The Presentation and Dissemination of Shanxi Merchant Culture through Dance in "See Pingyao Again"

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Abstract

"See Pingyao Again" is a large-scale immersive situational experience drama that takes Shanxi merchant culture as its background and integrates dance, music, and visual arts to recreate the spirit of Shanxi merchants in the Qing Dynasty of China. This paper focuses on this drama and explores the role of dance in the presentation and dissemination of Shanxi merchant culture, analyzing how it presents the values of integrity and righteousness, as well as the sense of family and country of Shanxi merchants through dance segments, body language, costumes, props, and spatial interaction. In addition, the study also combines the characteristics of immersive performances and, through on-site observation and interviews, analyzes how audiences accept and understand Shanxi merchant culture under the free-wandering viewing mode. This research focuses on the practical significance of dance in the integration of culture and tourism and the revival of local culture, and explores its cultural dissemination value, providing a new perspective for modern cultural communication and inheritance.

Key words: Shanxi Merchant Culture, See Pingyao Again, immersive drama, cultural dissemination

Introduction

As one of the most influential business groups in China during the Ming and Qing dynasties, the Shanxi merchants, with their outstanding business acumen, rigorous business philosophy, and unique cultural values, set a model for ancient Chinese commerce. During the Ming and Qing dynasties, the Shanxi merchants were renowned throughout the world for their "great wealth and excellent business acumen", and their banking houses once achieved the feat of "connecting the world and benefiting all regions" (Hu & Wang, 2022).Their spirit of "emphasizing both righteousness and profit" is the core of Shanxi's regional culture and a microcosm of traditional Chinese business ethics, and has become an important part of Chinese traditional culture. Pingyao Ancient City, a representative of the commercial culture and residents' life in the Ming and Qing dynasties in Shanxi tourism, integrates the culture of draft banks, architecture, cuisine, residences, Buddhism, and officialdom (Lv & Huang, 2008). It is rich in tourism resources and has profound cultural connotations. As a World Heritage Site, Pingyao Ancient City preserves historical fragments, but its static architectural display fails to evoke emotional resonance from visitors.

Under the background of cultural and tourism development, Director Wang Caoguo's "See Pingyao Again " was born in 2013. This drama is based on the real stories of the Qing Dynasty in Pingyao, combined with indoor scenario experiences, and showcases the cultural characteristics of Shanxi's Jin merchants. "See Pingyao Again" is a story about the tickethouse owner Zhao Yishuo who risked his life to save others. (The story takes place during the October Revolution of Russian culture. Businessman Wang suffered losses and his family was destroyed due to the turmoil. Against this backdrop, the head of the tickethouse in Pingyao, Zhao Yishuo, hired 232 bodyguards to rescue Wang's young son. He spent all his wealth and it took 7 years to rescue the only bloodline of the Wang family. A total of 233 people, including him, unfortunately died on the way.) (Wang, 2015).The entire story is in sync with the concepts of loyalty and integrity, which are the core values of Chinese virtues, and has extremely high

cultural appreciation and artistic value (Li, 2022). "Escorts' Death-Pledge Cleansing Ritual", "Selection of Wives in Zhao Family", "Sending Off", "Return to Hometown", "Crossing Dialogue", "Searching for Roots", "Mian Wu (Chinese Noodle Dance)"are the highlights of this drama, exploring virtues and justice, bloodline and inheritance, and are the "core" and "soul" that resonate with the audience (Kong & Liu, 2024). The entire play contains story performances uch as , etc., which are both story-based and enjoyable. The play adopts the "walking viewing" model, allowing the audience to participate in the historical scenario and freely move through scenes such as the streets of Pingyao in the Qing Dynasty, Zhao Family's courtyard, the Escorts' Office，and ancestral halls，etc. Through narration，it elevates local memories to cultural identity，driving the local tourism economy and the industrialization of handicrafts. It marks the transformation of cultural narration from "viewing" to "experiencing"，and is a representative new form of "immersive tourism". Since its premiere on February 18, 2013, the annual revenue has steadily increased. In 2017, 2018, and 2019, the ticket revenue exceeded one billion yuan consecutively. On August 13, 2023, the play achieved an annual box office of over one billion yuan in just 190 days, setting a new record. From its debut until the end of 2023, the total number of performances reached over 7,100, and the audience reached nearly 5 million. The performance revenue exceeded 820 million yuan. In 2020, "See Pingyao Again" ranked among the top ten "Chinese tourism performance independent theater series" in terms of box office revenue, topping the list. In 2023, "See Pingyao Again" ranked first among the 20 immersive cultural and tourism new forms demonstration cases released by the Development and Industry Department of the Ministry of Culture and Tourism (Kong & Liu, 2024).In 2025, it was selected as one of the first "Demonstration Cases for Protecting and Promoting Cultural Diversity in the Digital Environment" by the UNESCO International Center for Creativity and Sustainable Development.

