

The Film and Television Transformation and Identity Construction of Intangible Cultural Heritage of Tang Poetry from the Perspective of Re-media——Take “Thirty Thousand Miles of Chang’an” as an Example

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ABSTRACT

As part of humanity’s intangible cultural heritage, Tang poetry faces challenges in the digital age, such as limited modes of transmission and a generational gap in its audience; its adaptation into film and television offers new possibilities for creative transformation. Taking the animated film “Thirty Thousand Miles of Chang’an” as a case study, this paper systematically examines the internal mechanisms underlying the transformation of Tang poetry from a textual medium to an audiovisual medium, from the perspective of remediation theory. The study finds that, at the level of audiovisual translation, the film achieves a media leap from “readable” to “viewable” through symbolic reconstruction, rhythmic embedding, and the generation of artistic atmosphere. At the level of identity construction, the film uses traditional motifs to resonate with the spiritual concerns of Generation Z, re-anchoring the cultural identity of this youth demographic while achieving cross-generational dissemination. At the level of the interpretive community, post-viewing audiences become co-constructors of meaning, enabling intangible cultural heritage to evolve into a participatory cultural ecosystem through cross-media circulation. Furthermore, this paper proposes the analytical framework of the “Intangible Cultural Heritage Interpretive Community,” providing a theoretical reference for the transition of ICH film adaptations from “dissemination” to “interpretation”.

Keywords: Re-Intermediation; Intangible Cultural Heritage; Audiovisual Translation; Cultural Identity; Interpretation Community.

1. INTRODUCTION

As a representative literary form of traditional Chinese culture, Tang poetry was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2009. The rapid development of the digital audiovisual industry has opened up new possibilities for Tang poetry to find its place in contemporary life. Existing academic research has primarily focused on the visual representation of intangible cultural heritage elements and narrative strategies in film and television works; however, there remains a gap in theoretical explanations regarding the mechanisms of media conversion. Consequently, there is an urgent need to draw upon media theory to provide a systematic, academic analysis of the internal logic underlying the adaptation of China’s intangible cultural heritage into film and television.

This paper takes the animated film *Thirty Thousand Miles of Chang’an* as a case study, attempting to apply remediation theory to research on the adaptation of intangible cultural heritage (ICH) into film and television. It constructs a three-dimensional analytical framework of “translation—identification—interpretation,” expands the scope of this theory’s application in studies of media transitions in traditional culture, and provides theoretical support for contemporary media practices in the transmission of ICH.

2. AUDIO-VISUAL TRANSLATION MECHANISM OF INTANGIBLE CULTURAL HERITAGE OF TANG POETRY IN “THIRTY THOUSAND MILES OF CHANG’AN”

The core of the film and television transformation of intangible cultural heritage lies in the reconstruction of the meaning system in the process of media transformation. Qi Yongguang and Hong Haoran believe that new media does not simply reproduce the old media, but reshapes, transforms and absorbs it. In this process, the old and new media shape each other and their meanings flow ^[1]. This chapter takes *Thirty Thousand Miles of Chang’an* as the object of analysis, and

systematically investigates the audio-visual translation mechanism of Tang poetry from text media to video media from the three levels of image visualization, rhythm, and artistic conception atmosphere.

2.1 Visual Reconstruction of Imagery: From Poetic Symbols to Image Symbols

Image is the core aesthetic category of Chinese classical poetry, and it is the aesthetic unit formed by the mutual infiltration of poets' emotions and objective objects. In *Thirty Thousand Miles of Chang'an*, the visual translation of Tang poetry images constitutes the basic link of re-media, and its operation mechanism is embodied in the selection, reconstruction and significance strengthening of poetic symbols.

2.1.1 "Yellow Crane Tower": From Poetic Imagery to Symbolic Reconstruction of Visual Landmarks

The Yellow Crane Tower carries a profound cultural memory in the pedigree of Tang poetry. The visual presentation of the Yellow Crane Tower in *"Thirty Thousand Miles of Chang'an"* endows it with the core function of "spiritual symbol". Cui Hao's eternal masterpiece of "People in the past have gone by yellow cranes, and the Yellow Crane Tower is vacant here" and Li Bai's farewell writing of "An old man bids farewell to the Yellow Crane Tower in the west, and fireworks go down to Yangzhou in March" make this geographical space surpass physical existence and become a poetic symbol that condenses the thoughts of traveling and nostalgia.

