

Original Paper

Research on the Dissemination of Intangible Cultural Heritage Nuo Dance in the New Era from the Perspective of Cultural Memory

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Abstract

As an important cultural memory carrier of Chinese civilisation, Nuo dance of non-heritage in the new era is facing the double challenge of memory fracture and identity reconstruction. In the perspective of cultural memory theory, clarify the cultural memory of Nuo dance generation basis, analysis of Nuo dance in the new era of Nuo dance communication practice in the content of the popularization, form of experiential, functional division of memory reproduction trend, combined with the Nuo dance cultural memory value implication for the non-heritage Nuo dance of living heritage memory storage, memory dissemination, memory identity of the three aspects of the practice of the way, in order to promote the Nuo dance in the new era of the effective inheritance of development and dissemination to provide some theoretical reference and practical path.

Keywords

Cultural Memory, Nuo Dance, Intangible Cultural Heritage Dissemination, Propagation Studies, Memory Activation

Non-heritage arts are all-encompassing, involving traditional music, traditional dance and other categories, and multiple sensory perceptions such as visual, auditory and tactile, so that the public can directly feel the qualities of the national culture, activate the memory of the national culture, and subconsciously form the cognition of the national culture and set up the identity of the national culture. However, the environment, carrier and source of creation on which the non-heritage art relies for survival are disappearing in the wave of the times, which makes the dissemination of the non-heritage art face the predicament of memory breakage such as weak acceptance base of the audience, imbalance

of inheritance between generations, and lack of sustained attraction of the form of dissemination (Yao, 2023). Therefore, how to regain the vitality of non-heritage arts with the help of the cultural soil and technical means in the new era has become an important issue in the process of non-heritage art dissemination.

With the popularisation and development of digital technology, the protection of non-heritage arts has gradually achieved a paradigm shift from salvage-type recording to memory reproduction, and the links involved in the protection action have also been extended from non-heritage arts themselves to non-heritage arts inheritance groups, and the scope of active protection has also been extended from the initiative of official, expert and scholarly professional groups to that of all groups in the whole society. On this basis, the dissemination mode of non-heritage art has changed from *single traditional* to *diversified emerging*, which is no longer confined to traditional methods such as oral records, written records and intergenerational inheritance, but more often uses pictures and images, 3D interactive displays, stage and theatre productions, as well as VR and AR. Theatre and VR, AR, MR and other more immersive, emerging media for the public. Nuo dance as both visual and auditory non-heritage art, with the times the aesthetics of the clothing road, mysterious hunting cultural atmosphere, life and emotion of the immersive experience is that it has in the dissemination process of other non-heritage art can not be compared to the advantages. In addition to Nuo dance is one of the important carriers of Nuo cultural dissemination, is also one of the important carriers of Nuo cultural memory. Cultural memory theory is the German scholars Jan Aseman and Aleida Aseman in Maurice Habwah and Paul Connaughton two scholars on the basis of the *collective memory* research on the theoretical results. The Asmans mainly regard *cultural memory* as an extension and improvement of Habwach's theory of memory, and put forward two forms of cultural memory, namely, *storage memory* and *functional memory*, and believe that cultural memory is not only an object of cultural scientific research and involves the issue of cultural identity and identity, but also presents itself as a mechanism, which, on the one hand, manifests itself in the fact that cultural memory is provided by society. On the one hand, this mechanism is manifested in the formation, dissemination and continuation of cultural memory through various forms and media provided by the society, and on the other hand, it is manifested in the fact that the content of cultural memory is rich and colourful and difficult to manage, and that it is difficult to restrict its development by national boundaries and languages (Jan, 2016). It can be seen that the various categories of non-heritage arts (e.g., folklore, traditional dance, folklore, etc.) are highly compatible with the main memory carriers (e.g., texts, pictures, rituals, etc.) in the theory of cultural memory, and they are both forms of cultural memory, storage memory and functional memory. At the same time, the protection of non-heritage arts also needs to take into account the static storage of cultural symbols and the dynamic transformation of cultural practices, which reflects the dual application of cultural memory theory in the field of non-heritage arts protection. Cultural memory theory introduced into the study of non-heritage, such as the object of this paper, non-heritage Nuo dance, through the non-heritage Nuo dance in the new era of communication research, in the system

reproduced on the basis of cultural memory, clarifying the non-heritage Nuo dance in the new era of communication practices in the performance of the memory reproduction tendency and the value of meaning, and put forward the related to it. Practice approach.