The immersive experience created by the tourism performance project "See Pingyao Again" not only conveys emotional messages through the senses of hearing and vision, but also promotes tourists' deep identification with the local culture (Zhang, 2024)."See Pingyao Again" is rooted in the historical and cultural context of Pingyao and the demands of cultural tourism. By replicating the space of Shanxi merchants, integrating intangible cultural heritage and modern technology, it possesses both artistic innovation and cultural inheritance value. The dance in the play is a key cultural communication carrier. It goes beyond mere performance, Transform the abstract spirit of the Jin merchants and historical scenes into a powerful visual ritual.The body language, composition, and rhythm of the dance itself become the core means of conveying cultural information. These meticulously designed segments, with their highly impactful visual expressions, directly touch the heart, effectively compensating for the lack of emotional evocation in static heritage, making profound cultural connotations perceptible, understandable, and resonant. This greatly enhances the depth and breadth of cultural communication and is the key artistic language that activates the vitality of Shanxi merchants' culture in this play.

Research objective

This article aims to analyze the dance design in "See Pingyao Again", and explore how it effectively presents the core spirit of the Shanxi merchants' culture, as well as how the multi-sensory interaction in the immersive space enhances the effectiveness of cultural dissemination. It reveals the unique value of dance in the revitalization of intangible cultural heritage, and provides methodological references for the innovative expression of traditional culture in the context of cultural tourism integration.

Research Methodology

Literature analysis method: By systematically reviewing the classics of Jin merchants' culture, the theories of dance art, and the relevant research literature on "See Pingyao Again", a corresponding framework linking dance symbols with the connotations of Jin merchants' culture was established, and the theoretical basis and innovative paths for cultural translation were clarified.

Observation method: During three on-site performances, the focus was on dance movements, costumes and props, spatial arrangement, and audience behavior, to analyze their cultural expressive functions.

Interview method: Semi-structured interviews were conducted with the audience to analyze the cultural logic of the dance creation.

Research Results

1"Return to Hometown": The Spirit of "Trustworthiness、Family" of the Shanxi Merchants

1.1The landmark of the "Pingyao Ancient City" family

Pingyao Ancient City is located in the central part of Shanxi Province. It is the most intact ancient county town in China and its related events can be traced back to 823 BC. Based on this calculation, Pingyao Ancient City has a long history of at least over 2,800 years since its establishment (Yang, 2020).Pingyao Ancient City was listed as one of the second batch of historical and cultural cities in China in 1986. Through the joint efforts of various knowledgeable individuals and the government, it was successfully included in the "World Cultural Heritage List" by UNESCO in 1997. World Cultural Heritage is the highest form of cultural protection and inheritancex (Yang, 2020).The prosperity of Pingyao Ancient City was inseparable from the economic development driven by the rise of the Shanxi merchants (Guo, 2024). And Pingyao itself is an important birthplace and symbol of Shanxi merchant culture.In the "Return to Hometown" dance segment of "See Pingyao Again", the stage presentation form breaks through tradition and creates a vertical performance area resembling the city wall of Pingyao (as shown in the following Figure 1). The dancers move through the vertical surface with anti-gravity movements, accompanied by the wall projection of the silhouette of Pingyao City, creating a visual space where reality and illusion coexist, making the homeland a dual destination of both geography and spirit.



Figure a: Ruins of Pingyao Ancient City



Figure b: Stage design in the play

Figure 1: The Stage of "Return of the Soul to Its Homeland"（a,b）

1.2 Return of the Soul and Spirit: The Manifestation of the Multiple Core Values of the Jin merchants

The shocking stage of the dart master's soul returning to his hometown(as shown in the following Figure 1.2-1) against the current conveys multiple core values of Jin merchants: first, the business ethics of "trust and righteousness is higher than life". Trustworthiness is to