According to director Zou Jing, on the basis of textual research on historical materials to restore the style of the Yellow Crane Tower in the Tang Dynasty, the main creative team carried out artistic processing to highlight the oriental aesthetic charm. Its deep intention is to construct the Yellow Crane Tower as a visual metaphor for "the immortality of poetic spirit". In the film, the "Yellow Crane Tower" runs through the ups and downs of Li Bai's life and becomes a spatial coordinate to witness his genius and frustration. The film also uses Gao Shi's words that "poetry is in the building" when the Yellow Crane Tower was burned to complete the symbolic transition from a physical landmark to a spiritual totem. As a result, the Yellow Crane Tower is not only an object of visual reproduction, but also a cultural totem of "immortality" through the media transformation of poetic memory. This translation fits the core logic of re-media--the new media does not replace the old media, but reproduces its meaning in the new media context through the selection and reorganization of the old media symbols.

2.1.2 "Qiang Jin Jiu": the ritualized presentation of the spirit of poetry

As a masterpiece of Li Bai's unrestrained poetic style, "Jiang Jin Jiu" begins with the majestic opening of "See how the Yellow River's waters move out of heaven, entering the ocean, never to return," proceeds to the life affirmation of "I was born to be useful," and ends with the sorrowful expression of "selling eternal sorrow with you." Together, these lines constitute a concentrated performance of the poet's spiritual world. *Thirty Thousand Miles of Chang'an* took nearly two years to deal with this paragraph, which became the visual expression of the whole film. From the point of view of symbol conversion mechanism, its innovations are reflected in the following aspects.

First, through a "sound-and-image synchronization" approach, the creative team achieved a mutual enhancement between the emotional rhythm of the poetry and the fantastical visual landscapes, allowing the literary imagination evoked by sound and the symbolic meanings conveyed by visuals to resonate and create a layered meaning. Second, the film constructs a visual framework rooted in spatial imagination: Li Bai and his companions drink and recite poetry, ride a crane soaring skyward, traverse the Milky Way, and fly to the imperial palace, using surreal scenes to depict the poet's spiritual journey of "roaming the nine heavens." Third, the narrative is reconstructed through the presence of characters. This design recreates the context of the poem's creation, immersing the audience in the emotional atmosphere of the poet sharing a drink with his friends.

2.2 Rhythmic Embedding: Synchronous Translation of Poetry Rhythm and Film Rhythm

In *"Thirty Thousand Miles of Chang'an"*, the recitation of poems is not an isolated sound presentation, but an organic rhythmic echo with picture editing and character movements.

Taking the passage of "Jiang Jin Jiu" as an example, the rhythm change of the poem forms a multiple corresponding relationship with the visual rhythm. The majestic sentence of "Don't you see the water of the Yellow River coming from the sky" corresponds to the grand movement of the picture from the Yellow River to the skyline; At the turning point of "life must be full of joy", the picture cuts into the joyful scene of everyone raising their glasses; The sense of alienation of "bells, drums, food and jade are not expensive" corresponds to a close-up of Li Bai's transcendent expression. This synchronous rhythm design of sound and picture makes the beginning and transition of poems transform into visual ups and downs, and the rhythm of poems can take on a new life form in the image time and space.

At the same time, the introduction of the concept of sound landscape provides a new perspective for understanding the translation of “Thirty Thousand Miles of Chang’an”. In terms of human voice, the film adopts a differentiated recitation strategy for 48 poems, and naturally integrates the situational dialogue. At the musical level, the film integrates folk music into sound design, echoing poetry recitation. The integration of music here not only sets off emotions, but also becomes an auditory extension of poetry. The construction of this “intangible cultural heritage sound landscape” liberates Tang poetry from text symbols, and presents it in an audible and perceptible three-dimensional way in the video medium.

2.3 Atmospheric Generation of Artistic Conception: Progressive Construction from Local Symbol to Whole Experience

The artistic conception processing strategy of *Thirty Thousand Miles of Chang’an* is reflected in the progressive construction from color system to light and shadow composition, and finally completes the overall translation from “image” to “artistic conception”.

2.3.1 Color system and color correspondence of poetic emotion

As the core element of visual language, color is endowed with the function of expression and expression in “*Thirty Thousand Miles of Chang’an*”, forming a color system corresponding to poetic emotion. The color presentation of the prosperous Tang Dynasty was mainly resplendent in gold and jade. The prosperous market in Chang’an City and the magnificence of the palace were dominated by warm yellow and golden orange, which echoed the high-spirited mental outlook of Li Bai and others. This color choice is not a simple historical restoration, but a visual translation of the “majestic and heroic” aesthetic style of the poems of the prosperous Tang Dynasty.

