital empowerment for the inheritance of the red gene, emphasizes the importance of this field, and highlights the necessity of inheriting the red gene and continuing the red bloodline. Through this research approach, new ideas and methods can be provided for the inheritance of the red gene in Shandong Province, expanding the paths for the inheritance and promotion of red culture, to achieve the sustainable development of socialism with Chinese characteristics.

Keywords

Shandong; Digital empowerment; Red gene; Inheritance path

Red symbolizes light and unity, serving as the enduring spiritual foundation of the Chinese revolution. The transmission of the red gene is a continuation of the revolutionary spirit. Since the 18th National Congress of the Communist Party of China, President Xi Jinping has repeatedly emphasized the importance of inheriting the red gene, encouraging regions to leverage their local red resources, promote industrial integration, and celebrate the revolutionary spirit through diverse activities, ensuring that the red gene resonates deeply within people's hearts. Shandong, known for its rich history and culture, is a cradle of Confucianism and a revolutionary old area. It is particularly rich in red cultural wealth, especially the Yimeng Spirit, which deserves deep exploration and inheritance. In the new era, Shandong has been actively exploring new ways to



leverage the unique advantages of red culture, taking on the historical mission of carrying forward the red bloodline. In recent years, Shandong has used digital transformation to drive comprehensive changes in the provinces industries, daily life, and management practices. This includes advancing major cultural projects to support the national strategy of building a strong cultural province and a digital province, actively promoting the high-quality development of culture through digital empowerment. In the process of inheriting the red gene and promoting the red spirit, digital technology should also be used as a crucial support for the development of red culture, expanding the pathways for the inheritance and promotion of red culture, and providing a broad space for the transmission of the red geneIntermediary and new ideas.

1. Development Status of Digital Empowerment of Red Inheritance in Shandong Province

1.1 Policy support

Shandong Province is rich in red culture and has a deep red heritage, with unique resource advantages that urgently need to be explored and developed. Digital development is a new trend in contemporary cultural development. The Shandong government, keeping pace with the times, actively promotes digital empowerment and efficiency, implementing the strategic deployment of building a strong cultural province. In recent years, leveraging the comparative advantage that the fertile soil of human culture can be deeply cultivated, Shandong has prioritized the application and development of digital culture as a key approach to promoting cultural innovation and building a strong cultural province. Efforts have been made to improve infrastructure, enhance service efficiency, and foster emerging industries, accelerating the development of the digital culture industry.

In 2023, the Digital Culture Application Development Conference was held in Qingdao, where an important document was released. The Publicity Department of the Shandong Provincial Committee issued the Shandong Province Cultural Digitalization Action Plan, which implements the Opinions on Promoting the Implementation of the National Cultural Digitalization Strategy by the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council. This plan aims to promote the construction of Shandongs cultural big data system and achieve high-quality development through digital empowerment. The Action Plan outlines initiatives to advance the construction of the cultural big data system, enhance the efficiency of public cultural digital services, and implement major digital cultural industry projects. It particularly highlights 11 major digital cultural industry projects that Shandong will undertake, including the Digital Engineering of the Chinese Culture Experience Corridor, the Digital Empowerment Project of Shandong Handmade, the Construction Project of a Digital Cultural Industry High Ground, and the Cultivation Project of a Digital Creative Design Platform. Additionally, a series of documents have been issued, including the Regulations on the Protection and Inheritance of Red Culture in Shandong Province, the Special Plan for the Development of the Cultural Industry in Shandong Province (2007-2015), the Implementation Plan for Supporting the Revitalization and Development of the Yimeng Revolutionary Old Area in the New Era, and the Several Policies on Deepening the Reform of the Cultural System and Accelerating the Development of the Cultural Industry. These documents emphasize the research and interpretation of red culture, the promotion of the unique Shandong red Yimeng spirit, the protection of red



cultural relics, the inheritance of red cultural genes, and the creation of red cultural brands in Shandong. The government has been improving the leadership and coordination mechanism of cultural development, and giving policy guidance to the development of various cultural industries.

1.2 Red Exhibition Hall Cloud Platform

With the development of VR, AR, blockchain, metaverse and other new technologies, the expression and dissemination of culture have enriched the forms and entered a new era of digital culture. The implantation of these technologies has created new possibilities for the presentation of culture, injected new vitality into the cultural and creative industry, and greatly enriched the traditional mode of cultural communication.

In the field of red cultural relic protection, the Shandong Museums Project for the Digital Protection of Precious Revolutionary Relics and the Construction of the Shandong Province Revolutionary Cultural Relics Database integrates the protection, research, display, dissemination, utilization, and comprehensive management of revolutionary relics. Under the premise of scientific protection, this project aims to revitalize and utilize the museums' precious revolutionary relics. The project focuses on the traditional conservation of 200 revolutionary relics and introduces innovative digital transformation, proposing a pre-protection restoration technical step to enhance the cultural relic protection chain and ensure the historical authenticity of the relics from the outset. Each relic is a piece of history; even the most ordinary object can embody the original aspirations of the older generation of revolutionaries who dedicated themselves to the Party. Therefore, preserving historical information as completely as possible is not the end goal but the process of bringing these time-transcending relics back to life and presenting them to the public. The Shandong Museum displays the preserved historical relics in physical exhibitions for visitors to appreciate. Additionally, it has launched a Let the Party Flag Always Fly themed cloud exhibition, releasing exhibition information about the museums' relics, establishing a collection database, enabling viewers to search and appreciate the relics from home, and utilizing various new media platforms to achieve cloud live streaming of revolutionary relics.^[1]

In the realm of red culture education, Peoples Daily Online has launched the Red Cloud Exhibition Hall into schools in Shandong Province. The theme of this event is Inheriting the Red Spirit and Promoting the Great Founding Spirit. Over 1,000 schools in Shandong have organized activities on campus, each employing innovative methods and strategies, achieving significant results. This initiative effectively integrates red elements into ideological and political education, leveraging digital technology to combine lectures + VR real scenes, making ideological and political education more engaging. Universities have established VR-based red education bases, utilizing panoramic classrooms and virtual simulation courses to highlight the historical depth of red culture through the interactive and immersive nature of VR technology, presenting students with a multifaceted view of the unforgettable red memories associated with Yellow River culture, Yimeng Red Women, and other distinctive red cultural resources of Shandong.

In promoting red culture, Luwang Taishan Finance leverages its media advantages to promote red culture. They have established the Shandong Digital Red Exhibition Hall Cloud Platform and launched a special feature titled "Red Across Qilu, Party History Cloud Tour." Through this platform, audiences can virtually tour digital red exhibition halls from home. Using VR panoramic shooting technology, vivid narration, and captivating images, they digitally present red exhibition halls across Qilu, such as the Jilu Border Region Revolutionary Memorial Hall, the East China



Field Army Memorial Hall, and the Weishan Lake Anti-Japanese Memorial Hall. Visitors can read the exhibition hall introductions to learn about the tumultuous history and switch between different scenes through navigation options, viewing 3D or floor plans of different floors in a comprehensive and three-dimensional manner. This allows them to experience those turbulent years from home, further enhancing the appeal of red culture.

1.3 Red culture cloud dissemination

Shandong actively leverages its rich red resources, exploring the history, deeds, and spirit of the revolutionary era, to develop a unique cultural tourism industry. The province has selected 100 revolutionary sites and 27 revolutionary museums and memorial halls from a wide range of cultural relics and historical exhibitions. A guide titled "Shandong Provinces Revolutionary Cultural Relics Resources for Party History Learning Education" has been compiled, available for public and educational groups to consult and visit. Building on this, the "Cloud Tour of Shandong" platform has been launched, featuring a special section for revolutionary relics and a red map, promoting these resources to the public. Additionally, 100 revolutionary venues with prominent themes, clear orientations, and rich connotations have been carefully selected for focused display, presenting revolutionary relics and red culture in a panoramic, multi-dimensional, and expanded manner, serving as vivid materials for Party history learning education.

Literature and art, through sensuous aesthetics, can depict and embellish a life that is more colorful and flavorful. Excellent literary and artistic works should convey beauty, which elevates peoples spirits and guides them to enhance their ideological awareness, cultural refinement, aesthetic standards, and moral values. To inherit the red gene and broaden the paths for inheriting and promoting red culture, Shandong recognizes that enriching the spiritual civilization of the masses through literary and artistic works is crucial. Shandong has launched the Qilu Cloud Theater digital performance service platform, leveraging digital technology to conduct red cultural performances online. The Qilu Cloud Theater, utilizing its online platform advantages, has organized a variety of themed activities by organizing and planning these events. Through the strengths of its online platform, it creates a harmonious and vibrant social atmosphere. Special live broadcasts of red culture-themed events have gathered 15 high-quality works from across the country, all of which have been showcased through the Qilu Cloud Theater, allowing the general public to be immersed in red culture through these excellent literary and artistic works.^[2]

2. The Existing Problems and Causes of Digital Red Inheritance in

Shandong

2.1 Insufficient integration of red resources

Shandong Province, influenced by historical reasons, management systems, funding and technology, social awareness, and the tourism industry, has faced challenges in integrating valuable red resources. Shandong played a significant role in Chinas revolutionary history, but political upheavals and events like the Cultural Revolution during different periods have led to the loss and destruction of many red resources. This has resulted in areas rich in red resources lacking a complete historical legacy and making it difficult to integrate these resources effectively. Additionally, the management and integration of red resources in Shandong Province often involve multiple departments and policies, leading to resource fragmentation and difficulties in



collaborative efforts. It is necessary to establish more effective mechanisms for resource integration to enable different departments to work together, thereby fully tapping into and preserving the value of red resources.

The integration and protection of red resources typically require substantial funding and specialized expertise. Some regions in Shandong Province may lack the necessary financial support and professional talent to effectively protect and preserve these resources. Moreover, insufficient social awareness and promotion pose a significant challenge. The protection and integration of red resources require broad social support and public awareness campaigns to raise historical consciousness. Shandong Province needs to enhance educational and promotional efforts to increase societal attention to red resources. The rapid growth of the tourism industry may also lead to the over-commercialization of these resources, rather than genuine protection and inheritance. Appropriate policies are needed to ensure that the development and utilization of red resources are conducted with a focus on protecting their historical value. Addressing these issues requires the collaborative efforts of the government, society, and relevant departments to better protect and preserve these valuable red resources.

2.2 Insufficient development of digital culture and tourism

The development of digital tourism requires substantial financial and technical support, including the construction of intelligent tourism information systems, the creation of virtual tourism platforms, and the provision of high-speed internet coverage. However, the Shandong provincial government and enterprises have made relatively insufficient investments in these areas, leading to a lag in the development of digital tourism infrastructure. Moreover, the growth of the tourism industry heavily relies on professionals who are still dominated by traditional tourism concepts. They tend to favor traditional methods of promotion and management and may lack understanding of digital technology, making them reluctant to undergo digital transformation. This reluctance hinders the progress of digital tourism.

Moreover, Shandong Province is rich in cultural and tourism resources, but it still faces challenges in digital display and promotion. Digital tourism requires the digital presentation of these rich cultural and tourism resources, including virtual tours, online reservations, and multimedia displays. However, Shandongs efforts in this area are insufficient, leading to a less enriching and convenient tourist experience compared to other regions. Digital tourism is an emerging industry that requires industrial integration to drive its development. However, Shandongs cooperation and innovation in digital tourism are limited, as digital tourism typically requires collaboration across various fields, including tourism, technology, and culture. The lack of cross-departmental and cross-industry coordination also hinders the development of digital tourism. To promote the growth of digital tourism in Shandong, the government, businesses, and relevant stakeholders need to work together, increase investment in digital technology, and facilitate digital transformation to enhance the competitiveness of Shandongs tourism industry.

3.The Importance of Digital Technology to the Inheritance of Red Genes

3.1 Improve the organization and protection of red culture

The traditional documents, images, and cultural relics of red culture are difficult to preserve due to their age and the challenges of storage. Therefore, the urgent task of organizing and protecting



these valuable historical materials is necessary. Traditional methods of preserving these materials involve basic repair and storage, whereas digital technology, using modern science and technology as a medium, serves as a public digital system dedicated to cultural and historical resources, representing a comprehensive innovation over traditional preservation and utilization techniques. Given the long history of red culture and the vast amount of related materials, it is common to encounter issues such as multiple pieces of information, unclear clues, and incomplete materials during research and inheritance. Digital organization can help correct and verify the documents, images, and videos related to red culture, converting traditional documents, documentaries, and books into digital formats, thus achieving the digitization, networking, and globalization of information, enabling the widespread dissemination, access, and use of red culture.^[3]

Through digital scanning, digitization of images, texts, audio, and video, the digital organization of red culture is achieved. This process allows relevant red materials to be uniformly archived and categorized, stored in the cloud, thus providing a foundation for utilization and sharing. Furthermore, application software tailored for specific groups can be developed to introduce red literature through images, excerpts, and text, making it easier and more convenient for people to understand and familiarize themselves with red culture. This supports and aids in the inheritance and promotion of red culture. It helps better protect, preserve, and pass on red culture, promotes its teaching, dissemination, and popularization, integrates red culture into various aspects of social development, and injects new cultural impetus into the development of the Chinese nation.