emphasize commitment, trustworthiness and contract; righteousness is to "follow only righteousness" in business activities. Honesty is the foundation of the body, the foundation of the country, but also the foundation of the business (Song, 2017).The collective sacrifice of the dart masters in exchange for the continuation of the bloodline pushes "a promise is worth a thousand words" to the extreme, revealing the business ethics of Jin merchants who guard their promises with their lives. Secondly, the concept of "family business is the same" of local clans. The soul's obsession with returning to the homeland profoundly(as shown in the following Figure 1.2-2) reflects the ultimate pursuit of "returning to the roots(as shown in the following Figure 1.2-3) " and "continuity of the bloodline", and demonstrates the absolute loyalty to the family and the homeland. Thirdly, the "group-oriented" spirit of sacrifice. Individual life in the "righteousness" and "family" in front of the sublimation of the annihilation, highlighting the culture of the Jin merchants personal values subordinate to the interests of the group (the family, the merchant gangs), and its sense of exaltation from the unconditional assumption of collective responsibility.



1.2-1



1.2-2



1.2-3

1.3 Audience Acceptance and Understanding

Audience feedback clearly shows that the plot of "Soul Returning to the Hometown", with its strong emotional impact, shockingly visualizes the core values of Jin merchants: "Faith and Righteousness as the foundation", "Group commitment and spirit of sacrifice". The core values of the Jin merchants are "faith-based" and "group commitment and spirit of sacrifice". The audience is not only impressed by its tragic aesthetics, but also deeply understands the spiritual codes that underpin the legend of the Jin merchants, and triggers thoughts on traditional values and modern significance. The audience was not only impressed by its tragic aesthetics, but also deeply understood the spiritual codes that supported the legend of the Jin merchants and triggered thoughts on traditional values and modern meaning. As the audience exclaimed, "It's so shocking! Those 'souls' want to go back to Pingyao even after they die...It makes me realize that for Jin merchants, it is not simply doing business, but carving 'commitment' and 'hometown' into their bones. ' engraved into their bones. " It reveals that the greatness of Jin merchants lies not only in their wealth, but also in the commitment practiced with their lives and their eternal adherence to their roots.

2. "Wife Selection": The Claims of Jin Merchants for "Bloodline Inheritance"

The "Wife Selection" segment in "Seeing Pingyao Again" is a performance that combines ritualized dance with aesthetic and depressing performances, deeply revealing the complexity and tragedy of women's destiny under the traditional clan system.

2.1 Shanxi Jinshang Compound

Jin merchant compounds are the material carriers of Jin merchant culture, such as the Qiao Family Compound and the Wang Family Compound, which witnessed the splendor of

Jin merchants. Its architecture is magnificent, neatly laid out, rich and elegant, and what comes to the eye is often the tall gates, magnificent (Song, 2017), The courtyard as a unit reflects the business wisdom and family cohesion of Jin merchants. The clip of "choosing a wife" not only reflects the importance of Jin merchant culture to the continuation of the family, but also reflects the fact that the ancestral hall in the Jin merchant compound is the core of the family's spirit, while the "choosing a wife" ceremony is to select a woman who is able to continue the flame for the family. The stage space is set against the backdrop of the Jinshang compound, with high walls, deep courtyards and carved doors and windows (as shown in the following Figure 2.1)creating a closed family space and reinforcing the oppressive feeling of the clan system. The selection process for the young girls is to find "virtuous" women who can take on this important role. Through this ritual, Jin culture links the value of women to the continuation of the family line.



Figure c: Shanxi Jinshang Compound



Figure d:the "Wife Selection" Stage

Figure 2.1:Design of the "Wife Selection" stage(c, d)

2.2Shanxi Jin Merchant"Wife Selection": A Ritual of Objectifying Women

The plot showcases the "bloodline continuation" aspiration in Shanxi Jin Merchant culture through a highly ritualized examination of the female body (systematic reviews of feet, palms, waist, hips, and skin， as shown in the following Figure2.2-1). It presents the female bodies nakedly, highlighting the legitimacy of Zhao Yishuo's "heroic act" through the "city-wide offering of women" scene. The female sacrifice is constructed as a sacrifice to the male heroism ("My child has been born. It doesn't matter if I die now."as shown in the following Figure2.2-2) in the play. The big red lanterns on the stage symbolize the fruits of Shanxi Jin Merchant hard work, perseverance, and diligence, as well as the Proud and honored of Shanxi Jin Merchant ability to connect and unite the world (Lin, 2020).This dazzling "red" carries the heavy expectations of the family's heritage. Behind it lies the selection and utilization of women's value through the "Wife Selection" ceremony - young girls are expected to become the carriers of fertility who meet the standards of "virtue", in order to fulfill the responsibility of continuing the family line. This is similar to the imagery of red (such as "red lanterns" and "red curtains") in Zhang Yimou's "The Red Lantern Hanging High", which metaphorically represents the suppression of desire and the emotional cold violence imposed by the feudal system (Quan, 2021).Under the name of the "great righteousness" of family inheritance, the individual lives and choice rights of women are forced to give way to the continuation of the clan, and their seemingly noble "sacrifice" is actually an invisible oppression imposed by the patriarchal structure. It reveals that the "great righteousness" of the continuation of the clan in the glorious history of the Shanxi merchants is actually based on the suppression of the subjectivity and value of women.