The color processing of frontier poems turns to the boundless and stern. The passages of Gao Shi’s “*Yan Ge Xing*” are gray-blue and khaki as the main colors. The world is vast and the wind and sand are rolling, which corresponds to the sadness in the poem that “the first half of the soldiers are dead and alive, and the beauties are still singing and dancing under the tent”. Color not only serves the visual reality, but also becomes the external carrier of poetry emotion.

The tonal changes that carry the symbol of personal destiny in the film are more symbolic. The director team uses color as the narrative language to outline the parabola of Li Bai’s life: when he first entered Chang’an, his costumes were as gorgeous as oil paintings, carrying the words of joining the world; Standing in a lonely boat in Baidi City in his twilight years, his clothes are as light as ink. In the artistic conception of “the light boat has passed ten thousand mountains”, the colors fade and suddenly emerge. The subtraction of color corresponds to the addition of life, and visual symbols become an organic component of emotional narrative.

2.3.2 Extension of light and shadow composition to spatial artistic conception

Light and shadow and composition are important tools for the sense of space and the extension of artistic conception in film language. The exploration of “*Thirty Thousand Miles of Chang’an*” in this regard is reflected in the image transformation of the “freehand brushwork” spirit of Chinese painting aesthetics.

The film uses ink and wash artistic conception in many places to present poetic scenes. When Li Bai and Gao Shi read Cui Hao’s poems at the Yellow Crane Tower, dragons and phoenixes danced in ink, visualizing “Qingchuan’s Hanyang trees, fragrant grass and luxuriant Parrot Island” in the form of dynamic ink and wash. This treatment not only conforms to Gao Shi’s role setting of “difficulty in reading”, but also realizes the image translation of poetic artistic conception with Chinese painting language.

The use of light and shadow is particularly prominent in the artistic conception of space. Gao Shi returned to his hometown to work hard and read passages, and there were different pictures of the changing seasons: green and green spring, full and burning red, golden and brilliant autumn, and snowy winter. The changes in light and shadow here not only mark the passage of time, but also form an artistic conception corresponding to Gao Shi’s lonely state of mind of “fishing alone in the cold river”. *Thirty Thousand Miles of Chang’an* translates the artistic conception of Tang poetry into film and television, showing a progressive construction path from local symbols to overall experience.

3. IDENTITY CONSTRUCTION AND COMMUNICATION EFFECT IN THE MEDIUM OF INTANGIBLE CULTURAL HERITAGE

Li Pingfan and Wu Dingyong pointed out that intangible cultural heritage images can construct the cultural identity and identity of the audience through audio-visual language^[2]. Generation Z, as digital natives who grew up with the Internet,

is not only the group with the most concentrated risk of intangible cultural heritage faults, but also the most potential object for reconstructing cultural identity through innovative media. This chapter analyzes how the film constructs the identity effect on Tang poetry and even culture among the Z generation group from the three levels of emotional identity, cultural identity, and educational identity.

3.1 Cross-era Projection of Emotional Identity: From Underachievement to Workplace Anxiety

In the process of Chinese animated films, they are gradually transforming to cultural carriers, which shows the process of the subject's understanding of their own social identity and status. Scholars Zhang Haiyan and Yang Lin point out that this new type of narrative not only strengthens the cultural representation of cultural symbols, but also strengthens the emotional bond between the audience and the film, enabling the audience to resonate emotionally and realize the effective dissemination of culture^[3]. The audio-visual translation of Tang poems in "Thirty Thousand Miles of Chang'an" forms a dialogue with the emotional structure of contemporary youth groups through the selective highlighting of the motif of poems.

The film presents a comparative narrative of the life trajectories of Gao Shi and Li Bai: Gao Shi was a late bloomer who persevered through repeated setbacks, while Li Bai, though exceptionally talented, faced a tumultuous career. The theme of "unrecognized talent" that runs through the ups and downs of their lives resonates emotionally with the career anxieties and struggles to realize one's worth that contemporary youth face in today's fiercely competitive environment. Gao Shi's life trajectory-in which he "did not begin to achieve great deeds until the age of fifty"-has sparked extensive discussion on social media, demonstrating the emotional resonance of traditional themes in a contemporary context. This resonance is rooted in the timeless emotional value inherent in intangible cultural heritage itself. Through the contemporary reconstruction of cultural symbols, ICH-themed films transform the historical memories, national spirit, and life wisdom embedded within them into tangible contemporary significance, thereby deepening viewers' cultural understanding and experience. This narrative provides a channel for emotional identification among contemporary youth, while also aligning with their psychological need to affirm their self-worth within a broader framework of meaning.