3.2 Enrich the digital experience of red culture

Traditional red culture, largely based on artifacts and historical records, offers a monotonous learning experience that lacks appeal. With the advancement of digital technology, including virtual reality (VR), augmented reality (AR), and themed games, traditional red culture can now be transformed into vivid, interactive, and visually engaging experiences. By controlling the platform, users can enjoy interactive and immersive experiences, which can spark interest and enthusiasm for red culture and help people better understand its value and significance.

Virtual reality technology can immerse visitors in a realistic, three-dimensional red historical setting, allowing them to gain a deeper understanding of the history and essence of red culture through an immersive experience. This method enables tourists to more vividly experience the atmosphere of the Red Armys battles and feel the weight of history, while also enhancing the sensory impact of red culture, deepening peoples understanding and appreciation of it.

Digital experiences can also create red culture-themed games and interactive applications, making red culture more diverse, innovative, and engaging. This expands the reach and impact of red culture in the publics mind. Digital technology creates dramatic red culture-themed games and designs engaging interactive elements, which not only enhance entertainment but also spark users interest and curiosity, increasing their attention to and acceptance of red culture.

3.3 Assist the media convergence of red culture

The advancement of digital technology has facilitated the integration and computation of big data, reducing the communication gap between users and red culture. By leveraging technologies such as big data tracking and personalized recommendation algorithms, it is possible to understand the cultural needs of the audience. This involves collecting, analyzing, and statistically evaluating the audiences browsing habits, preferences, and subjective evaluations to determine the content, channels, and methods of spreading red culture. Digital empowerment enhances resource upgrades, promoting the precise dissemination of red culture. It matches the most relevant red cultural



resources to different audiences and integrates various resource information. Through techniques like resource processing, public opinion analysis, and intelligent distribution, it accurately identifies the focus of the content to be disseminated, guiding and matching audiences with personalized content. This approach better stimulates peoples interest and emotional resonance with red culture, enhancing its interactivity and spread.^[4]

4. The Implementation Path of Digital Enabling the Inheritance of Shandong Red Culture

4.1 Cloud cultural relics and digital display

In the inheritance and promotion of red culture, digital display is a crucial method. Digital technology enables the digital preservation and presentation of traditional artifacts, commemorative items, and historical events, transcending time and space to showcase the essence and allure of red culture to a wider audience. Over time, many valuable red cultural relics with historical and cultural significance have suffered wear or damage. By using digital technology to digitize these precious relics, their information and historical context can be preserved to the greatest extent, allowing more people to access this knowledge through the internet and other channels. For example, the Xibaipo Digital Exhibition Hall houses a wealth of valuable historical images, documents, and texts. The use of digital technology has enabled these resources to be presented in a more complete and detailed manner, enhancing visitors understanding of the history and culture of that era.

By presenting historical artifacts through digital means, these relics can be showcased in a more diverse, vivid, and engaging manner, thereby attracting more people to understand and appreciate Chinas modern history and red culture. This not only broadens the reach and impact of red culture but also encourages young people to engage with it, helping more individuals gain a deeper understanding and appreciation of the revolutionary spirit of the Communist Party of China.

Red cultural relics and materials can be fully utilized through 3D digital display technology, which integrates digital image processing and 3D digital processing. This technology allows red cultural relics to be restored in virtual environments, showcasing their true form and structure, and optimizing surface details and fine treatments. Additionally, 3D digital display technology, through digital modeling and presentation, enables visitors to gain a comprehensive understanding of the form, structure, and historical background of these relics. This helps people better understand and appreciate the history and cultural context of red culture, deepening their understanding of its essence and charm. Museums, art galleries, and other venues that utilize the Internet, AR, VR, and AI technologies can achieve the scanning, processing, and handling of information about cultural relics and artworks. Visitors and audiences can view cultural relics and artworks online using devices, enhancing their viewing experience through features such as autonomous tours, zooming, rotating, and 360-degree panoramic experiences.

4.2 Red tourism, digital empowerment

4.2.1 Immersive red digital culture and tourism

Modern tourism is diverse and colorful, but red tourism, due to its unique historical and educational value, is often perceived as dull and monotonous by the public. To revitalize red tourism and make it more appealing, it is essential to plan the development of red cultural tourism. Immersive tourism effectively addresses the lack of entertainment in red tourist sites. As a new



form of tourism experience, immersive tourism aims to deeply engage visitors through various sensory experiences and interactive elements, immersing them in the culture, environment, and history of the destination. This can be achieved through technologies and activities such as virtual reality, augmented reality, immersive theaters, and interactive exhibitions, making tourists feel as if they are in a completely new setting, thus gaining a more immersive understanding of the destination. This approach helps provide a deeper and more personalized travel experience.

To create an immersive tourism experience at red heritage sites, it is essential to highlight the uniqueness of each site, which helps define the theme and objectives of the tourism experience. The immersive experiences should align with the sites theme and be tailored to the natural scenery, historical sites, cultural centers, or virtual spaces. Next, design engaging interactive elements, such as interactive exhibitions, immersive theaters, and real-time storylines, to spark visitors interest. By integrating technology with cultural tourism, the boundaries between the audience and the performance or entertainment venue are broken down, enabling deeper interaction with performers and scenes. This integration of technology and innovation, using modern techniques like virtual reality, augmented reality, interactive displays, sound, and light effects, enhances the immersive and experiential aspects, bringing the stories of red heritage sites to life and increasing visitor participation, engagement, and interactivity.

4.2.2 Seize the digital flow of red culture and tourism

With a focus on industry and digital empowerment, we will scientifically plan and construct a distinctive digital cultural tourism industry system. We will follow the development path of using the headquarters platform to drive digital traffic, which in turn drives offline experiences. We will vigorously develop the headquarters platform economy by hosting regional and functional headquarters of large cultural tourism platforms, thereby strengthening the foundation of the digital cultural tourism industry. We will actively seize the opportunities in the digital traffic economy, gather network digital cultural creativity, tourism content development, and cultural tourism e-commerce consumption, and create a digital processing center for cultural tourism resources.

It is necessary to use various online travel strategies, short videos, social platforms, planting bases, etc., and make the most of original content, Internet celebrity anchors, new marketing and other ways to become the information hub and traffic center of regional online digital tourism.

4.3 Digital communication, improve quality and efficiency

In the inheritance and promotion of red culture, digital dissemination plays a crucial role. By using digital channels such as social media and online platforms to spread red culture, it can meet the needs for broad reach, real-time updates, and accuracy, allowing more people to understand and appreciate red culture. Digital dissemination has become the primary method of information transmission, thanks to the rapid development of digital technology, the swift rise of social media, and the widespread use of the global internet. This method has invisibly expanded the reach of red culture, enabling more people to learn about and experience it through online channels.

Digital dissemination can also enhance the efficiency of spreading red culture. Through digital means, red culture can be disseminated in a way that is available 24/7 and across multiple regions, significantly improving the efficiency of communication. This method not only meets the broad reach required for red culture but also satisfies the demands for real-time and immediate dissemination. Digital dissemination, by connecting a large number of people and information, makes the spread of red culture more comprehensive and accurate. With digital technology, red



culture can be more easily summarized, organized, and integrated, thereby avoiding issues such as dissemination errors and information asymmetry caused by human factors.

In summary, Shandong is committed to strengthening its digital foundation, promoting the vigorous development of the digital economy and the efficient collaboration of digital governance, which has led to the continuous prosperity of digital culture. With the rapid advancement of digital technology, an increasing number of red cultural relics are being digitized for organization, display, experience, and dissemination. Over 2.8 million cultural relics have been digitized, and digital cultural products are gradually becoming part of peoples daily lives, meeting their material and spiritual needs. Digital technology offers extensive opportunities for the inheritance and promotion of red culture, broadening the pathways for its preservation and dissemination. Shandong is actively leveraging digital technology to build new economic advantages, and we should fully harness the value of digital technology, actively utilizing its benefits to promote the inheritance and promotion of red culture.

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Explore the Poetic Prose Characteristics of "I and The Temple of Earth"

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Abstract

"I and the Temple of Earth" stands out in poetic prose for its profound philosophical insights, sincere emotions, and unique narrative perspective, making it a model in modern literature that explores the relationship between humans and nature, life and death. This essay delves into the poetic qualities of Shi Tieshengs prose "I and the Temple of Earth," analyzing how it showcases the poetic beauty of prose through diverse narratives, sincere emotional expression, and deep cultural integration. It examines how this essay, with its unique artistic charm, touches the hearts of readers and secures a place in modern literature, filling a gap in current research. Through this exploration, we can gain a deeper understanding of the artistic value of "I and the Temple of Earth" and appreciate the importance and expressiveness of poetry in modern prose.

Keywords

"I and the Temple of Earth"; Poetic prose; Narrative transformation; Cultural integration

Chen Jianhui believes that "poetic prose" is not synonymous with "poetics". "Poetics, as a category of literary theory, has a long tradition, while" poetic "mainly refers to the qualities and characteristics that prose should have." [1]Sun Yi believes that poetics is "a cognitive mode that relies on the theoretical source of cognition and poetry, and highlights the obscure poetic meaning vividly in literary works so as to convey lasting cultural connotation and unique aesthetic value." [2]Ni Jian believes that poetics is "a metaphor constructed by giving full play to imagination, creativity and cognition" [3]Overall, poetry is characterized by its ambiguity, vagueness, emotional depth, and uncertainty, often using aesthetic imagery to create a space for imaginative thinking. "I and the Temple of Earth" exemplifies this, reflecting Shi Tieshengs inner turmoil and emotional fluctuations, as well as his overall feelings about nature and social life. This poetic quality presents an overarching aesthetic style, making it difficult to isolate any single detail or phrase for analysis. The following sections will analyze the poetic expression in "I and the Temple of Earth" from the perspectives of narrative, sentiment, and culture.



1.The Poetic Beauty of Narrative is Constructed by Dual Perspective and Metaphor

In "I and the Temple of Earth," Shi Tiesheng employs a unique artistic approach to convey a moving poetic beauty. The narrative perspective alternates between first-person and second-person, allowing the author to share personal insights while engaging readers through dialogue, thus enhancing emotional resonance and interactivity. In terms of metaphor and symbolism, the Temple of Earth serves as the central image, embodying historical changes and philosophical reflections on life. Concrete elements like fallen leaves and the setting sun symbolize the passing of life and the passage of time. These techniques are intricately woven together, transforming abstract concepts such as life and death into tangible images. With poetic prose, the work questions the meaning of existence, imbuing it with profound ideological depth and distinctive artistic appeal.

1.1 The Shift in Narrative Perspective. In Shi Tiesheng's classic essay "I and the Temple of Earth," the shift in narrative perspective is a key technique that enhances the poem-like quality of the work. By skillfully using both first-person and second-person narratives, Shi Tiesheng creates a space that is both intimate and conversational, allowing readers to delve into the text and resonate with the author and the characters. In the first-person narrative, Shi Tiesheng shares his personal experiences, emotional insights, and profound reflections on life, death, and loneliness as I. This perspective makes readers feel as if they are experiencing the author's inner journey firsthand, feeling the author's relentless pursuit of the meaning of life and deep reflection on fate. Additionally, the first-person narrative adds authenticity and credibility to the work, making readers more willing to accept and believe the information and emotions conveyed by the author. In the second-person narrative, Shi Tiesheng engages in a face-to-face dialogue with the reader, addressing them as you, which bridges the gap between the author and the reader. This shift not only enhances the interactivity and engagement of the work but also makes readers feel valued and understood during the reading process. Through the second-person narrative, Shi Tiesheng draws the reader into the world of the work, making the reader a part of it. Part of the work, we have collectively experienced a profound exploration of life, death, and solitude. The shift from first-person to second-person narration not only enriches the narrative layers and expressive techniques but also significantly enhances the poem-like quality of the work. This allows readers to feel the author's sincere emotions and deep reflections while resonating with the characters and the author, experiencing the journey of life, death, and solitude together. This shift in narrative perspective undoubtedly adds a unique charm and profound depth to "I and the Temple of Earth."