1. Non-heritage Nuo Dance Cultural Memory Generation Basis

Non-heritage arts Nuo dance produced in the witch Nuo rituals, is a traditional society with the epidemic pray for blessings and other rituals of the original dance, but also an important part of Nuo culture, in the form of performance with a heavy sense of history, in the performance of the performance of the contents of a unique regional and cultural, in the performance of the tools with distinctive artistry. Non-heritage Nuo dance has the form, content, carrier and audience is to maintain its own ephemeral identity is an important factor, this ephemeral identity to help non-heritage Nuo dance and it represents a part of Nuo culture in the passing of the times to play a stabilising role and reproduction function, that is, so that the non-heritage Nuo dance to be able to go through the alternation of generations and historical change is still to maintain the consistency of one of the functions of cultural memory is to help the non-heritage Nuo dance Formation of ephemeral identity (Jan, 2016). The cultural memory of non-heritage Nuo dance, it is through these memory mechanisms to protect and activate the cultural heritage of Nuo, so that non-heritage Nuo dance in the new era of communication practices creative and vitality.

1.1 Wide Memory Audience

As an important part of Nuo culture, Nuo dance was born in the dance part of the Nuo ceremony. With the expansion of settlements, population migration and widely spread in the Yangtze River Basin (Yunnan, Guizhou, Sichuan, Hunan, Jiangxi, Anhui) and the Yellow River Basin (Hebei, Shaanxi, Gansu, Shaanxi), etc., with *Nuo*, *Jump Nuo*, *Ghost Dance*, *Play Lucky* and other local aliases. Because of the different regions of circulation, Nuo dance performance style is divided into complex changes in the scene, the performance of meticulous and rigorous, strong sense of life, beautiful and moving dance *Wen Nuo* school and momentum, emotional exuberance, warm rhythm, strong action *Wu Nuo* school (Gao, 2009).

Nuo dance about the written records in the official history are recorded, *After the Han Book Volume 10 on the Empress on the 10th*, *Zhi 5th etiquette* contained: “three years in autumn, the Queen Mother body is not safe, around the worry and fear, prayers please wishing, wish to get on behalf of the life. the old things, the end of the year when the feast severance guards, Nuo Nuo epidemic.” “the first day of wax, large exorcism, known as the epidemic.” (Fan & Yin, 2022), *New Tang Book - Ritual and Music Zhi Ritual and Music 6th*: “The chamberlain at the emperor's Royal Palace before playing '俾子备, 请逐疫!'” (Song & Xiu, 2015). From different historical materials on the description of Nuo dance can be seen, the main purpose of Nuo dance performance is to meet the people to drive away the plague and pray for peace of vision, the scope of the performance covers all strata of society, up to the princes and

nobles of the *Official Nuo* down to the folk of the *Townspeople Nuo*, has a wide range of audience base and cultural identity basis.

1.2 Specific Memory Symbols

Nuo dance by the simple dance movements, simple body, colourful costumes, masks and props, with the plot of the music and other elements of the combination. With the gradual emergence of the Tang and Song dynasties citizen culture, Nuo dance began in their own development in the extensive absorption of Buddhist rituals and storytelling narrative, through the continuous absorption of the Sui and Tang Changwen, Song and Jin miscellaneous drama and Yuan dynasty Qu Ling and other forms of performance and the essence of the rhetoric, the formation of both rituals and entertainment function of the independent theatre opera Nuo opera (Cha & Tao, 2023, p. 125)

Table 1. Functional Similarities and Differences between Nuo Dance and Nuo opera

Latitude	Nuo Dance	Nuo Opera
Core Functionality	Religious rituals for the Epidemic of accepting auspicious	Artistic performances for the entertainment of the gods and the people
Performance Space	Mostly sacred spaces such as shrines and temples	Mostly public spaces such as temple fairs and bazaars
Performing Entity	Nuo Ban (mechanism for clan transmission)	Vocational theatre group (as a result of marketisation)
Social Role	Maintaining the order of the village community	Meeting the public's cultural consumption needs