3.2 Visual Generation of Cultural Identity: The Symbolic System of Aesthetics in the Prosperous Tang Dynasty

The visual construction of the prosperous Tang culture in "Thirty Thousand Miles of Chang'an" goes beyond the scope of a single work, and forms a synergistic effect of visual cultural symbols with cultural variety shows in recent years, enhancing the collective cultural identity of young people.

3.2.1 The Visual Symbol System of Aesthetics in the Prosperous Tang Dynasty

The film constructs a set of recognizable visual symbol system of the prosperous Tang Dynasty: the resplendent palace market, the elegant and free and easy character modeling, the natural landscape implied by ink and wash, and the poetic and flowing narrative rhythm. This visual system is the refinement and symbolic presentation of the cultural spirit of the prosperous Tang Dynasty. When color intervenes in the image expression of intangible cultural heritage elements, it goes beyond simple visual decoration and becomes a visual bridge connecting individual emotions and collective memory. Warm tones awaken the cultural imagination of the prosperous Tang Dynasty, and cold tones activate the memory of home and country in frontier poems. In the sensory touch of colors, the audience not only completes the emotional substitution of historical situations, but also realizes the identity confirmation of the cultural community of "Tang people", "poets" and even "Huaxia".

3.2.2 Collaborative construction of film and television and variety shows

From the perspective of cultural programs in the Chinese film and television industry, the popularity of cultural variety shows such as "Chinese Poetry Conference", "China in Classics" and "Tang Palace Night Banquet" has also helped Thirty Thousand Miles of Chang'an to break the circle. Together, these cultural activities and the film construct a shared context of cultural exchange: variety shows provide public occasions for recognizing and discussing classical texts, while the film offers an immersive narrative scene in which those texts can be emotionally experienced. The former activates the contemporary vitality of ancient poetry through competition and interpretation, while the latter completes the audio-visual translation of Tang poetry through film narrative. The synergistic effect under these different artistic expressions transforms culture from "the object being taught" to "the immersive experience", from "the distant history" to "the perceptible present". The former activates the contemporary vitality of ancient poetry through competition and interpretation, while the latter completes the audio-visual translation of Tang poetry through film narrative. The synergistic effect under this different artistic expression transforms culture from "the object being taught" to "the immersive experience", from "the distant history" to "the perceptible present". In the film, Li Bai's "look up to the sky and laugh and

go out” and Du Fu’s youth and agility were made into emoticons and short video clips on social media, becoming symbolic resources for the daily expression of young people. This daily use of symbols is the key link for cultural identity to move from “cognition” to “internalization”. Through the dual paths of aesthetic reproduction and emotional narrative, the film activates the audience’s sense of pride and belonging to culture.

3.3 Circle-breaking Communication of Educational Identity: Media Guidance from Passive Acceptance to Active Exploration

After the movie hit theaters, it sparked a lot of discussions on social media about “reciting poems at home after watching movies” and “reciting poems with children for the second time”. “Transformed into” cultural resources worthy of initiative “, this transformation reveals the unique advantages of film and television media as an” entry-level media “for intangible cultural heritage. Many poems that are a little boring to recite are no longer words that require mechanical memory, but have changed from words to a perceptible and empathetic life experience.

The film’s stimulation of young people’s interest in learning ancient poetry does not stop at a momentary hot topic. The film has driven the upsurge of learning ancient poems among primary and middle school students. From the increase in classroom questions to the increase in enthusiasm for recitation, to the active consultation and sharing of poets’ materials, the enthusiasm for learning has warmed up. This path of “watching movies-interest-inquiry-internalization” shows the unique value of film and television as an educational medium. It opens a “door” and makes learners willing to take the initiative to enter. This is also the core function of the “entry-level media” in the inheritance of intangible cultural heritage: it can not only set the threshold for the public’s intangible cultural heritage, but also stimulate their willingness to learn, and finally guide them to in-depth exploration.