1.2 Metaphor and Symbolism. In Shi Tiesheng's essay "I and the Temple of Earth," the techniques of metaphor and symbolism are skillfully employed, deepening the exploration of themes such as life, death, and solitude. These metaphors and symbols act like hidden threads, guiding readers to delve deeper into the text and uncover the profound meanings behind the words. The temple itself is a vast metaphor, symbolizing the sedimentation of history and the vicissitudes of time. Through his depiction of the Temple of Earth, Shi Tiesheng conveys profound reflections on life, history, and existence. The ancient and solid Temple of Earth seems to be a hymn to the resilience of life; its silence and tranquility evoke a deep and solemn mourning for death. Additionally, the work features numerous concrete symbols, such as fallen leaves, the setting sun, and bird songs. These symbols not only enrich the imagery but also deepen the exploration of



themes like life, death, and solitude. Fallen leaves symbolize the fading and passing of life, the setting sun hints at the irreversible passage of time, and bird songs are a call and praise for the vitality of life. By employing metaphors and symbols, Shi Tiesheng integrates these concrete elements with abstract themes, creating a unique artistic effect. Readers can not only grasp the direct information conveyed by the text but also delve into the deeper meanings through the guidance of metaphors and symbols.

2. Poetic Expression of Sincere Emotion And Philosophical Thought

In "I and the Temple of Earth," Shi Tiesheng uses his pen as a boat, navigating through the depths of sincere emotions and profound philosophical reflections to explore the essence of life, achieving poetic expression. He candidly reveals his pain, loneliness, and struggles, transforming personal suffering into a quest for the essence of life. With delicate strokes, he writes about the preciousness of family, friendship, and love, allowing readers to feel the warmth and power of emotion through resonance. Moreover, he transcends individual circumstances, elevating his painful experiences to universal philosophical reflections on life and the universe. Using the Temple of Earth as a vessel for history and time, he connects the finite with the eternal through images like fallen leaves and setting suns. The interplay of emotion and philosophy imbues the work with both the warmth that touches the heart and the intellectual brilliance that penetrates time and space, creating a highly poetic artistic realm.

2.1 The Sincerity and Depth of Emotion. In Shi Tiesheng's essay "I and the Temple of Earth," the sincerity and depth of emotion are among its most touching qualities. Through his personal experiences and emotional insights, he reveals a profound understanding of the meaning of life, evoking strong emotional resonance in readers. In his work, Shi Tiesheng candidly shares his struggles with illness, loneliness, and inner turmoil. These experiences are not only personal hardships but also profound explorations of the essence of life. By vividly depicting his physical pain, he conveys the fragility and helplessness of life. In terms of emotional expression, Shi Tiesheng also demonstrates sincerity and depth. His descriptions of family, friendship, and love are rich in emotion. Through his delicate writing, he highlights the genuine emotional bonds between people and the significance of these emotions to life. Shi Tiesheng understands that life is not just a solitary journey but also a process of mutual dependence and shared progress.

2.2 Philosophical Reflection and Insight. In Shi Tiesheng's essay "I and the Temple of Earth," the integration of personal emotions with universal philosophical reflections is a significant aspect of its poetic quality. With a delicate and profound touch, Shi Tiesheng combines his personal emotional experiences with broader philosophical questions about life, the universe, and existence, creating an artistic realm that is both concrete and abstract, both emotional and rational. Through his portrayal of his own pain, loneliness, and struggles, Shi Tiesheng highlights the fragility and resilience of life. He does not merely recount personal suffering but transforms these experiences into deep reflections on the essence of life. He recognizes that each person's life is unique yet interconnected with the universe. This understanding of the relationship between the individual and the whole reflects Shi Tiesheng's profound philosophical insights. By blending personal emotions with universal philosophical reflections, Shi Tiesheng employs rich imagery and metaphors. Using the Temple of Earth as a historical and cultural symbol, he integrates the individual with history, the present with the past, and the finite with the infinite, presenting a grand vision that transcends time and space. Additionally, by depicting natural scenes such as



fallen leaves, the setting sun, and bird songs, he blends the transient and eternal, the silent and the noisy, the fragile and the strong, creating a unique aesthetic experience.

3.The Fusion of History And Imagination Highlights the Poetic

Blossoming of Culture

In "I and the Temple of Earth," Shi Tiesheng skillfully weaves a cultural tapestry that blends history and poetry. The Temple of Earth, as the central symbol, serves both as a historical emblem of a thousand years of civilization and a spiritual link between individual lives and the vicissitudes of time. As he wanders through this place, he engages in a dialogue with history, infusing his personal reflections into the ancient veins of the Temple of Earth, where philosophical musings and the weight of history intertwine. Moreover, with extraordinary poetic wisdom and imagination, Shi Tiesheng transforms everyday scenes into philosophical metaphors: the fallen leaves hint at the cycle of life, and the weathered walls whisper the secrets of time. These spiritually rich artistic transformations break free from the constraints of reality, endowing the work with a sense of historical depth and poetic transcendence. In the interplay between cultural heritage and poetic expression, the work radiates a profoundly moving aesthetic brilliance.

3.1 The Convergence of History and Culture. In Shi Tiesheng's essay "I and the Temple of Earth," the Temple of Earth, a symbol of historical and cultural significance, serves as a bridge connecting individuals with history, showcasing a profound integration of history and culture. As an ancient site rich in history and culture, the Temple of Earth has witnessed the transformation of Beijing and the passage of time. In Shi Tiesheng's writing, the Temple of Earth is more than just a physical location; it is a symbol filled with symbolic meaning, representing the intersection of history, culture, and life. Through his meticulous depiction of the Temple of Earth, Shi Tiesheng blends personal emotional experiences with the vast changes of history. His portrayal of the Temple of Earth features both the ancient and solemn temple and the vibrant flora and fauna, creating a historical space that is both mysterious and intimate. In this space, Shi Tiesheng engages in a dialogue with the ancients, transcending time and space, feeling the weight of history and the fragility of life. The Temple of Earth also becomes a significant place for Shi Tiesheng to reflect on the meaning of life and explore philosophical questions about existence. Through his contemplation and meditation at the Temple of Earth, he gradually grasps the essence and value of life. The silence and resilience of the Temple of Earth seem to best encapsulate Shi Tiesheng's attitude towards life, further solidifying his love and dedication to life.

3.2 Poetic Wisdom and Imagination. In Shi Tiesheng's essay "I and the Temple of Earth," the use of poetic wisdom and imagination is a crucial method to elevate everyday life to an aesthetic and philosophical level. With a unique artistic perspective, he transforms ordinary life fragments into chapters rich in poetry and philosophy, allowing readers to experience an aesthetic journey that transcends daily life. Through meticulous observation and deep reflection, Shi Tiesheng captures moments in everyday life that, though seemingly insignificant, are filled with profound philosophical insights. He uses poetic wisdom to artistically process these moments, endowing them with unique aesthetic value. Additionally, he leverages his rich imagination to connect everyday objects with broader historical, cultural, and cosmic contexts, thereby imbuing them with deeper philosophical significance. Shi Tiesheng often showcases the fusion of poetic wisdom and imagination through depictions of natural scenes. The natural elements in his writing not only



possess vivid beauty but also embody philosophical questions about life, time, and existence[5]These profound reflections. In Shi Tieshengs writings, these natural scenes seem to come alive, becoming aesthetic objects that touch the heart. Moreover, Shi Tiesheng excels at portraying the poetic wisdom and imagination of his characters through dialogue and inner monologues. His characters often gain insights into the essence and value of life through conversations and self-reflection in their ordinary lives. These dialogues and inner monologues not only enrich the emotional depth of his works but also deepen readers reflections on philosophical questions about life and the universe.

I and the Temple of Earth is not only a profoundly moving essay but also a literary monument that illuminates the soul with poetic charm. With a surgical precision, Shi Tiesheng delves into the wounds of fate, blending his personal struggles with the profound questions about the meaning of life, crafting a philosophical poem that transcends individual circumstances. In his writing, the Temple of Earth is no longer a silent historical relic but a container of flowing time and space. The ancient walls, etched with the passage of time, and the swaying grass and trees, narrating the rhythm of life, serve as metaphors for the eternal questioning of the essence of existence. With his unique poetic wisdom, he connects the mundane daily life of the city with the ultimate questions of the vast universe, building a bridge between reality and philosophy with imagination, imbuing the morning and evening of ordinary alleys with a metaphysical glow. This work breaks the traditional boundaries of the essay genre, achieving a perfect blend of literary and ideological qualities, shining uniquely in the constellation of modern literature. It is both Shi Tieshengs spiritual legacy to the world and a life revelation worth repeated reading and constant renewal, continuously inspiring us to deeply reflect on the value of survival and the aesthetics of life.

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Thoughts on Strengthening Internal Accounting Supervision in Colleges and Universities in the New Era

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Abstract

The new era has endowed financial and accounting supervision with new connotations and functional roles. Accurately understanding its role and overall requirements, and fully leveraging the internal financial and accounting supervision in universities, is crucial for enhancing university governance and promoting high-quality development across all areas. This article examines the current status and issues of internal financial and accounting supervision in universities, starting from the positioning and requirements of financial and accounting supervision in the new era. It proposes specific measures to establish and improve the internal financial and accounting supervision system, strengthen financial management and internal control supervision, enhance the collaboration mechanism of financial and accounting supervision, and reinforce key areas of financial and accounting supervision. These measures aim to provide a reference for establishing an internal financial and accounting supervision mechanism in universities and improving the quality and efficiency of financial and accounting supervision, thereby comprehensively and effectively promoting the implementation of internal financial and accounting supervision work in universities.

Keywords

Colleges and universities; Accounting supervision; Countermeasures

In 2022, the total investment in education nationwide reached 613.2914 billion yuan, surpassing 6 trillion yuan for the first time, and has consistently accounted for at least 4% of the GDP for 11 consecutive years. Despite tight fiscal conditions and the routine of governments at all levels tightening their belts, the state has been generous with spending on education. For universities to effectively allocate these hard-earned educational funds and pursue a path of high-quality development, it is essential to enhance their governance systems and capabilities. In February 2023, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the Opinions on Further Strengthening Financial and Accounting Supervision (hereinafter referred to as the Opinions), elevating financial and

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accounting supervision to the level of modernizing the national governance system and governance capabilities.^[1]This document serves as a guiding principle for financial and accounting supervision in the new era. Universities are currently at a critical juncture in their Double First-Class initiative and internal development. In this new context, how universities can implement the requirements of the Opinion, accurately understand the new connotations and functional positioning of financial and accounting supervision, further strengthen such supervision, and transform the advantages of the financial and accounting supervision system into governance effectiveness, is crucial for enhancing university governance capabilities and promoting the high-quality development of all school endeavors.

1.The Positioning And Requirements Of Financial Supervision In Colleges And Universities In The New Era

The Opinions have carried out top-level design for financial and accounting supervision and clarified the positioning of financial and accounting supervision. Financial and accounting supervision in the new era is an important part of the supervision system of the Party and the country, and plays a fundamental supporting role in the supervision system of the Party and the country.^[2]Colleges and universities should deeply understand the responsibilities of financial supervision in the new era, give full play to its unique basic and professional role, and provide strong support for intra-party supervision and other types of supervision.