Nuo dance and Nuo opera as Nuo culture lineage of different memory carriers, the same root and origin of cultural memory is the two in the process of Nuo cultural history and development of co-creative symbiosis of the foundation, such as the performance of Anhui Guichi Nuo opera is divided into three sections of the body, that is, *Nuo rituals*, *Nuo dance - Nuo opera - Nuo dance*, *auspicious words*, can be seen before and after the main play, you must be able to Nuo dance through the Nuo dance this Psychic dance to complete the *Qǐng Shen (invitation to God)* and *Sòng Shen (send God)* ritual links (Chizhou government website, 2025). It can be seen that Nuo dance and Nuo opera although there are different parts, but due to the relationship between the two co-creative symbiosis, they also share a certain degree of similar memory symbols. In this paper, we mainly focus on Nuo dance to start the discussion. Nuo dance movements, body is one of the most core mnemonic of the dance category of non-heritage. Nuo dance with the sound of traditional instruments such as gongs and drums, accompanied by rough and ferocious action shouting and rushing, in both body, sound, shape, table Nuo dance audio-visual expression conveys as a ceremonial rite of passage of the seriousness of the primitive beliefs of the mysterious.

Mask as the most important performance instruments in Nuo dance, mask production materials, production process, colour patterns and cultural symbols of connotation is Nuo dance is different from other dance class non-heritage unique memory symbols. The twelve beasts as the theme of the masks and beast clothes, the red and black tones of the ceremonial costumes, not only in the visual effect for the exorcism of the dance to create a sense of primitive and mysterious, but also through the different exorcism of the genealogy (such as exorcism of the epidemic deities, folkloric and popular deities, legendary heroes, elixir of the animals, secular characters and so on) to reflect the memory of a specific group of people and the memory of the legacy.

With the changes in the social environment, the public's cultural consumption presents a diversified and complex demand trend. As one of the non-heritage art of Nuo dance gradually in the performance process and in turn absorbed the relevant elements of Nuo opera, in the auditory aspect of adding part of the lyrics and readings so that the audience get a richer sense of hearing. Although the content of the lyrics with the development of social and historical changes and changes, but from the *New Tang Dynasty Book - Ritual and Music 6th* contained in the "A for food, the stomach of the tiger, Xiong Bo food Phantom, Tengjian food ominous, Rangzhu food blame, Biaoqi food dreams" and other typical primitive beliefs, such as the content of the lyrics, to the "One side of the gong is as white as silver, and the ghosts and gods are frightened when it is gently struck. There is nothing else to do when the gong is struck three times, and the Immortal Officials will come down for the return journey. Money to money, kui to kui, God's money and incense rise one after another. The gods come down to the earth in the void", which is a song with the belief in daily gods occupying the main content, and then "Don't learn how to plant floating onions on the well-water beach, and there is no trace of the floating onions once they are gone. ...You should learn from the bees to pick flowers, and go home in three months and two months". (Sichuan provincial academy of arts, 2014) These lyrics, which contain folk proverbs and folk legends, all carry the social and historical memories and cultural and artistic values of their time.

1.3 Highly Participatory Memory Rituals

Nuo dance connects ghosts and gods and people, with the help of specific dance movements, different costumes, and music and lyrics and other simulations to start the communication dialogue between the two. Dance language instead of written language, tell the past events (Wei, 2012, p. 125), the original faith in the intergenerational transmission. In this regard, the existence of Nuo dance as Pierre Nora (Pierre Nora) *field of memory - field, sacrifices to the gods also* (Xu & Duan, 1992, p. 693), the place where the dance takes place is the place where people expect to start communication and dialogue with ghosts and gods, the place where people's spiritual world is actualised, and moreover the place where people integrate their own intentions into social practices, and transmit and share collective memories. By manifesting the primitive wild body language, singing the value of the music message of faith, as well as used to convert the sacred and secular material carriers (such as Nuo masks), Nuo dance in the process of survival to create a primitive beliefs rely on the survival of the cultural context, but also in the process of the show to guide the people in which to pass and share the collective memory, and in

this way to attract people to participate in the Nuo dance, or primitive beliefs in the survival and show, and to continue the vitality of primitive beliefs, and to continue the life force of the spirit. And then continue the vitality of primitive beliefs.