4. FILM AND TELEVISION REPRODUCTION OF INTANGIBLE CULTURAL HERITAGE: BUILDING A FUTURE-ORIENTED “CULTURAL INTERPRETATION COMMUNITY”

4.1 From “Dissemination” to “Interpretation”: The Meaning Transformation System of Film and Television as Intangible Cultural Heritage

When “Thirty Thousand Miles of Chang’an” transformed 48 Tang poems into audio-visual language and presented them on the screen, what it completed was not only a successful cultural communication, but also a profound meaning transformation from “communication” to “interpretation”. As James Carey said, when we talk about communication, what we often think of first is its “transmission concept”, which focuses on the spatial migration and diffusion of information^[4]. Compared with “Communication”, the meaning of “Interpretation” is more complete and profound in terms of meaning construction. When Wang Jingwen and Lei Jianjun inspected intangible cultural heritage documentary images, they pointed out that on the one hand, images realize the intuitive construction of cultural essence through “de-contextualized discourse”; On the other hand, through the discourse expression of “re-contextualization”, it “activates the deep resonance between individual life experience and collective memory”^[5]. This complete process from “de-contextualization” to “re-contextualization” is the core mechanism for cultural communication to transition to meaning interpretation.

Through the reorganization of narrative structure, documentary images can transform cultural symbols from abstract knowledge levels into sensible life. “Thirty Thousand Miles of Chang’an” completes the meaning transformation of Tang poetry texts with the narrative strategy of “bringing history with emotion”. When the 40-year friendship between Gao Shi and Li Bai became the main line of narrative, poems scattered in different time and space were woven into the same life trajectory. Poems were no longer just coordinates in the history of literature, but became footnotes to the emotional fate of characters.

In addition, the narrative reconstruction of the visual symbols of Tang poetry in “Thirty Thousand Miles of Chang’an” has completed the activation of cultural value. When the images of “Yellow Crane Tower”, “Yangguan” and “Galaxy”, which have accumulated cultural memory for thousands of years, are placed in the fate of specific characters, they are no longer abstract symbols in literary textbooks, but become palpable emotional carriers. This kind of “re-contextualization” of symbols makes the cultural fragments that were originally solidified in historical time and space be re-injected into life, and transformed into an emotional medium that can activate collective memory.

4.2 The Subjectivity of Interpretation: Young Audiences as Meaning Co-builders

Stuart Hall, a British scholar of cultural studies, pointed out that the completion of text meaning does not stop at the intention of the coder, but depends on the decoding practice of the audience^[6]. Investigating the communication effect of

the film after its release, it can be found that young audiences are not passively waiting for the transmission of meaning, but deeply participating in the production of meaning. The co-builders of the company, their participation forms are mainly manifested in three categories.

First, use images for secondary creation, and use materials to tell your own story. After the film was released, a large number of secondary creation videos based on “Thirty Thousand Miles of Chang’an” emerged on platforms such as Station B and Douyin. Context, the conflict between interpretation and reality; One is self-projected emotional editing, with “Will Enter the Wine” as the background music, mixed and cut personal struggle experience, and transformed the emotional energy of the film into an expression of self-motivation; There is also a category of text regeneration of new songs of ancient poems. Based on the film screen, Tang poems are recited, interpreted and even adapted, and personal understanding is injected while paying tribute to classics. These creative behaviors are integrated into the emotional structure and life of young audiences themselves, and re-encode and re-express the meaning of the film.

Second, individual meaning production through social communication, in the sharing of meaning to complete the diffusion and collective construction. During the release of “Thirty Thousand Miles of Chang’an”, more than 3.2 billion videos related to the topic of “The Light Boat Has Passed Ten Thousand Mountains” were played^[7], which means that hundreds of millions of users have completed the first or second transmission of the meaning of the film on social platforms; Douyin-related topics have been played more than 3 billion times in total. Behind these data is the process of audience participation in the reproduction of meaning through likes, comments, reposts, etc. Every sharing is a reconfirmation of the cultural value of the film, and every discussion is in It expands the possible space for dialogue between Tang poetry and contemporary life. In this space, the production of meaning is no longer monopolized by the creators, but presents a “noisy” picture.

Third, the extension from movie-watching behavior to cultural practice also reveals the deep value of film and television media in intangible cultural heritage: it no longer allows audiences to “watch a movie”, but inspires them to “walk into a kind of movie”. culture “. When the audience spontaneously organizes Tang poetry reading clubs after watching movies and shares their ancient poetry recitations on short video platforms, they participate in the living inheritance of intangible cultural heritage with folk forces. This “bottom-up” cultural practice complements and resonates with the official intangible cultural heritage protection system, and jointly weaves a more three-dimensional and vital cultural inheritance network.