The Opinion outlines the key tasks of financial and accounting supervision in the new era. Universities should follow the guidance of the Opinion and accurately understand the key tasks of financial and accounting supervision to meet the demands of the times. The new era has endowed financial and accounting supervision with new functions, and universities should firmly establish a comprehensive supervision mindset, conducting financial and accounting supervision work with a higher political stance. First, focus on the implementation of decisions and deployments by the Central Committee of the Communist Party of China, the Provincial Committee of the Communist Party of China, and the schools party committee. Focus on the schools development plan and annual key work plans, review the key fund investments of the school, and ensure that financial and accounting supervision follows the flow of funds. Second, focus on the operation of public power in the financial and economic field, and conduct financial and accounting supervision strictly according to financial discipline. Strengthen the supervision and restraint of public power in the financial and economic field of universities, focusing on key areas and critical links such as university infrastructure, logistics, state-owned asset management, government procurement, school-run enterprises, social cooperation matters, and scientific research funds. Third, focus on the implementation of the tight budget policy, strengthen the management of fund inflows and outflows, reinforce budget constraints and cost performance management, and ensure the standardized and effective use of funds. Fourth, focus on risk prevention, strengthen financial management and internal control supervision. Implement the primary responsibility for internal financial and accounting supervision, establish an internal financial and accounting supervision mechanism and internal control with clear responsibilities and strong constraintsThe system should be strengthened to strengthen the daily supervision of economic business, financial management and accounting behavior.^[3]

2.The Current Situation And Problems Of Internal Accounting



Supervision In Colleges And Universities

2.1 The internal accounting supervision mechanism is not perfect

The Opinion has endowed financial and accounting supervision with new connotations and a new positioning. In the new era, financial and accounting supervision emphasizes political attributes, serving to advance the modernization of the national governance system and capabilities, playing a foundational and supportive role in the supervision framework. Currently, most universities lack a sufficient understanding of the importance of financial and accounting supervision, have low political awareness, and either lack or have an incomplete internal financial and accounting supervision system. This results in a lack of clear authority and responsibility, as well as a lack of a robust internal financial and accounting supervision mechanism. Due to unclear roles, scope, procedures, and responsibilities within the internal financial and accounting supervision, no specialized institution or professional personnel have been established. Consequently, the responsibilities of financial and accounting supervision are not clearly defined, and the scope and authority of supervision are ambiguous, hindering the full realization of its potential.

2.2 The focus of internal financial supervision is not clear

Internal financial and accounting supervision primarily involves accounting and financial oversight. Currently, internal financial and accounting supervision within organizations is mainly the daily oversight by the finance department on the legality and compliance of fund inflows and outflows, whether funds are budgeted, and whether they exceed the budget. This type of supervision often focuses on the quality of accounting information, with less attention paid to the performance of fund usage and the construction of internal controls, and fewer proactive efforts to uncover issues. Due to unclear responsibilities, authorities, and scopes of financial and accounting supervision, the focus of internal financial and accounting supervision is not well-defined, and it has failed to meet the political mission of financial and accounting supervision in the new era in terms of the breadth, depth, and content of supervision.

2.3 Insufficient coordination and linkage of various internal supervision

The linkage and cooperation mechanisms for supervision by the disciplinary inspection and supervision, inspection and patrol supervision, audit supervision, and accounting supervision have not been established or implemented properly.^[4] The schools disciplinary committee and the office of the supervisory commissioner are specialized bodies for intra-party supervision and oversight. Inspection tours are powerful tools for strictly governing the Party, both of which fall under intra-party supervision. Audit and financial supervision, on the other hand, are economic supervisions with professional advantages, essentially serving to restrain the exercise of public power. Currently, universities have not established a comprehensive supervision framework, and there is a lack of specific and practical methods for coordination among supervisory departments. Due to different supervisory departments operating independently, there is redundant supervision and blind spots in oversight. There is a lack of mechanisms for information sharing, clue transfer, and result sharing among departments, and a coordinated supervisory effort has not been formed.

2.4 backward supervision methods

Universities generally lack a high level of informatization, and there is no unified big data platform. This results in issues such as data silos and inaccuracies, which affect the effectiveness of financial supervision. Internal financial supervision relies on data collected from the financial system, primarily through manual audits and financial analysis, focusing on post-event oversight



rather than pre-event warnings and mid-event controls. The lack of effective integration between business operations and financial management makes it challenging to extend financial supervision to the front end of business processes.

3. Countermeasures To Strengthen The Internal Accounting

Supervision Of Colleges And Universities

3.1 Strengthen the top-level design and establish the internal accounting supervision mechanism of colleges and universities

In the process of comprehensively governing the Party and promoting the three-pronged approach against corruption, it is crucial to establish and improve the financial and accounting supervision mechanism. The school has established a financial and accounting supervision working group led by the principal leader, clearly defining the institutions, personnel, and responsibilities for financial and accounting supervision. This working group is responsible for implementing the national and provincial financial and accounting supervision policies, researching and formulating supervision measures, coordinating the annual financial and accounting supervision plan and key tasks, and actively establishing a supervision coordination mechanism with internal audit, disciplinary inspection, and inspection and patrol departments. The finance department, as the leading department for financial and accounting supervision, is responsible for performing specific supervisory functions, conducting daily and special financial and accounting supervision work.

3.2 Strengthen the supervision of financial management and internal control

As the financial functions of universities shift from primarily accounting to management, the scope, content, and requirements of university financial management have expanded. The Financial Rules for Public Institutions clearly states that the primary task of financial management is to fully implement performance-based budgeting, to strengthen the management of state-owned assets, and to enhance control and oversight over the institutions economic activities. Among these measures, internal control establishes a system of financial accounting supervision that ensures the certainty of resource allocation.^[5] The sound and effective implementation of internal control systems form the foundation of internal financial and accounting supervision. Strengthening internal control construction provides a favorable environment for internal financial and accounting supervision. Budget and performance management are integrated throughout all business activities, ensuring that internal control and performance management are applied at every level of financial and accounting supervision. By participating in economic activities throughout the entire process, scope, and chain, these measures ensure that the functions of financial and accounting supervision are effectively performed at all stages—before, during, and after events.

3.3 Establish an internal supervision and cooperation mechanism

Collaborative supervision is essential for the modernization of governance systems and capabilities. Universities should enhance their understanding of the importance of coordinating various forms of supervision and promote an integrated comprehensive supervision framework. The focus should be on intra-party supervision, emphasizing its political nature. This includes implementing the Party Committee Audit Committee system and internal inspection mechanisms, effectively leveraging the role of financial and accounting supervision, and establishing a coordinated mechanism between financial and accounting supervision and other departments such



as internal auditing, inspection tours, and disciplinary inspection. As specialized supervisory bodies with high authority, university disciplinary inspection departments are recommended to lead the establishment of a Supervision Work Committee to coordinate supervisory efforts and establish internal cooperation mechanisms. The committee should establish a joint meeting system, holding regular meetings to discuss annual supervision plans and priorities set by each supervisory body, and conducting irregular consultations on major issues and sharing supervision information. A collaborative supervision mechanism should be established to ensure effective communication, clue transfer, measure coordination, shared results, and joint rectification.^[6]To form a joint supervision force and improve the quality and effectiveness of supervision.

3.4 Adhere to the problem orientation and clarify the key areas of financial supervision

Financial and accounting supervision should focus on the main thread of fund management, conducting specialized financial and accounting supervision to ensure the implementation of major decisions and deployments by the state, provincial party committee, and university party committees, thereby ensuring the effectiveness of fund utilization. It should concentrate on the implementation of the policy for government and party agencies to tighten their belts, strengthen financial and accounting supervision over key areas of public power in universities, enforce financial discipline strictly, and closely monitor issues that frequently occur in key areas such as government procurement, three public expenses (official overseas trips, official vehicles, and official receptions), infrastructure construction and renovation projects, special fund usage, cooperative education, and logistics services. This will enable precise and categorized supervision, enhancing the effectiveness of the supervision.

4. Safeguard Measures To Strengthen Internal Accounting

Supervision In Colleges And Universities In The New Era

4.1 Upholding and strengthening the Partys leadership over financial and accounting supervision

To improve financial and accounting supervision in the new era, it is essential to elevate political awareness, uphold and strengthen the Partys leadership over this work, and ensure that intra-Party supervision plays a leading role. Financial and accounting supervision should be integrated into the Party committees financial and economic affairs, with regular meetings of the Party committee standing committee or the financial and economic leadership group to review the work plan and annual priorities for financial and accounting supervision. Regular reports on financial and accounting supervision should also be heard to ensure that the decisions and deployments of the Central Committee, provincial Party committees, and university Party committees are effectively implemented.

4.2 Adhere to supervision according to law and improve the internal accounting supervision system of the unit

We should build a sound system of financial and accounting supervision and adhere to the law-based supervision. The state should speed up the revision and completion of the upper law of financial and accounting supervision.^[7]To improve financial management, asset management systems, and other regulations, enhance internal control systems, economic responsibility systems, and financial information disclosure supervision systems, ensuring these systems are integrated into all aspects of oversight. Universities should promptly revise and improve relevant regulations in line with newly revised laws and regulations, and strengthen the supervision of their



implementation.

4.3 Strengthening information construction

We will deepen "Internet plus supervision", make full use of big data and information technology, and focus on digital empowerment of supervision[8]Enhance the construction of the campus governance data platform by establishing an integrated information system for the campus. This will facilitate the integration of business and financial data, address data silos, and enhance data utilization. By embedding internal control and financial oversight into the operational processes, we aim to gradually achieve the informatization of accounting, financial management, and financial oversight, and establish a mechanism for early warning of significant risks.

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Excellent Traditional Culture of Zibo Integrate into the Research on the Construction Path of Civilized Rural Customs

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Abstract

Integrating traditional culture into the construction of civilized rural customs is crucial for implementing the rural revitalization strategy. In recent years, Zibo City has made significant progress in promoting the construction of civilized rural customs, but challenges remain. To further enhance the level of civilized rural customs in Zibo City, it is essential to explore effective ways to integrate excellent traditional culture into this process, thereby supporting regional rural revitalization.

Keywords

Zibo; Excellent traditional culture; Civilized rural construction; Integration path

The 2025 government work report stressed the need to "strengthen the construction of civilized rural customs, enrich farmers cultural life, and promote the change of customs in rural areas." [1] In the comprehensive promotion of rural revitalization, there is an urgent need to invigorate the vitality of China's excellent traditional culture to enrich the cultural soil of rural areas and enhance the level of rural civilization. Zibo City, the former capital of the State of Qi, has seen the continuation of the open, inclusive, innovative, business-oriented, and rule-of-law spirit of Qi culture for a thousand years. Notable figures such as Jiang Ziya, Duke Huan of Qi, Guan Zhong, and Pu Songling have left behind cultural legacies like Guanzi, Kao Gong Ji, and Liaozhai Zhiyi, and created idioms such as people-oriented governance, rule of law, and it takes ten years to grow trees, but a hundred years to educate people. The concepts of respecting the virtuous and valuing achievements, open and inclusive cultural attitudes, business-oriented and heavy on industry economic philosophies, reform and strengthen enterprising spirits, a hundred schools of thought contending excellent academic traditions, and loyalty, integrity, prudence, and diligence clean pursuits are all excellent elements of Zibo's traditional culture. The importance of inheriting and protecting these ideological connotations is self-evident. [2]



With the continuous promotion of rural cultural revitalization, how to better integrate the excellent traditional culture of Zibo into the construction of civilized rural customs and carry forward and develop it has practical significance for promoting regional rural revitalization.

1.The significance of integrating excellent traditional culture into civilized rural customs construction in Zibo

1.1 The only way to achieve rural revitalization

The core task of building a civilized rural culture is to create beautiful villages by promoting positive, healthy, and uplifting cultural elements. Therefore, integrating the excellent traditional cultural elements of Zibo into the construction of a civilized rural culture not only enriches farmers spiritual and cultural lives and fosters a positive rural cultural atmosphere but also helps to promote and introduce these excellent traditional cultures in rural areas, providing a solid cultural foundation for achieving the goal of rural revitalization.

1.2 Priority choice for promoting civilized rural customs

As the rural revitalization strategy advances, the development of civilized rural customs has become a key focus in local government planning and development. The core of this initiative is civilization, which is closely tied to cultural development. Therefore, the exploration and application of Zibos excellent traditional cultural values are crucial for building a unique and distinctive civilized rural customs in Zibo, thereby promoting the citys economic and social progress. Integrating these values into the construction of civilized rural customs has become a top priority.

1.3 Effective ways to inherit and protect excellent traditional culture

In recent years, governments at all levels have increasingly recognized the importance of excavating, protecting, and developing and utilizing excellent traditional culture within their regions, aiming to help more people understand the value and essence of this culture. The construction of civilized rural customs provides an effective means for the inheritance and protection of traditional culture. As a significant part of Chinas excellent traditional culture, Zibos traditional culture, with its thousand-year cultural heritage, has been integrated into the construction of civilized rural customs, which will effectively promote the multi-channel inheritance and protection of its spiritual connotations.

2.The mechanism of integrating excellent traditional culture into civilized rural customs construction in Zibo

2.1 Rural cultural revitalization and civilized rural customs construction

Civilized rural customs is an important part of rural cultural revitalization. Its fundamental purpose is to vigorously excavate, inherit and develop excellent traditional culture on the basis of adhering to the main position of rural areas and farmers, give play to the leading role of culture, provide cultural service functions, improve the quality of farmers, enhance the happiness of farmers, and reshape the attraction and cohesion of grassroots villages.