Nuo dance with the changes in history has gone through a number of development stages, from the beginning in primitive society as a dance ritual with the help of the gods to expel the plague and natural disasters; Yin and Shang period to become a *National Nuo* of the imperial patents; Spring and Autumn period out of the court into the folk; the Zhou Dynasty was included in the *Rituals* the scope of the pure prayers on the basis of sacrificial rituals added political attributes, praying for the purpose of expanding to the wind and rain, grains and cereals, the country's wealth and livelihood, etc.; Sui and Tang dynasties Nuo dance in the content and lineup changes, the court Nuo, government Nuo, temple Nuo, folk Nuo and military Nuo have gained the development of Nuo, folkloristic trend is obvious; Song Dynasty is the Nuo dance produced from the God of joy to the Entertaining God to please themselves an important period of change, “*in addition to the day, as masks, or as ghosts and gods, or as children and women form, or applied to the lintel, drive Nuo to cover their faces, or children to play* (Chen, 2018).” Material production and social life of secularism, urbanisation and commercialisation, so that Nuo dance and its integration, gradually evolved into a form of public entertainment, which has been reflected in the *Tokyo Dream Record volume of ten December*: “*Since the month (12th), that is, there are poor people three or more people for a fire, pretend to be a woman God and ghosts, knocking on the gongs and drums, patrolling the door begging for money, commonly known as the 'playing night hu', also drive away the way also* (Meng 2021).”; to the Yuan, Ming and Qing, the court gradually disappeared, but with the clan community village ancestor worship activities integrated with the countryside Nuo has been active in the folk (Su, 2012, pp. 124-125). Few ritual constraints, more relaxed social environment, Nuo dance ritual content of life and performance purposes of secularisation, so that Nuo dance entertainment greatly increased. At the same time, Nuo dance ceremony is usually as part of the major festivals, which further makes the Nuo dance has the ability to attract a large number of followers and onlookers, has a high degree of popular participation.

1.4 Highly Recognisable Memory Carriers

Nuo dance through dance movements, visual and auditory performance content full of imagination and creativity, as well as the people to meet the secular life of different wishes and prayers with obvious utilitarian characteristics of the performance purpose, which not only presents the person's own perception of the external world, but also people play the subjective initiative, the performance of self-consciousness of the subjectivity and self-awareness. At the same time, Nuo dance also makes people in the interaction with nature between the inter-subjectivity, from nature to a certain degree of objective shackles on the individual, the transformation of the individual with the subjective control of nature, but the natural world placed in the subjective position of consistency with the self, and then with the natural world in the experience of perception of the consciousness level of communication, mutual interpretation and connection. In this process, between the subject of experience and perception

of consciousness can be associated through language and symbols, so Nuo dance performance content of body language, masks, symbols and other organic links between the existence of the subject of the overall consciousness of life, so that nature and people in each other's interaction to create a life Experience of the field, produce survival or the meaning of life. Nuo dance masks, for example, masks as a symbol, is communicating between man and God's medium, Nuo dance masks so that the performers have both humanity and divinity (Su, 2012). *Mask on is God, mask off is human*, Nuo dance masks wear off is not only from the sacred return to the secular process, but also Nuo dance folklore to achieve *born in the people, acting in the people, to the common* behavioural characteristics.

2. The Trend of Memory Reproduction in the New Era of Nuo Dance Communication Practice

To explore the non-heritage Nuo dance in the new era of communication practices in the memory of reproduction trends, first of all, to clarify the non-heritage Nuo dance in the new era of the core cultural memory. Nuo dance of non-heritage core cultural memory is the anchor point of identity identification, through the *Red face Kai Shan*, *Black face Zhong Kui* and other characteristics of the deity mask genealogy, unique action programmes such as *Yubu*, *Twelve phase* as well as fixed performance venues of a sacred nature, the festival helps the audience anchor their own ethnic identities during the process of changing times and form a cultural identity on the basis of cognition of their own identities. Secondly, it is the living link to the farming civilization ties, as a ritual nature of the original dance, Nuo dance performance purposes in addition to the common epidemic of accepting auspicious, but also includes praying for a good harvest, wind and rain, etc., Nuo dance through the body language to express the Chinese people's view of the farming civilization, linking up the Chinese people in ancient and modern time and space of individual cultural memory; three is the implicit inquiry of the consciousness of life, intangible cultural heritage dance the most important and the core of the part is to expel the epidemic and exorcise the ghosts from the Nuo dance was born to the Performances of all aspects of the performers and watchers of life consciousness, showing the importance of the individual to Life and Life of the importance of individuals, through the view and performances of the individual life consciousness.