Figure2.2-1S:creening process



Figure2.2-2:The chosen heroine

2.3 Conflict Tension in Artistic Expression

The "Wife Selection" plot is like a prism, reflecting the key tensions in the study of Shanxi Jin merchants' culture: beneath the collectiveistic aura of the clan, there lies an ethical underside that sacrifices the female subject. Viewers, from the perspective of "family members", confront the selection process directly and get trapped in an ethical dilemma. Many middle-aged and elderly viewers regard it as "historical truth ('reproducing the family line, women have a hard life'), acknowledging the patriarchal logic but weakening the criticism; young people, especially women, strongly question its exploitative nature. They criticize the "like selecting a princess" aspect of the "romanticized difficult childbirth", and criticize its replication rather than deconstruction of the feudal gaze, exposing the artist's lack of sensitivity. The division of the audience confirms the crisis of this historical narrative in the contemporary era - when art as artistic expression fails to critically distance itself from feudal decadence, even if it attempts to "restore history", it actually reinforces the reproduction of patriarchal culture. This forces researchers to ask: Should we promote the traditional commercial civilization, implicitly accepting its gender oppression genes? The controversy itself has revealed the ethical questioning that cannot be avoided in the modernization of Jin merchant culture.

3 "Escorts' Death-Pledge Cleansing Ritual": The Core of the "Faith and Loyalty" Spirit of the Shanxi Merchants

The "Escorts' Death-Pledge Cleansing Ritual"See Again Pingyao" profoundly interprets the core of the "Faith and Loyalty" spirit in Shanxi merchant culture. In this dramatic scene, Pingyao escorts were in a specific historical situation and were entrusted with the mission of escorting the descendants of the Wang family back to Pingyao from Tsarist Russia. Knowing that this journey was fraught with many risks and that only the youngest member of the Wang family survived in the end， they still went forward without hesitation. Through this "bathing" action， it shows the love for life and the determination to fulfill the mission that the Pingyao escorts smen had before sacrificing their lives.

3.1 Omnidirectional Stage Space

The omni-directional stage space concretizes the ethical principles of the Jin merchants centered around the character "code of brotherhood"（as shown in the following Figure3.1-1）. The dancers perform within transparent containers（as shown in the following Figure3.1-2）. The effects of fog and light columns enhance the sense of ceremony. The

audience looks down at the Escorts' men, as if witnessing a sacred ritual， directly facing the Escorts' men's awareness of life and death and their spirit of sacrifice， and deeply immersed in the core of Jin merchant culture.



Figure 3.1-1:code of brotherhood



Figure 3.1.-2:transparent containers

3.2 "Spiritual Purification through Water"

In "See Pingyao Again ", water is endowed with the symbolic meaning of purification and fate transformation. The Escorts men achieve spiritual elevation through their interaction with water. They either pour water over their bodies，splash water（as shown in the following Figure3.2），or jump into the water holding a ladle. The movements vary but all carry profound meanings. The form of water - from pouring to submerging - progresses gradually， reflecting the spiritual transformation of the Escorts men from individual purification to collective oath-taking. This showcases the admiration of the Shanxi Jin merchants for purity and loyalty. The prayer gesture further demonstrates their reverence and devotion to the unknown fate，reflecting the ethical core of the Jin merchants， "keeping their promises with their lives".





Figure 3.3

3.3 Audience Reception and Understanding

The audience feedback reveals that this plot is presented in a shocking, ritualistic manner (with water mist, light and shadow, and a bird's-eye view), concretizing the concepts of "living up to one's word with one's life", "responsibility as a mountain", and "the dignity of facing death with a positive attitude" of the Jin merchants. The audience witnessed the Escorts men calmly cleansing themselves and making solemn oaths to die，and was deeply moved by their tragic aesthetics and spiritual strength： "Watching them pour water a ladleful of water at a time... It's clearly using the cleanest bodies to fulfill the inevitable death agreement！ 'Faith and Integrity' is a hard bone engraved in the bones!" This immersive

experience enables the audience to transcend history and understand the foundation of the Jin merchants' great achievements： loyalty above life， collective responsibility for the mission， and reverence for life and commitment. Through strong resonance,elevating regional ethics to universal faith and responsibility spirit,becoming the most profound and unforgettable carrier for spreading the culture of the Jin merchants. It makes people remember that the foundation of the Shanxi Jin merchant legend lies in writing the heavy "Faith and Integrity" with their flesh and blood.