The construction of civilized rural customs is fundamentally based on the excellent traditional culture of Zibo City and its counties, aiming to uncover influential and appealing elements within it. These elements are then integrated into the specific context of building civilized rural customs, thereby promoting the revitalization of rural culture. By deeply integrating excellent traditional culture into the process of building civilized rural customs, this approach not only enhances the cultural literacy of the people and boosts Zibo City's cultural soft power but also provides a solid cultural foundation for the high-quality development of the regional economy and society.

2.2 Types of resources of excellent traditional culture in Zibo

Qi culture is the main representative of Zibo's excellent traditional culture. It values utilitarianism and innovation, and has the characteristics of openness, inclusiveness and coexistence of diversity.[3] For thousands of years, it has been active and integrated into the development of Zibo culture in various stages with advanced traditional cultural forms, and the urban character and spirit derived from it are an important support for shaping Zibo's city IP.

This article, based on literature and field research, provides a brief overview of other outstanding traditional cultural resources in Zibo City. Firstly, it covers sites and buildings related to ceramic and glass culture, such as the Yan Shen Ancient Town in Boshan and the Zibo Ceramic and Glass Museum. The Yan Shen Ancient Town, with its ancient architectural complexes from the Ming and Qing dynasties and the largest ceramic factory site in China after the founding of the Peoples Republic of China, showcases the enduring tradition of ceramic and glass culture. Secondly, it highlights the industrial landmarks that emerged during the modernization of Zibo, one of the three major industrial mining areas in China, including the German-style building complex of the Zibo Mining Group, the Hei Wang Iron Mine Site, and the old site of Jinling Iron Mountain. These landmarks bear witness to the glorious history of Zibo's industrial development in modern times. Thirdly, it explores cultural forms associated with myths, legends, and regional celebrities, such as folk tales like Yan Wenjiang, the Cowherd and Weaver Girl, and Meng Jiangnu Weeping Over the Great Wall, as well as the cultures of Liaozhai and Yuyang. Lastly, it examines the remnants of the origins of Shandong business culture, such as the ancient market city of Zhoucun and the Bo Shan cuisine, which is considered the origin of Shandong cuisine, reflecting the deep roots of Zibo's industrial and commercial development.

In addition, elements such as patriotism, hard work, and an inclusive and open-minded attitude are deeply embedded in Zibo's traditional culture. These elements have been integrated into the daily lives of Zibo's people, their industries, literary works, and dietary habits, forming a unique spirit of good people, beautiful things, and united hearts that has enhanced Zibo's reputation.

2.3 Integration principle

The integration of Zibo's excellent traditional culture into the construction of civilized rural customs should adhere to three principles: First, clarify the subjectivity, meaning that farmers are the primary actors in this process. To revitalize traditional culture and promote rural civilization, it is essential to rely on the efforts of farmers. Second, respect differences, which means acknowledging the variations among farmers and their towns and villages, and fostering an inclusive understanding of each others cultural and folk traditions. Third, uphold innovation, which means that traditional culture must be effectively integrated into the construction of civilized rural customs through continuous innovation, avoiding mechanical application or distortion.



As the living standards of farmers in the new era continue to rise, they have higher expectations for cultural venues, facilities, and activities, as well as greater expectations for rural governance, interpersonal interactions, and social security. During the integration of excellent traditional culture with the development of civilized rural customs, some challenges are inevitable. In such cases, the entities responsible for this integration must clearly understand the current situation, take proactive roles, and steer the integration process in the right direction, leading to the exploration of a correct and effective development path.

3. Analysis of the current situation of integrating excellent traditional culture into civilized rural customs in Zibo

3.1 Overall situation of civilized rural customs construction in Zibo City

By 2025, Zibo City will have won the title of National Civilized City five times, and 11 towns and villages will have been recognized as the Seventh National Civilized Towns and Villages. Zibo City has identified the construction of civilized rural customs, the revitalization of rural culture, and the promotion of new social norms as the three core tasks in rural spiritual civilization. Through methods such as village deliberations, exemplary leadership, virtue credit points, and family tradition explanations, the city is continuously fostering a civilized rural environment, good family traditions, and simple folk customs. Over 70 traditional cultural education bases for the new eras civilized practices have been established at sites like the Qi Culture Museum, Guan Zhong Memorial Hall, Zhoucun Ancient City, and Wang Yuyangs Former Residence. These bases promote and carry forward excellent traditional culture through various means, including cultural exhibitions, visitor experiences, scene reconstructions, and entertainment and leisure activities. The city has launched the Tao Feng Zibo Yun • Rural Good Scenery campaign to build civilized rural customs, innovatively introducing the Civilized Rural Customs One-Stop Service work list, and consistently advancing the integrated development of urban and rural spiritual civilization. The Beautiful Countryside Creation Demonstration Action has been implemented, and Zibo City has taken the lead in Shandong Province by completing the transformation of all dry toilets, significantly enhancing farmers happiness. The city has also organized activities like Inheriting Good Family Traditions • Building a Shared Dream of Home and Country, where local family rules, traditions, and stories are shared and promoted, continuously exploring ways to foster civilized rural customs.

3.2 Problems faced by integrating excellent traditional culture of Zibo into the construction of civilized rural customs

After consulting relevant literature and public information, there is currently a lack of research on ways and measures to integrate zibos excellent traditional culture into the construction of civilized rural customs. Moreover, from an overall perspective, the current construction of civilized rural customs in Zibo city also presents a fragmented and scattered state, with no outstanding achievements or highlights, and faces some problems.

First, the awareness of the main construction entities is low, and there are a lack of effective measures. Towns and villages, as the primary entities for promoting civilized rural customs, currently focus on industrial economic development and basic livelihood security, and have not developed effective measures for promoting civilized rural customs. There is also insufficient



investment in talent and funds. In remote rural areas, various uncivilized behaviors persist despite repeated prohibitions, and some villagers have outdated and conservative mindsets, leading to an overall low level of quality.

Secondly, there is a lack of carriers and resources, which hinders the integration process. To integrate excellent traditional culture into the construction of civilized rural customs, it is necessary to explore methods for integration through daily rural life practices. Currently, in Zibo rural areas, there is a general lack of available carriers and resources. Moreover, most farmers do not see these aspects as closely related to their daily lives and work, thus lacking the intrinsic motivation to engage with traditional culture.

Thirdly, the inheritance of traditional culture faces significant challenges, with a weakening grassroots foundation. As urbanization progresses, rural traditional cultural activities are declining, and many old buildings that carry cultural and historical memories are disappearing. Some folk cultures are gradually being forgotten. An increasing number of young and middle-aged people from rural areas leave their hometowns for work or education, leading to a pronounced hollowing out phenomenon in rural areas. With the continuous iteration and updating of new technologies and processes, many unique traditional skills are being replaced, further eroding the grassroots foundation for the protection and inheritance of traditional culture.[4]

4.The path of integrating excellent traditional culture into civilized rural customs construction in Zibo

4.1 Attach importance to the construction of primary-level Party organizations and give full play to the leading role of Party building

The grassroots party organizations in towns and villages are the executors of the rural revitalization strategy, serving as strongholds. Therefore, Zibo City should enhance the development of grassroots party organizations to guide grassroots cadres in actively learning and exploring the contemporary value of integrating excellent traditional culture into the construction of civilized rural customs. In this process, farmers, under the leadership of grassroots party organizations, must truly understand the significance of integrating excellent traditional culture with the construction of civilized rural customs, which is essential for the smooth progress of these efforts. Additionally, the party committee and government should select more outstanding talents, such as first secretaries, to engage in grassroots work, providing human and intellectual support for the construction of civilized rural customs.

4.2. Focus on the actual needs of the people and grasp the perspective of integrating traditional culture

Practice has shown that the content of cultural inheritance should be closely aligned with the actual needs of the people. It is essential to accurately understand the farmers intrinsic cultural demands, not by assuming what they want, but by conducting thorough research to identify their true desires and then considering what can be offered. Therefore, the excellent traditional cultural resources of Zibo should be integrated into the daily cultural needs of farmers, showcasing their unique cultural characteristics and vitality, achieving resonance, and making them enjoyable and engaging for farmers to participate in.

4.3. Strengthen all kinds of carrier resources and improve the quality and efficiency of integrating



traditional culture

First, we should deeply explore and utilize the advantages of Qi culture. By utilizing top-tier museums such as the Zibo Ceramic and Glass Museum, the Qi Culture Museum, and the Zibo City Museum, we can delve into and interpret the historical significance and contemporary value of Qi culture. We can also digitally display, scenically demonstrate, and creatively utilize traditional cultural elements. Additionally, we can compile and distribute reading materials on traditional stories of Zibo to provide farmers with more opportunities to engage with Qi culture resources.

Second, utilize various new media platforms to create emerging cultural works. Organize new media skills training for young farmers to help them become proficient in using the Internet and leverage new media tools like APPs, short videos, and live streaming for cultural promotion. Each town and village should collaborate with professional teams to develop a series of creative designs, animations, and films that are closely tied to rural revitalization efforts, based on local culture.[5]

The third point is to integrate cultural elements into traditional art forms, implementing cultural benefits for the people. By utilizing unique traditional cultural arts of Zibo, such as Wuyin Opera and Liaozhai Folk Songs, activities like opera in the countryside and one village, one year, one opera are organized to bring cultural benefits to rural areas. Additionally, activities such as rural aesthetic education, rural wall painting, and university students going to the countryside are conducted to showcase the charm of culture to rural residents comprehensively.

Fourth, build and utilize village and community platforms to enrich the daily lives of farmers. Utilize common publicity venues such as bulletin boards, radio stations, and cultural squares to share stories from the local community. Organize folk arts groups like opera troupes, dance teams, and drum and gong bands to conduct regular performances. Based on the villages historical and cultural heritage, organize activities such as traditional classic recitations, family precepts dissemination, and respect for the elderly and filial piety. Standardize village rules and regulations, strengthen the management of weddings and funerals, and promote a significant change in rural customs through small-scale efforts to reform outdated practices.

Fifth, enhance rural planning and construction by integrating regional cultural themes. In the development of rural areas, incorporate regional cultural elements such as pottery and porcelain culture, Strange Tales from a Chinese Studio culture, Yuyang culture, and Yellow River culture. Develop industries that combine economic and cultural benefits, such as folk entertainment, rural homestays, and creative agriculture. This approach not only improves the rural living environment and highlights local cultural charm but also meets the material and spiritual needs of farmers.[6]

2. Conclusion

The integration of Zibos excellent traditional culture with the construction of civilized rural customs is effective in several ways. Firstly, it deeply integrates with the cultural needs of the people, ensuring that the public has a correct understanding of traditional culture. Secondly, it ensures the participation and collaboration of all stakeholders in the joint construction, governance, and sharing of civilized rural customs. Lastly, in daily life, the correct values derived from the essence of traditional culture promote the orderly development of healthy local customs and civilized rural customs.

The construction of civilized rural customs is a long-term task, which requires continuous research



and exploration of excellent elements in the traditional culture of each city, and integrating multiple measures into the whole process of regional civilized rural customs construction, so as to lay a solid foundation for building a modern rural governance system and realizing the modernization of governance capacity.

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Cultural Characteristics of Kazakhstan and Cross-cultural Communication Strategies

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Abstract

The "Belt and Road" initiative serves as a crucial link connecting China with the countries along the route. It not only promotes economic cooperation but also facilitates cultural exchanges. Kazakhstan, as a key country along the "Belt and Road" route, shares some similarities with China in culture but also has significant differences. Understanding the cultural characteristics of Kazakhstan and the issues to be noted in cross-cultural communication is of great significance for deepening cooperation between the two sides and enhancing mutual understanding. This article will delve into the cultural characteristics of Kazakhstan, analyze the challenges faced in cross-cultural communication with this country, and propose corresponding coping strategies.

Keywords

The Belt and Road Initiative, Kazakhstan, Cross-cultural communication, Cultural characteristics

1.Introduction

Since its proposal, the "Belt and Road" initiative has received enthusiastic responses from numerous countries along the route, providing a broad platform for exchanges and cooperation in economic and cultural fields among these countries. Kazakhstan, as an important neighbor of China, plays a significant role in the construction of the "Belt and Road". The exchanges between the two countries are becoming increasingly frequent, covering various fields such as trade, investment, education, and tourism. However, due to the differences in cultural backgrounds, misunderstandings and conflicts are inevitable in cross-cultural communication. Therefore, understanding the cultural characteristics of Kazakhstan and mastering the skills and precautions for cross-cultural communication with this country are of great practical significance for promoting friendly cooperation between the two countries and achieving common development.