In the above on the non-legacy Nuo dance core cultural memory induction, it can be found that it is due to the non-legacy Nuo dance carried by the cultural memory, so that non-legacy Nuo dance naturally formed the identity of the ephemeral, and then realised in the society and the times of change still presents a more stable state, so as to play the function of memory reproduction.

2.1 Towards Popularisation of Content

At present, remodelling Nuo dance cultural survival environment is difficult, and Nuo dance has a specific time to complete a complete performance of the specificity and performance of the subject matter and content of the seriousness. And special time and serious content, so that Nuo dance in the invisible highlights its own sacred ritual attributes, weakened folk culture attributes, which leads to the contemporary audience in the acceptance of Nuo dance dissemination of content, give the

dissemination of feedback are not very satisfactory. Therefore, in order to avoid the Nuo dance in the contemporary was gradually marginalised, weakening the sacred ritual attributes of Nuo dance, strengthen the folk cultural attributes is Nuo dance in the generation of communication content, build a new era of Nuo dance memory of the contemporary turn.

Through the Nuo dance as a secular life can be interpreted as a form of art, constantly digging from contemporary daily life and draw Nuo dance at the moment can be interpreted in the new subject matter, that is, combined with contemporary daily life on the performance of Nuo dance content to be adapted to join the new plot linked with real life, such as social phenomena, hot spots, the plight of the family life and other topics, so that the audience in the process of watching performances can feel that what they feel and think by Nuo dance "All insight", the daily life of the unspeakable hidden by Nuo dance "to declare in the mouth", thus reproducing the art of Nuo dance and the emotional resonance of people. By simplifying the storyline, make full use of the body language of infectious and inspirational, in the original dance figure on the basis of creating and emphasizing a better fit with the contemporary aesthetic dance action, the use of the original role of the interpretation of the emotional experience of the current generation, and thus strengthen the Nuo dance to entertain the gods and pleasure of their own folklore and cultural attributes at the same time, to achieve the Nuo dance to disseminate the contents of the popularity of Nuo dance, so that the audience can not only from the traditional ancient and simple Nuo dance to touch the pulse of daily life and through the popularisation of the communication content to accept Nuo dance in the original ecological cultural connotations.

2.2 Towards Experiential Forms

As the contemporary people have been detached from the traditional cultural context, or detached from the Nuo dance to produce and develop the Nuo cultural context, resulting in the audience into the community can not feel the Nuo dance to create a cultural atmosphere, but also unable to participate in the performers with the interaction. Therefore, we need a rich variety of experiential forms of communication, so that Nuo dance is not only perceptible folk art, but also can touch folk memory.

On the one hand, for the local protection of the original ecological Nuo dance to avoid taking the form of community stage performance. Although this form of communication to ensure the survival of the original Nuo dance, but due to the use of dialect lyrics lead to the content is difficult to understand, there is no subtitle to assist in the interpretation of Nuo dance of the various stages of the performance, percussion and community stage environment adaptive low, etc., invariably pulled away from the Nuo dance and the distance between the audience. Therefore, to the original Nuo dance dynamic tour as one of the main forms of communication. By bringing the audience into the *all the way to sing and dance all the way* in the dynamic atmosphere, no longer fixed in the audience to watch the show, so that the audience to follow the Nuo dance performer's performance path, along with the intense Nuo dance action and emotional high, along with the atmosphere of the atmosphere of the formation of the emotional experience, shorten the Nuo dance and the audience's psychological distance between them.

On the other hand, Nuo dance can be light and heavy rotation, kicking, splitting and other walking,

jumping action display and teaching as another major form of communication. By returning to the purest action of Nuo dance itself, unveiling the mystery of Nuo dance, and so that because of interest and curiosity to participate in the audience to entertain the body and mind, to achieve the double experience of emotional and physical. In addition, the Song Dynasty for children will Nuo mask toy form of communication is also worth referring to, Song Nuo masks away from the hideousness of the original witch Nuo masks, and almost ordinary face which appeared in the market as a Children's toys commodities, children imitating watched the countryside Nuo, learning adults drive Nuo rituals, have worn Nuo face frolicking, playing, indicating that on to the crone to the children, are no longer regarded as Nuo masks for the mysterious thing (Wu, 2018).