4. "Toothmark Farewell" - Private Affection and Loyalty

In the "Toothmark Farewell" dance segment of "See Pingyao Again", the toothmarks represent trust and contracts, vividly interpreting the trustworthiness and emotional depth of the Shanxi merchant culture. This dance segment, through unique artistic expression, showcases the interweaving of loyalty and emotions in the Shanxi merchant culture, infusing it with human warmth.

4.1 "Retention" and "Rejection" of the Body

In the "Toothmark Farewell" segment of "See Pingyao Again", the woman uses a strong action of biting onto the man's body to "imprint" her emotions and feelings, attempting to engrave them onto his body as a memory carrier. The man's resisting movement symbolizes his commitment to his mission. The two forms a sharp physical confrontation, revealing the inner conflict of "having to leave" and "not wanting to part". The man presents a resisting posture (as shown in Figure 4.1), not merely a physical resistance, but symbolizing his departure for the mission. The woman's act of biting deep tooth marks on the man's shoulder and neck transcends simple emotional expression. The bite marks symbolize the blood and flesh-bound vow, leaving the marks as a commitment to "return to the hometown". This painful memory confronts the pain of parting with physical pain, converting emotions into touchable scars. The "imprint of home" is deeply rooted in the hearts of every Jin merchant.



Figure 4.1

4.2 The Interweaving of Loyalty and Emotion

Tooth marks, as a special kind of "body inscription", carry significant cultural symbolic meaning. In the culture of Shanxi merchants, loyalty and life contracts are among the core values, and tooth marks can be regarded as a symbol of a contract. This dance segment reveals the internal conflict between the Shanxi merchant culture's obsession with "returning to one's roots" and its essence of commercial expansion. The Escorts men fulfilled their promises with their lives， and the woman left her tooth mark， which is like leaving a contract of emotion and responsibility, embodying the two-way sacrifice of loyalty in the Shanxi merchant culture. Granting women the historical writing rights of "using blood instead of ink" showcases the emotions and sacrifices of women in the history of the Jin merchants.

4.3 Audience Reception and Understanding

The "Toothmark Farewell" dance segment, with its highly charged "body engraving", shocks the audience. Witnessing the physical confrontation between the woman biting her shoulder and neck and the man struggling to break free in pain, it vividly showcases the tension between "not wanting to part" and "having to go". The audience resonated strongly: "The toothmark is so painful! It's like carving 'I must come back alive' with flesh and blood!" This bite mark transcends personal feelings and rises to become the supreme symbol of the integrity and life contract of the Jin merchants. It is the ultimate conflict between the "root-seeking" obsession and the mission of the long journey. It is both the woman's "blood instead of ink" loyal vigilance and the man's "life as a promise" responsibility certificate. As the "return home vow" engraved in flesh and blood, it penetrates history in the most primitive and profound way, allowing the audience to deeply understand the two-way blood and flesh loyalty and sacrifice in the spirit of the Jin merchants, as well as the eternal imprint of the contract spirit.

5 "Mian Wu (Chinese Noodle Dance)": Food Culture

The noodles in Shanxi have a history of over 2,000 years and are hailed as the "root of world noodles". In Shanxi, noodles come in a wide variety, including hand-rolled noodles, cut noodles, torn noodles, pulled noodles, and knife-struck noodles, among many others (Gao, 2024). The diverse forms of Shanxi cuisine correspond to the adaptability of the Shanxi merchants who "travel far and wide". The dancers pay tribute to this "constant change yet unified spirit" through their dynamic movements. The "kneading, pulling, tugging, and cutting" processes in the production of noodles symbolize a spirit that goes far beyond the realm of food and becomes a physical manifestation of the spirit of the Shanxi merchants. The "noodle dance" segment in "Again, We See Pingyao" is inspired by the Shanxi cuisine culture. It transforms food into emotional symbols and weaves together themes of "homesickness", "bloodline inheritance", and "resilience of life" through poetic dance language.