2.The Cultural Characteristics of Kazakhstan

2.1 Language and culture

Kazakhstan is located in the heart of the Eurasian continent. Historically, the interaction and collision between the nomadic tribes and the agricultural civilization here gave rise to the unique Kazakh language and culture.[1]Kazakh is the official language of Kazakhstan and belongs to the Turkic branch of the Altaic language family. During its long historical development, the Kazakh language has absorbed a large number of foreign words such as Arabic, Persian, and Russian, thus forming a unique language style.Furthermore, Russian is also widely used in Kazakhstan, especially in urban areas and the business sector. Many Kazakhs are proficient in both Kazakh and Russian and can communicate fluently in these languages. With the continuous deepening of cooperation between China and Kazakhstan, the influence of Chinese in Kazakhstan is gradually expanding. More and more people are beginning to learn Chinese, providing more convenience for language communication between the two countries.

2.2 Religious culture

The main religion in Kazakhstan is Islam, and the majority of people follow the Sunni sect. Religion holds a significant position in the lives of Kazakhs, influencing their values, moral concepts, and behavioral norms. For instance, in daily life, people strictly adhere to the dietary taboos of Islam, refraining from eating pork and drinking alcohol; during important festivals such as Eid al-Fitr and Eid al-Adha, people hold grand celebrations, gather the entire family, pray together, and express their yearning for a better life and gratitude towards Allah. At the same time, religious culture is also reflected in Kazakhstan's architecture and art, with unique architectural styles of mosques and exquisite interior decorations, which are important symbols of religious culture.

2.3 Customs and habits

The people of Kazakhstan are hospitable and attach great importance to etiquette. When a guest visits, the host will treat them with the most enthusiastic manner, offering the best food at home, such as hand-pressed mutton, naan bread, and milk tea. In social occasions, people usually greet each other by shaking hands or hugging, and elders and juniors will kiss each other's cheeks to express greetings. Besides, Kazakhstan has unique traditional customs, such as sheep herding, horse racing, and the girl chase, which are traditional sports activities. These activities are not only forms of entertainment but also important ways to showcase the national spirit and traditional culture. In terms of clothing, the traditional clothing of Kazakhstan has distinct ethnic characteristics. Men often wear long robes and wear fur hats, while women prefer to wear colorful dresses and headscarves.

2.4 Art and culture

The art and culture of Kazakhstan are rich and diverse, covering various fields such as music, dance, painting, and literature. Kazakh music is renowned worldwide for its unique melodies and rhythms. Traditional instruments include the donkira and the kobuz. The donkira is a plucked instrument with a beautiful sound, often used for solo performances, accompaniment, or ensemble playing. It can produce cheerful and melodious tunes, expressing people's emotions of joy, sorrow, anger, and happiness. Kazakh dance styles are passionate and unrestrained, with vigorous and powerful movements. They often depict the forms of animals and life scenes, such as the eagle dance and the horse dance, showcasing the Kazakhs' love for nature and their positive attitude towards life. In terms of painting and literature, Kazakhstan also has many outstanding works,



reflecting the country's history, culture, and social life.

3. Issues to be Noted in Cross-Cultural Communication with Kazakhstan

3.1 In terms of religious beliefs

When interacting with Kazakhs, it is essential to fully respect their religious beliefs. Avoid disturbing others' fasting during Ramadan and refrain from making loud noises, smoking, or engaging in inappropriate behavior in religious places. In terms of diet, strictly follow the dietary taboos of Islam and avoid mentioning topics related to prohibited foods. If you are unsure whether certain actions comply with religious regulations, you can consult the locals to show respect for their beliefs.

3.2 In terms of social etiquette

It is of utmost importance to understand and abide by the social etiquette norms of Kazakhstan. In terms of addressing people, it is necessary to use appropriate titles and respect the identity and status of the other party. During communication, maintain a polite and humble attitude and avoid overly direct or forceful expressions. Additionally, pay attention to the concept of time, and try to arrive on time for appointments. If you are unable to arrive on time due to special circumstances, notify the other party in advance and express your apology. When giving gifts, choose appropriate items and avoid giving items that conflict with religious beliefs or are considered unlucky.

3.3 In terms of business cooperation

The diversity of cultures gives rise to the diversity of business etiquette. If in business negotiations, one fails to fully respect each other's etiquette and differences, it may lead to huge losses in business dealings.[2] Therefore, when conducting business cooperation with Kazakhstan, it is essential to fully understand the local business culture and market rules. During the negotiation process, one should be patient and respect the opinions and decision-making methods of the other party. Before signing the contract, carefully review the contract terms to ensure that the rights and interests of both parties are protected. In business activities, it is important to focus on building good interpersonal relationships. Kazakhs value trust and long-term cooperation. Through friendly communication and exchanges, enhancing mutual understanding and trust can help facilitate the smooth progress of business cooperation.

3.4 In terms of language communication

Language is an important tool for cross-cultural communication. When communicating with Kazakhs, try to use the language they are familiar with. If you don't understand Kazakh or Russian, you can communicate with the help of a translator. At the same time, pay attention to the accuracy and appropriateness of language expression to avoid unnecessary troubles caused by language misunderstandings. In addition, learning some simple Kazakh greetings and common words can help you get closer to the other party and show your respect and interest in their culture.

4. Coping Strategy

4.1 Strengthen cultural education and training

The government, enterprises and educational institutions should enhance the education and training of Kazakh culture, improve the language service system, and increase people's understanding and knowledge of the country's culture. By offering relevant courses, holding



lectures, organizing cultural exchange activities, and other means, more people can learn about Kazakh language, religion, customs and habits and so on, and cultivate cross-cultural communication awareness and ability.[3]

4.2 Cultivating talents for cross-cultural communication

Increase the efforts in cultivating cross-cultural communication talents, encourage universities to offer relevant majors and courses, and cultivate comprehensive talents who are proficient in professional knowledge and possess cross-cultural communication skills. At the same time, enterprises should strengthen cross-cultural training for their employees, enhance their communication and adaptability abilities in international business activities, and provide talent support for the cooperation between China and Kazakhstan.

4.3 Enhance cultural exchange and interaction

Actively carry out cultural exchange activities, such as holding cultural exhibitions, artistic performances, and academic seminars, to enhance mutual understanding and friendship between the people of the two countries. Encourage people-to-people exchanges and promote cooperation in fields like tourism, education, and sports, allowing the people of the two countries to experience each other's cultural charm through exchanges, eliminating cultural barriers and creating a favorable atmosphere for cross-cultural communication.

4.4 Establish an effective communication mechanism

In cross-cultural communication, establishing an effective communication mechanism is of vital importance. Both parties should maintain an open mindset, actively listen to each other's opinions and suggestions, and promptly solve the problems that arise during communication. By leveraging modern information technologies, such as online video conferences and instant messaging tools, communication and interaction can be strengthened, communication efficiency can be improved, and the accurate transmission of information can be ensured.

5. Conclusion

Under the impetus of the "Belt and Road" initiative, the exchanges and cooperation between China and Kazakhstan have become increasingly close. Understanding the cultural characteristics of Kazakhstan, paying attention to issues in cross-cultural communication, and adopting effective coping strategies are of great significance for promoting friendly cooperation between the two countries and achieving common development. By strengthening cultural education and training, cultivating cross-cultural communication talents, enhancing cultural exchanges and interactions, and establishing effective communication mechanisms, we can better address the challenges in cross-cultural communication and achieve cultural integration and win-win development with Kazakhstan, injecting new vitality into the "Belt and Road" construction.

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Constructing New Pathways for International Communication of the “Belt and Road” Initiative in a Cross-Cultural Context

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Abstract

Under the background of deepening globalization, the “Belt and Road” Initiative (BRI) has gone beyond traditional economic and trade cooperation. It has become a platform for both economic connectivity and civilizational exchanges, becoming an essential hub for China to interact with the world. With the international landscape undergoing profound changes, the international communication of the BRI faces multiple challenges in cross-cultural contexts. This study shows that several core issues affecting the BRI's international communication effectiveness, including ethnic and religious conflicts leading to cognitive barriers, cultural cognitive differences, imbalances in international discourse systems, and digital technological divide. To shift from a “one-way output” model to a “two-way dialogue” paradigm, it is necessary to build a multi-dimensional collaborative communication system from four dimensions: foundational, core, supporting, and safeguarding. This system will provide both theoretical reference and practical guidance for the high-quality development of the BRI.

Keywords

Cross-cultural; Belt and Road Initiative(BRI); International communication; Civilizational exchanges and mutual learning

1.Introduction

Over the past decade, the Belt and Road Initiative (BRI) has achieved remarkable accomplishments, emerging as a pioneering symbol of China's discourse and national identity. [1][3] Sun Jisheng. The International Communication of the "Belt and Road" Initiative in the Digital Age [J]. Contemporary World, 2023, (09): 11-16.] As one of the largest international development cooperation platforms worldwide, the BRI spans multiple domains including



economy, politics, culture, and ecology, facilitating connectivity among nations in terms of policy coordination, infrastructure development, trade integration, financial cooperation, and people-to-people bonds. Meanwhile, the global communication landscape is shifting toward a paradigm of "diverse interactions," under which cross-cultural contexts exhibit three prominent characteristics: the prominence of cultural diversity,[[[Shi Anbin, Tong Tong. From International Communication to Strategic Communication: Contextual Adaptation and Path Transformation in the New Era [J]. Journalism & Writing, 2021(10): 14-22.]]] as the BRI encompasses a range of civilizational systems — Confucian, Islamic, Christian, etc., highlighting significant East — West value differences; digital transformation of communication forms, where new technologies such as short-video platforms and virtual reality break traditional communicative boundaries, making fragmented and personalized content increasingly prevalent; and a complex international public opinion environment, where some certain Western media outlets harbor misunderstandings and biases toward the BRI, leading to distortions in international narratives. Such challenges necessitate strategic refinement of communicative strategies. It is urgently imperative to establish a more inclusive communication framework that promotes cross-cultural exchanges and reciprocal learning, thereby shaping a more objective and equitable portrayal of a major power.

2. The Frist Way

The first way is to with the deep integration of globalization and the restructuring of international communication patterns, the BRI has become an important vehicle for civilizational dialogue. The escalation of value conflicts, rapid digital technological changes, and an increasingly complex public opinion environment hinder the development of cross-cultural international communication. The co-existence of diverse civilizations has become a pressing necessity. Against this backdrop, it is essential to reassess the contemporary mission of BRI international communication from both theoretical and practical perspectives to better promote the construction of China's international discourse power and the practical implementation of the concept of a community with a shared future for mankind.

Traditional international communication theories, particularly from a Western-centric perspective, exhibit clear limitations in explaining and narrating the cultural exchanges and mutual learning under the BRI framework. Although Hofstede's "Cultural Dimensions Theory" and Hall's "High and Low Context Theory" reveal the impact of cultural differences on communication, both lack a systematic exploration of a communication paradigm that emphasizes "coexistence and mutual benefit." China's proposed concept of a "community with a shared future for mankind" provides a new value base for international communication theory, promoting a shift from traditional persuasive communication to equal dialogue and value resonance, thus upgrading the communication paradigm for cross-cultural exchanges within the BRI context and offering Chinese wisdom and solutions for the innovation of cross-cultural communication theories.

The BRI international communication has achieved significant breakthroughs. Initiatives like the "Silk Road Bookstore" project have facilitated the cross-border output of over ten thousand book copyrights, while digital platforms such as TikTok have birthed new communication forms in the "Digital Silk Road." The tangible benefits of international cooperation under the BRI have been successfully disseminated to overseas audiences through diverse channels. However, the



collaborative mechanism between official and grassroots communication remains to be improved, hindering the formation of a cohesive communication force. There is also a disparity between the superficial presentation of cultural symbols and the deep transmission of their values, resulting in international audiences' understanding of Chinese concepts remaining superficial. Moreover, the integration of traditional media and new digital platforms is still sluggish, preventing the full release of the communicative power afforded by technological advancements. Thus, constructing new communication pathways in a cross-cultural context is an imperative choice to overcome current communication challenges, enhance the international influence of the BRI, and promote civilizational exchanges and mutual learning.

3.The Second Way

The second way is to since the introduction of the "Belt and Road" Initiative (BRI), China has actively promoted mutual learning and civilizational exchanges, making significant strides in international communication. As an important public good globally, the principles of joint construction, cooperative concepts, and pragmatic measures have become common understandings for the development of BRI countries, further advancing the global dissemination of values such as a shared human destiny and win-win cooperation. This has enhanced the influence of China ' s international communication, showcasing the country ' s sense of responsibility and commitment to the international community. However, the current global landscape is characterized by unprecedented changes and instability, with rising trade protectionism and Cold War mentalities. The BRI faces unprecedented challenges, including a lack of diverse international communication actors, significant differences in cultural and religious customs among countries, content misinterpretation, persistent international media blockade, and attempts to discredit the BRI.