2.3 Towards Functional Differentiation

As one of the representatives of the non-heritage art, Nuo dance comes with the characteristics of popular culture so that Nuo dance naturally different from other elegant art. In the face of the new era of both the creative production of Nuo dance, but also to preserve the Nuo dance folklore memory generation based on the new face of the dissemination of Nuo dance dissemination of the function of the gradual division of wildlife.

On the one hand, the dissemination of the new era of Nuo dance to Nuo dance as a unit of survival, blurring the boundaries between the view and performance, from the masses to the masses to form the *original preservation of folklore*. Wearing a mask of the performers and the audience to interact, retaining the Nuo dance in the amusement of God and pleasure cultural connotations; take off the mask of the performers and the audience to talk to, play Nuo dance as folk art of fireworks and entertainment. Jiangxi Pingxiang Shangli County because of the many local Nuo temple is known as *Ten miles a Nuo temple*, Shangli is also known as *China Nuo cultural hometown*, which was built in the Ming Yingzong Zhengtong seven years (1442), is located in the village of Shangli County Dongyuanxiao Nuo small San Nuo temple is the Pingxiang Now preserved the largest and most complete Nuo temple, until the Spring Festival in 2025, Pingxiang's grandest jump Nuo spring customs are still in the small Nuo temple of the old stage performances, small San village Nuo dancers move differently, as you wish, but the dance follows the drums and singing changes, the audience's laughter and applause and the formation of a joyful atmosphere (Lu, 2025). In the continuation of Nuo dance pray for peace, harvest and other primitive functions, based on contemporary emerging social and cultural habits of Nuo dance of the original rituals for creative transformation and innovative development, highlighting the Nuo dance entertainment function and leisure function. In other words, the original preservation of folklore through the use of major traditional festivals and ceremonies, Nuo dance to a lively atmosphere and atmosphere of entertainment into the rural tourism project for the show, will be full of primitive flavour and regional characteristics of the dance movements, dance costumes and music as a unique aesthetic experience to the audience.

On the other hand, the Nuo dance elements into the theatre, as an opportunity to stimulate the public to consciously understand and disseminate Nuo dance, the formation of the *theatre of innovative folklore*.

This innovative folk theatre, not the original pattern of Nuo dance moved to the theatre, the key is to Nuo dance elements organically integrated into other national art, such as the "Pingtan Impression" in the role of impressive *multi-faceted*. *Multi-faceted man* role in costume to Nuo masks for design inspiration, in the first half of the play to assume the role of narrator to tell the plot, promote the plot of the play, that is, a God's perspective; and in the second half of the play to Pingtan blue death as a twist. In the second half of the play, with the death of Pingtan Lan as a twist, the *Multi-faceted man* suddenly turns from a God to a Man, and the dense red cotton threads are torn outwards with the mask, artistically presenting the flesh and blood to the audience giving them a strong visual impact, and at the same time, showing the King of Junshan's sadness at this time under the trick of fate, triggering the audience's emotional resonance with the character at this moment.

3. The Cultural Memory Value of Non-heritage Nuo Dance Dissemination Implication

3.1 Significance of Identity Perception

Nuo dance in the history of development, from the early totem worship, nature god worship, to the late performance content and role in human image, this by downplaying the sacred rituals to emphasise the power of their own conceptual change, in fact, is the awakening of people to recognise their own subjectivity consciousness. The most typical is the Nuo dance mask on behalf of the role, the use of functional transmutation, such as from the twelve beasts with a strong sense of sacrifice to monks, Taoist priests, land gods and other symbols of the people's hearts constructed out of the image of God, from the medium as a communication between man and God into a cultural apparatus to accentuate the atmosphere of the festival. Nuo dance through the process of dissemination, can be found in the Nuo dance in the divinity in the constant deconstruction, in which the human subject consciousness and self-awareness is further highlighted, which reflects the human in the continuous development and mastery of production and life tools, found that the process of production and life laws, gradually aware of the subjective initiative of the significance of their own survival and development. When people begin to affirm themselves, this is the first step to awakening their subjectivity, the first step to understanding themselves, and the first step to finding the roots of their own lives.