4.3 The Openness of Interpretation: The Mobility of Intangible Cultural Heritage in Cross-media Narrative

Jenkins pointed out that cross-media narrative refers to “stories unfolding across multiple media platforms, each of which has a unique contribution to our understanding of the story world”^[8]. The communication picture after the release of “Thirty Thousand Miles of Chang’an” is showing The typical characteristics of this cross-media flow.

IP derivatives extend the narrative world of the film from the screen to the touchable physical space. Officially authorized picture books, figures, bookmarks and other cultural and creative products enable the audience to still interact with the story world after watching the movie. Some theaters have launched “Tang Poetry Theme Hall” to transform the movie viewing space itself into a cultural experience field, making every movie viewing an immersive cultural ceremony. This extension from virtual narratives to physical objects makes intangible cultural heritage no longer a distant picture on the screen, but a collectible and usable daily existence.

Discussions around the film on social platforms are highly open and diverse. In the academic circles, some scholars analyze the proportion of virtual and real characters in the film from the perspective of historical textual research, and question the boundary between artistic creation and historical reality; In the field of education, many educators focus on the enlightenment significance of films to ancient poetry teaching, and discuss how to transform film and television resources into classroom materials; In the sharing of ordinary audiences, what is more presented is the emotional resonance between individuals and the fate of the characters in the film. Although the footholds of the three discourses are different, they all point to a core proposition: Tang poetry, as a cultural heritage, is undergoing a new life form in multiple interpretations. These discussions have expanded the meaning boundary of the film amidst the hubbub, and Tang poetry has gradually become an open text for multiple interpretations and dialogues.

4.4 The Construction Path of “Intangible Cultural Heritage Interpretation Community”: From Possibility

The communication practice of “Thirty Thousand Miles of Chang’an” as a film medium has surpassed the one-way “send-receive” in the sense, showing the explanatory characteristics of multiple subjects participating in the production of meaning.

In the author's opinion, the core of the intangible cultural heritage interpretation community lies in "commonality", and a normalized dialogue mechanism must be established between film and television creation, dissemination, acceptance, research and other links. Creators should respect and respect intangible cultural heritage culture, and keep the bottom line of cultural authenticity in symbol translation; Researchers should deeply participate in creative practice and provide professional checks at the academic level; Educators should be good at transforming film and television resources into teaching materials, and guide students to go deep in watching movies; Secondary creation or social sharing by ordinary audiences should also be included in the broader cultural dialogue.

In addition, the maintenance of the interpretation community depends not only on rational discourse communication, but also on the emotional connection shared among members. The fundamental reason why "Thirty Thousand Miles of Chang'an" can stimulate such a wide range of participation behaviors is that it hits the spiritual pain points of contemporary youth with emotional narratives. In the future, intangible cultural heritage film and television creation should further strengthen this emotional connection function, so that Chinese intangible cultural heritage is no longer a "cultural heritage" that is looked up to, but a "spiritual home" for audiences to project their emotions and place themselves.

5. CONCLUSION

As a typical case of the transformation of intangible cultural heritage film and television in Tang poetry, "Thirty Thousand Miles of Chang'an" has realized the media leap from text symbols to video language at the level of audio-visual translation. Through the visual reconstruction of classic poems such as "Yellow Crane Tower" and "Jiang Jin Jiu", the film transforms abstract poetic symbols into sensible image symbols. Through the simultaneous design of verse rhythm, editing, and music, the intangible cultural heritage sound landscape is constructed; With the color system and light and shadow composition to complete the overall atmosphere generation from image to artistic conception, this translation mechanism confirms the core logic of re-media.

On the level of identity construction, the film precisely taps into the emotional pain points of Gen Z youth through contemporary interpretations of traditional themes such as "unrecognized talent" and "patriotism," achieving a cross-generational projection of emotional resonance. More importantly, the film's dissemination demonstrates interpretive characteristics marked by the collaborative production of meaning among diverse stakeholders.

To sum up, the practice of "Thirty Thousand Miles of Chang'an" at the three levels of audio-visual translation, identity construction and interpretation community provides a reference path model for the film and television of intangible cultural heritage. Future research can further introduce audience empirical surveys to quantitatively examine the acceptance differences of different generations and promote the creative transformation and innovation of intangible cultural heritage in the context of film and television media.

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