Underdeveloped Multilateral Collaborative Mechanisms.The international communication actors within the cultural context of the BRI are predominantly limited to authoritative platforms led by the government, such as the Overseas Edition of the People ' s Daily, China Daily, and the international channels of China Central Radio and Television. This over-reliance on government media results in a relatively singular and constrained voice, with limited dissemination capabilities from other media. Moreover, there remains significant room for improvement in developing a multi-dimensional and vertically integrated communication system. [[4]Li Zhi. Conceptual Innovation and Development Path of "Belt and Road" Documentaries from the Perspective of Cross-Cultural Communication [J]. Contemporary Television, 2021(01): 55-58.

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participation of diverse actors such as enterprises, social organizations, and individuals is insufficient, and a collaborative network that integrates "official guidance, grassroots follow-up, and market operation" has yet to be established. For instance, a public welfare project by a Chinese-funded enterprise in Southeast Asia lacked systematic and scientific communication design regarding infrastructure construction, leading to a mismatch between "hard power" investment and "soft power" output. Additionally, the communicative potential of overseas students and the Chinese diaspora has not been fully activated, with their cross-cultural communication advantages failing to translate into effective dissemination.

Content Narrative Issues. The BRI's content narratives face two challenges: about cultural misunderstandings and inadequate discourse coherence. The discourse system of the BRI aims to systematically elaborate on the initiative's connotations and the concept of a Shared Human Destiny, thereby enhancing the international influence of Chinese values. Cross-cultural communication of Chinese culture under the BRI primarily involves dimensions of values, theoretical thought, and knowledge systems.

However, the existing dissemination content presents three notable deviations: unbalanced content structure, singular narrative methodologies, and inadequate adaptation to cross-cultural contexts. This is particularly reflected in the insufficient communication of contemporary developments in digital economy and green technology, the equation of ethnic customs display with cultural communication, and the over-focusing on traditional cultural themes to neglect contemporary issues, which results in "cultural stereotypes."

Moreover, the overemphasis on political and academic discourse is deficient in relatable emotional narratives, while certain policies overlook local cultural and religious traditions, resulting in insufficient localization. When coupled with divergent international discursive stances, this gives rise to misapprehensions among target audiences. Moreover, the excessive emphasis on political and academic discourse is deficient in relatable and emotional narratives, while certain policies overlook local cultural and religious customs, resulting in inadequate localization. When combined with divergent international discourse positions, this gives rise to misunderstanding among target audiences.

Challenges of Technical Channels. The current digital wave is driving greater diversification in international communication entities, with more varied channels, broader reach, faster speed, and stronger interactivity. However, the digital empowerment of cultural international communication under the BRI still faces dual challenges: significant disparities in digital infrastructure among countries along the route. In some parts of Central Asia and Africa, due to economic and transportation constraints, internet penetration rates are below 40%, and digital communication coverage is limited; for example, Tajikistan has an internet penetration rate of 39.2%, while Ethiopia's is only 36.5%. On the other hand, there is an over-reliance on international mainstream platforms such as Facebook and YouTube, with 78% of traffic directed towards these platforms, while the influence of the self-controlled "China-ASEAN" digital cultural platform remains limited. Furthermore, the application of technologies such as artificial intelligence translation and big data analysis is insufficiently deep, with multilingual content production still heavily reliant on human translation, making it difficult to balance efficiency and accuracy.

The need for Optimization of Feedback Mechanisms in Effectiveness Assessment. Although the BRI's international communication covers a wide range, its audiences exhibit high heterogeneity,



belonging to distinct civilizational systems. Without precise filtering of the communication content, it becomes arduous for audiences to digest[[]]. Currently, assessments predominantly focus on coverage metrics media reprints and social media interactions, lacking quantitative research on cultural identity and value resonance. For instance, a BRI documentary achieved millions of views in the Middle East, but the audience's emotional resonance rate was only 32%, revealing a significant gap between the disseminated content and audience needs. Moreover, the lack of cross-cycle effect tracking obstructs. The formation of a "communication-feedback-optimization" closed-loop mechanism.[[]]

4.The Third Way

The third way is to foster and develop cross-cultural communication capabilities should be a key entry point and priority development path in the construction of the "Belt and Road". Only by taking cultural guidance as the leading force can economic, political and other aspects develop in an orderly manner and lay a solid foundation. The international communication capability from a cross-cultural perspective is not only directly related to the cross-cultural communication effect of China's cultural core and values, but also affects the construction and display of China's international image. Therefore, accurately and effectively interpreting and spreading Chinese concepts, positions, propositions and values, promoting the formation of broad value recognition in the international community, and vigorously enhancing cross-cultural communication capabilities are the core foundation for promoting the construction of the "Belt and Road" initiative and a necessary prerequisite for promoting the continuous deepening of international cooperation.

Promote multi-stakeholder linkage communication and stimulate the vitality of diverse subjects. Strengthen the three-dimensional linkage and coordination among the government, enterprises, and society, clarify the responsibilities of all parties, and pool the creative forces of all subjects. The government needs to strengthen the overall coordination of departments such as the Ministry of Foreign Affairs and the Ministry of Culture and Tourism, and establish a joint meeting mechanism for "Belt and Road" international communication to avoid the dispersion of resources caused by multiple communication channels. It should give full play to the effectiveness of digital platform enterprises to empower the government and other communication subjects. At the same time, promote Chinese-funded enterprises to incorporate communication into the full-cycle planning of projects. Social subjects can cultivate the "Silk Road Communication Envoy" program, select overseas Chinese enterprise employees, international students, overseas Chinese, etc., to serve as cultural ambassadors, and share local life and cooperation stories through short videos, blogs, and other forms. International organizations and third-party institutions empower communication. Join hands with international organizations such as UNESCO and the World Bank to launch the "Belt and Road Cultural Exchange Fund" to support cross-border cultural cooperation projects. At the same time, support local overseas media and think tanks, and invite local scholars to participate in the planning of communication content to enhance local adaptability.

Based on the background of the new era, build a three-dimensional communication ecosystem. The cross-cultural international communication content in the context of the "Belt and Road"



needs to respond to the call of the times and export cultural content with distinct Chinese characteristics. First, design personalized content and accurately customize communication content for different regional cultures. For example, in Southeast Asia, it should focus on showing the historical origin of the "Maritime Silk Road" and the style of contemporary economic and trade cooperation; in Central and Eastern Europe, it should focus on science and technology and education exchanges in the "16+1 Cooperation". Spread excellent traditional Chinese culture, explore modern culture, and target foreign audiences of "Belt and Road" international communication, which should be transformed and explained in an accessible way. Optimize the emotional narrative strategy, take "small people, big era" as the main line of discourse narrative, excavate the people's livelihood stories in cooperation projects, and visualize the construction of the "Belt and Road" into vivid cases. At the same time, make good use of "other narrative" to interpret the continuity of "Belt and Road" culture from a Western perspective, and further weaken the "Orientalism" narrative prejudice. Develop lightweight content such as interactive games and virtual reality experiences for young groups, such as reproducing the interactive history of civilizations along the route through immersive scenarios, and integrating the concept of "sustainable development" into specific scenarios to achieve the leap from "technology output" to "value recognition", etc.

Build an independent and controllable digital communication system and promote technology to empower cross-cultural communication capabilities. Deepen the dual-wheel drive of infrastructure and platform construction. Accelerate the construction of the "Digital Silk Road". China has signed 5G contracts with 27 countries along the route, deployed more than 100,000 5G base stations in Southeast Asia, and successfully expanded the digital communication coverage. At the same time, build an independent international communication platform, such as upgrading the "China International Communication Cloud", integrating multilingual news, cultural databases, short video sharing and other functions, and providing one-stop content services for users along the route. Referring to the successful experience of the "China-ASEAN Copyright Trade Platform", launch localized digital cultural platforms in the Middle East and Africa to support the cross-border circulation of music, film and television, books and other contents. And strengthen the in-depth application of intelligent technology. Develop multilingual AI translation systems, improve the accuracy and cultural adaptability of machine translation for more than 60 languages along the "Belt and Road", and automatically identify the contextual differences of religious terms. Use big data to analyze audience preferences and optimize content push strategies.

Establish a long-term communication support system and improve the full-chain guarantee mechanism. Improve the cross-cultural communication talent training and reserve mechanism. Lead the construction of cross-cultural international communication capabilities with innovative thinking,[[[]]] promote universities along the route to set up the professional direction of "Belt and Road Cross-Cultural Communication", and focus on training compound talents with international communication theory, regional cultural knowledge, and multilingual capabilities. Talent training needs the dual-wheel drive of "theory + practice". For example, universities hold "Belt and Road" innovation and entrepreneurship competitions, establish internship bases with overseas institutions of Chinese-funded enterprises, etc. At the same time, build a "Belt and Road Communication Talent Pool" to include young experts and scholars in the communication industry and provide intellectual support for communication projects. Second, build a scientific and multi-dimensional effect evaluation and feedback system. Construct a three-dimensional evaluation system including



quantitative indicators, qualitative indicators, and value indicators. Entrust third-party institutions to carry out quarterly and annual surveys, and systematically analyze the laws of communication effects. Third, establish a "feedback-optimization" rapid response mechanism. Adjust the narrative logic dynamically according to user feedback, increase appeal and affinity, enhance the attraction to young audiences, break through the communicator-centered thinking, and establish a "participatory communication" mechanism.

5. Conclusion

The construction of new pathways for BRI international communication in cross-cultural contexts essentially represents a paradigm shift from "unidirectional output" to "two-way dialogue", a deepening from "symbolic communication" to "value resonance", and a transition from "cultural export" to "civilizational dialogue". Grounded in multi-stakeholder collaboration, supported by digital innovation, and centered on narrative empathy, this framework aims to establish equal interactive communication, transcend superficial cultural symbolism, and achieve value identification. By constructing a new global communication ecosystem for the BRI and advancing toward a paradigm of civilizational mutual learning, BRI international communication can transcend cultural and religious divides, serving as a key hub for the Community of Shared Future for Mankind and providing solid cultural momentum for global governance reform.

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The Popularity of Hanfu Overseas

——Identity Construction and Cultural Reconstruction in Cross-Cultural Communication

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Abstract

This paper employs cross-cultural communication theory as its framework, combining literature analysis and case studies to explore the role of Hanfu as a cultural identity carrier in its overseas dissemination, the challenges it faces, and the resulting cultural reconstruction. The study finds that Hanfu serves as both an emotional bond for overseas Chinese to maintain ethnic identity and a medium for foreign enthusiasts to construct cross-cultural identities. However, its dissemination currently encounters issues such as cultural misinterpretation and market limitations, leading to localized reconstruction and cross-cultural integration. The study proposes strategies like targeted communication, multi-party collaboration, and cultural interaction, providing theoretical insights for the international dissemination of Chinese culture.

Keywords

Hanfu, cross-cultural communication, identity construction, cultural reconstruction, overseas dissemination

1.Introduction

Under the background of globalization and the integration of digital technology, cross-cultural communication has shown a high frequency and multi-dimensional development trend. Among these, Hanfu culture has sparked a wave of cross-cultural communication overseas. By 2024, videos tagged with "#Hanfu" on TikTok had accumulated over 12 billion views, highlighting Hanfu's global influence. As a material carrier of Chinese civilization, Hanfu is not only a link that arouses the emotional resonance of overseas Chinese, creates ethnic identity, and strengthens the sense of national unity and centripetal force^[1], but also a medium for foreign enthusiasts to construct cross-cultural identities. However, challenges such as cognitive differences and identity conflicts hinder its overseas dissemination and pose significant obstacles in the globalization process. Current research lacks systematic analysis of Hanfu's overseas spread, particularly regarding cross-cultural mechanisms and identity construction. This study, grounded in cross-cultural communication theory, explores Hanfu's role in identity construction and the logic of cultural reconstruction, offering theoretical insights for the international dissemination of



Chinese culture.