5.1 Core Props

The core props in "Face Show", namely flour, long face cloths, and red silk, serve as typical carriers of the dietary culture of Jin region. They not only function as physical creative mediums but also become cultural codes that connect historical memories with collective identity. The laserized dough-making table breaks the physical boundaries and integrates modern technology. (As shown in Figure 5.1 below) The dancers hold the white long silk symbolizing noodles, artistically recreating the noodles. Every wanderer who has left their hometown has the most direct memory of their family and hometown cuisine. "Eating" is the most indispensable step in sustaining life and is inseparable from life itself (Guo, 2019). Its entwined and fluttering metaphor represents the "unbreakable" bond between the wanderer and his homeland. The red silk combines both hardness and softness (as shown in Figure 5.1-2), symbolizing the passionate veins of life and also aligning with the contractual spirit of the Shanxi merchants, who regarded red as a sign of trust. The superimposition of material props and symbols makes the "face performance" a condensed slice of the Shanxi merchant civilization and its emphasis on food and inheritance.



Figure 5.1-1

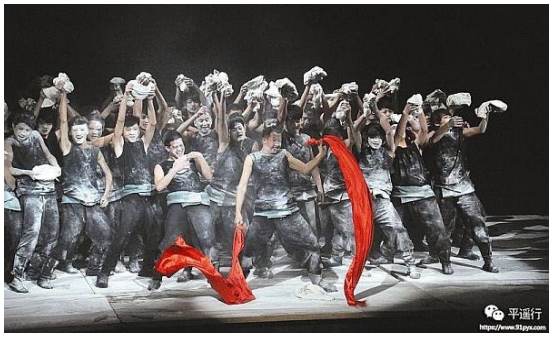


Figure 5.1-2

5.2 Narrative Nature of Dance Movements

The dance movement system presents a progressive logic from "technique imitation" to "spiritual metaphor". In the "Mixing Dough" section, the dancers wrap their arms around each other and overlap their palms, reconstructing the process of making dough; in the "Pulling Noodles" section, the body tension reaches its peak, with the waist twisting and the arms stretching forming the "entanglement - release" action pattern. The "bloodline network" woven by the group elevates the narrative of the movements, progressing from individual skills to collective memory. It reflects the spiritual struggle of the Shanxi Jin merchants between the commercial wave and the attachment to their homeland, making the dance a flowing cultural gene map, embodying the flexibility, adaptability and expansion spirit of the Jin merchants.

5.3 Audience Reception and Understanding

When the group of dancers intertwined and stretched in front of the laser and the table, forming a huge "web of life", the audience was all moved by their powerful vitality. As one audience member exclaimed: "The fluttering white silk made my eyes water! It was pulling the noodles, evoking the nostalgia of our hometown. It was weaving the network of roots that the Jin merchants couldn't escape even when they traveled far and wide!" This dance, through the most poetic body language, vividly presented on the stage the flexibility and unbreakable adaptability of the people of Shanxi, their ever-changing yet consistent survival wisdom, as well as the deep-rooted attachment to the homeland and the sense of responsibility. It enabled the audience to deeply understand: The legendary journey of the Jin merchants traveling far and wide, its source of power lies precisely in this life resilience integrated into daily meals and engraved into their bones - a bowl of noodles is half of the Jin merchant epic.

Conclusion

"See Pingyao Again" centers on dance as the core medium. Through highly symbolic body language, it transforms abstract ethical concepts such as "loyalty and integrity above all else", "family business being identical", and "fallen leaves returning to their roots" of the Shanxi merchants into a powerful visual ritual, effectively breaking through the emotional transmission barriers of static heritage. The immersive "walking viewing" mode reconstructs the role of the audience, enabling them to move from passive viewers to historical participants, deeply empathizing with the core spirit of the Shanxi merchants. The research also reveals the contemporary tension in cultural dissemination: for instance, the "selecting a wife" dance segment replicates the feudal gender power system, causing value division among the audience, highlighting the need to balance historical authenticity and critical recontextualization in the modernization of traditional culture. The "face show" uses innovative arrangements such as laser, table for making faces, and silk fabrics to transform dietary symbols into a spiritual totem of "flexible adaptation and constant change", verifying the methodological value of dance in cultural tourism integration - only by injecting cultural

genes into emotional and ritualized body narratives, making the body a flowing cultural container, can we achieve deep dissemination from knowledge transmission to value resonance, providing a creative paradigm for the revitalization of intangible cultural heritage.

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