2.The Era Context and Research Value of Overseas Spread of Hanfu

As a part of Chinese traditional dress culture, the revival trend of “Hanfu culture” has attracted widespread attention at home and abroad in recent years. Studying the current situation of the spread of “Hanfu culture” and its development path will help us to better understand the influence and value of Chinese traditional culture in today's society, and also help us to explore the possibilities and strategies of the international spread of Chinese culture. The study of the current situation and development path of the dissemination of “Hanfu culture” can help to better understand the influence and value of Chinese traditional culture in today's society, as well as explore the possibilities and strategies of the international dissemination of Chinese culture.^[2] From the Hanfu-themed flash mob held in New York's Times Square, to the short videos used by London fashion bloggers to show how to wear Hanfu, from the traditional etiquette courses offered by the University of Sydney, to the new program of adopting Hanfu design elements in the Paris Fashion Week, Hanfu is crossing the geographic boundaries in many different forms, attracting attention all over the world, and slowly forming cross-cultural connections, becoming a typical symbol of the spread of Chinese culture overseas. It has become a symbol of Chinese cultural dissemination and a global cultural phenomenon.

This phenomenon has important theoretical and practical values. On the theoretical level, it can expand the application of cross-cultural communication theory in the field of costumes and enrich the research perspective of cultural identity and cultural reconstruction; on the practical level, it can provide solutions to the problems in the overseas communication of Chinese costumes and help improve the effectiveness of the international communication of Chinese culture.

3.Theoretical Basis and Research Status

3.1 Core Theoretical Framework

Cross-cultural communication theory provides critical support for exploring Hanfu's internationalization. Cultural anthropologist Edward T. Hall's high-context and low-context cultural model indicates that Eastern cultures are typically high-context, while Western cultures (e.g., Canada, the U.S., and Europe) are low-context.^[3] Different cultural systems have obvious differences in the degree of reliance on contextual elements when conveying information. High-context symbols like Hanfu, which carry rich cultural connotations, rely on specific cultural contexts for full interpretation. When Hanfu enters low-context Western societies, its core values risk misinterpretation due to the lack of cultural background.

Identity theory further reveals the nature of communication. Henri Tajfel's social identity theory shows that individuals actively categorize themselves into groups; they identify themselves with the most basic and common characteristics of the group; members of the group generally believe that their group has more advantages and status than other groups, and have a strong sense of group pride.^[4] Among overseas Chinese communities, Hanfu has become a key element in maintaining national identity. When they wear Hanfu to participate in various cultural activities, they actually enhance their emotional ties with the Chinese community through the medium of clothing, and through Hanfu they build a cross-cultural identity that combines elements of both local and Chinese cultures.



3.2 Research Status and Gaps

Domestic Hanfu research began in the late 20th century, when most of the research was conducted by historical and archaeological methods, mainly focusing on the historical evidence and the dissemination in China. Works like Sun Ji's *Chinese Attire* and Zhou Xibao's *History of Ancient Chinese Clothing* have systematically sorted out the evolution of Hanfu in different historical periods, providing detailed information for us to understand the development of it. However, these studies have less to do with the mechanism of Hanfu's overseas dissemination and cultural reconstruction. This indicates that there is still room for creation and development in the dissemination of Chinese excellent traditional culture overseas in the world cultural exchange and interaction. For example, the overseas dissemination of Chinese excellent traditional culture includes the foreign translation of canonical books and modern literary exchanges, but this type of cultural dissemination is not ideal due to factors such as the limited audience of traditional canonical books overseas and the difficulty of understanding some culturally loaded words. [5]

Relevant studies abroad have focused more on the history of traditional Chinese dress itself, and they have explored the styles, craftsmanship, and cultural connotations of ancient Chinese dress from different perspectives. However, it often overlooks the personalized needs of diverse audiences, hindering deeper understanding of Chinese culture for overseas audiences. For instance, empirical studies on how overseas Chinese and foreigners use Hanfu to shape cultural identity are lacking, providing theoretical and practical guidance for this study.

4. The Core Traits and Dissemination Foundations of Hanfu Culture

Hanfu is the carrier of Chinese excellent traditional culture, carrying a thick historical heritage and unique cultural connotations, and its birth and evolution have always been synchronized with the spiritual growth of the Chinese nation. Gathering the creative essence and cultural crystallization of many nationalities, it uniquely reflects the process of social material production and civilization development, and is the product of traditional Chinese culture and ideology. It is a product of traditional Chinese culture and ideology. Concepts like "yin-yang and the five elements," "harmony between heaven and humanity," and "divine right of kings" are deeply embedded in Hanfu's design. [6]

In the early 21st century, the domestic Hanfu revival movement laid the groundwork for its global spread. This movement, fueled by internet platforms, saw enthusiasts sharing knowledge about Hanfu styles and traditional values. Short videos featuring tutorials, cultural explanations, and styling showcases attracted young audiences, expanding Hanfu's reach beyond niche circles.

From an industrial perspective, China's Hanfu market has matured, characterized by dual trends. On the one hand, the number of Hanfu brands continues to increase, relying on e-commerce platforms to carry out large-scale operation, greatly reducing the threshold of consumer participation, prompting the Hanfu consumer crowd continues to increase, on the other hand, around the Hanfu to carry out cultural activities more and more diversified, not only to enhance the local people's recognition of the Hanfu culture, but also to the Hanfu to the world to give the invaluable experience of the national level has increased the intensity of the support for traditional culture. The increased support for traditional culture at the national level, the implementation of policies and initiatives such as the "Project for the Inheritance and Development of Excellent Traditional Chinese Culture", the enhancement of the international status of Hanfu culture, and the creation of a policy environment that is conducive to the development of Hanfu to the world, are



domestic initiatives that have formed a solid foundation for the spread of Hanfu throughout the world.

5. Identity Functions and Practical Dilemmas of Overseas Dissemination of Hanfu

5.1 Dual Identity Construction in Cross-Cultural Contexts

Overseas Chinese take Hanfu as a key carrier to maintain national cultural identity and identity belonging. In cross-cultural contexts, social identity originates from group membership, and individuals identify themselves with their own group membership through social categorization.^[6] Overseas Chinese, in the multicultural overseas environment, categorize themselves into Chinese ethnic groups through the social categorization of the act of wearing Hanfu. It is like a label that allows them to make it psychologically clear to which group they belong, and thus to identify themselves as members of the Chinese ethnic group. Cultural identity is people's tendency to consensus and recognition of culture, people use the same cultural symbols, adhering to the common cultural concepts, following the common way of thinking and behavioral norms, and pursuing the common cultural ideals is the basis of cultural identity.^[6] The unique design of the Hanfu, with its right overlapping collar and wide robe and big sleeves, has become a significant cultural symbol, which can effectively evoke the deep cultural memory of overseas Chinese and alleviate their identity crisis caused by cultural differences. This process is not only a manifestation of the individual's search for cultural roots, but also one of the key ways for overseas Chinese groups to preserve their cultural subjectivity in the context of globalization.

The circulation and practice of Hanfu around the world is actually a process of identity construction in the context of cross-cultural communication. Through research, we know that about 40% of the members of overseas Hanfu communities are non-Chinese, and they rely on systematic study of Hanfu knowledge to integrate elements of Hanfu into their own cultural identity building. According to Stuart Hall's theory of cultural identity, individual identity is continuously generated and developed in the interaction of "others". When Hanfu enthusiasts utilize traditional cultural symbols for self-expression, they can not only pass on the connotation of local culture, but also accept the elements of foreign cultures, and thus create a new type of identity with the characteristics of diversified fusion, which is not only manifested in their own identity, but also in their own cultural identity. This phenomenon not only demonstrates the cultural adaptability of Hanfu, but also shows the positive desire of international audiences to carry out cross-cultural exchanges through costumes.

5.2 Three Major Barriers in Dissemination

In the context of cross-cultural communication, the overseas dissemination of Hanfu mainly faces three barriers: cultural misinterpretation, communication obstacles, and identity conflicts.

Cultural Misinterpretation: The limited channels of communication to the outside world have led some overseas audiences to confuse Hanfu with Japanese or Korean attire, or even to treat modified Hanfu as a form of traditional dress. At the same time, elements of Hanfu have been abused by overseas brands, who use them freely without understanding their cultural meaning, diluting or even distorting their cultural value. This cognitive bias stems from the differences in cultural backgrounds and the fragmentation of information flow, which makes it difficult to fully convey the deeper cultural meanings carried by Hanfu, and the audience often only forms a



superficial understanding with visual symbols, thus triggering comprehension bias.

Communication Obstacles: It are mainly reflected in “cultural discounts” and market restrictions. According to Hofstede's theory of cultural dimensions, there are huge differences between different countries in terms of power distance, individualism and collectivism, which makes it difficult for the oriental philosophical ideas contained in Hanfu to be accepted by all target groups. The contrast between its “reserved” aesthetic characteristics and the “open and outward-looking” values of the West has seriously limited the dissemination effect.

Identity Conflicts: It is due to the differences in the perception of “orthodoxy” within the Chinese community. The traditionalists emphasize the accuracy of form verification and resist the improvement of Hanfu, while the younger generation is more willing to accept the design concepts of fusion and improvement. This generational difference makes it difficult for Hanfu culture to form a unified perception and group cohesion in the world. In addition, overseas audiences' perception and practice of Hanfu may deviate from its intrinsic cultural significance, deepen the stereotypes of Chinese culture in Western societies, and impede the development of cross-cultural communication.

6.Cultural Reconstruction Paths and Global Dissemination Strategies

In the process of spreading Hanfu all over the world, it is inevitable to encounter localized reshaping of cultural connotations. Due to the different cognitive frameworks of audiences in different cultural contexts, the historical and cultural connotations carried by Hanfu have been re-interpreted. For example, in Europe and the United States, Hanfu is regarded as a “retro trend” logo, focusing on visual aesthetic features rather than deep cultural heritage, and the localized reshaping of cultural connotations is accomplished by adapting local factors to expand the space for cultural interpretation.

Overseas Hanfu culture is evolving towards integration with local traditions. In terms of design, Western designers are combining Hanfu elements such as frog buttons (盘扣) and horse-face skirts (马面裙) with modern Western tailoring techniques, creating a clothing style that blends Eastern aesthetics with contemporary fashion sensibilities. This approach breaks through the traditional boundaries of “exotic characteristics”, not only fostering cultural identity but also, through emotional resonance and shared meaning, facilitating the deeper integration of Chinese culture into global contexts.” [7]

In terms of communication strategies, it is essential to first delve deeply into the cultural essence of Hanfu. On the content dimension, this involves combining detailed historical background introductions with interpretations of cultural traditions, while employing multimedia methods such as illustrated texts and animation production to create an immersive cultural experience. [7] Simultaneously, leveraging international social media platforms like TikTok and Instagram and collaborating with overseas influencers to produce themed content such as "Hanfu Daily Outfits" can strengthen partnerships with the global fashion industry. By integrating into worldwide trend movements, a synergistic online and offline communication system can be achieved.

To address the limitations in the development of the overseas Hanfu market and the incomplete structure of the industrial chain, it is necessary to standardize Hanfu production techniques, reduce costs through technological innovation, and set up a global network of overseas storage warehouses. On the consumer side, a regional ecosystem for Hanfu should be cultivated, integrating global fashion trends to enhance competitiveness and influence in international



markets.

In addition, creating event brands such as the "World Hanfu Culture Festival" and "International Hanfu Design Competition"—combining fashion shows, traditional etiquette demonstrations, and academic forums—can attract global participants. Collaborating with overseas media and cultural institutions to promote Hanfu-themed events during international festivals will further expand its global visibility and impact. By fostering an interactive and multicultural communication environment, Hanfu culture can be effectively propelled onto the world stage.

7.Conclusion

The history of Hanfu's overseas dissemination is, in essence, a chronicle of dialogue between Chinese civilization and the world. This study takes the global spread of Hanfu as a focal point to explore its profound value and far-reaching impact in cross-cultural exchange. From the perspective of cultural identity formation, Hanfu serves as both a crucial vessel for overseas Chinese to preserve ethnic memory and a primary gateway for foreign audiences to understand multicultural identity. In terms of cultural transmission, Hanfu, as a sartorial symbol, facilitates the international circulation of Chinese civilization while strengthening China's discursive position in global cultural discourse. However, this dissemination process encounters multiple challenges—cultural misinterpretation, information gaps, and identity conflicts—prompting Hanfu to undergo cultural connotation reconstruction during its localization. Looking forward, when we move beyond debates about "formal orthodoxy" to focus on how Hanfu can inspire creative vitality in heterogeneous cultures; when we cease pursuing "authentic replication" and instead commit to building platforms for equal civilizational dialogue, only then can Hanfu truly transcend its role as mere attire to become a "cultural common denominator" in the era of globalization, offering infinite possibilities for the global expression of Chinese civilization.

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