3.2 Cultural Identity

As society was in a stage of rapid development in the early years, the focus of social development and people's lives was mostly on economic production, and the public's demand for spiritual and cultural life had not yet risen significantly at this time, and the phenomenon of spiritual hollowing out had not yet appeared. At the same time, the degree of integration with the world is far less in-depth than the current human community, belonging to the old and new social and cultural transition stage. In the current overall situation in the world led to a series of cultural changes in the environment, to Nuo dance as a representative of this kind of folk cultural phenomenon is therefore covered with a mysterious veil. As a digital age aboriginal young groups, in the information explosion, cross-cultural communication content and professional disciplines under the influence of framework theory,

inevitably lead to long-term neglect of traditional folk culture, resulting in the majority of young people on the status quo of its half-understanding. The current phenomenon of Non-heritage fever and Folklore fever is partly due to the curiosity of young people about this kind of folk culture and the shift of their attention when they touch on related keywords.

In fact, on behalf of *Our* identity sources to prove that “*We are us, Where we come from*” philosophical question is this folk cultural phenomena from the vernacular, back to the folk cultural memory of the community, and Nuo dance as a representative of the Folk cultural events and folk cultural memory, can play a role in assisting communities to distinguish other communities, with the role of self-identification, and as a community within the intergenerational corroboration of “*We are us*” as one of the symbols. It can be argued that the dissemination of Nuo dance is to assist the public in the current search for the roots of their own ethnic identity and cultural roots on the basis of the exact cultural memory to obtain identity to fill the public mind hollowing out, to meet the public for the current demand for spiritual and cultural life.

3.3 Meaning of Life Experience

Nuo dance existence itself is to meet the human idea, with a utilitarian purpose to carry out the performance of the ceremony, and enable people to obtain a certain psychological comfort. Under the influence of the overall pressure of survival in the current society, especially the young groups for Nuo dance such niche folk culture and art of curiosity and enthusiasm, that is, through the dance movements and changes in the rhythm of the music, happiness, sadness, anger or calm, Nuo dance with their own qualities to express different People in different stages of life and the pursuit of life, and the audience is in this flow of expression of Nuo dance dance language and transfer of cultural flavour attracted, in the gradual understanding of the past and the present people in the prayers for a better life vision, send personal feelings on the existence of some similarity, commonality, and from this to find the resonance of the spiritual and cultural dimensions of the attention to the personal experience of life. From watching Nuo dance performances to participate in Nuo dance performances, people in the continuous reception of Nuo dance dissemination of information, not only intangible enrichment of their own cultural life, to release their own spiritual pressure to regulate psychological and emotional health, physical and mental health (Wei, 2012, p. 126), and in the process of identity identity in a very rich way, expressing their own expectations and aspirations for the future of life and to achieve the Nuo dance dissemination in the The special value of life experience level.

4. Cultural Memory Perspective of Non-heritage Nuo Dance Dissemination Practice Approach

4.1 Dimensional Expansion of Memory Storage

In the Nuo dance dissemination of popularisation, experience, functional differentiation trend, digital technology for Nuo dance memory storage has opened up a new path, so that the Nuo dance is no longer confined to the oral transmission of the heart, in a particular region and groups to carry out interactions. In the process of digital communication of contemporary Nuosu, video has become the

main medium because of its more intuitive narrative (Guo & Zhang, 2024), with the help of video technology, Nuo dance performance of the whole process and all the details can be recorded. These stored Nuo dance memory of non-heritage images in retaining Nuo dance style at the same time, but also for folklore enthusiasts to provide intuitive and rich material, breaking the time and geographical limitations, in order to retrace and study anytime, anywhere. In addition, digital technology for the construction of Nuo dance database to provide solid data support.

4.2 Gradient Design for Memory Transmission

In view of the Nuo dance has a wide range of memory audience, about the Nuo dance folk culture memory dissemination is inevitably affected by a variety of audience groups and the complexity of the dissemination of the scene, so the design of scientific and reasonable memory dissemination gradient, the development of multi-level dissemination strategy with the necessity.

On the one hand, for the general public, focusing on easy to understand, lively and interesting form of immersive communication is the most easily accepted. Creative production of self-media video has become a clever communication channel, through the editing of Nuo dance performance moments, with video shifting and other editing techniques can quickly attract the public line of sight, inspire the public interest in Nuo dance. On the other hand, for folk culture enthusiasts and non-heritage professional researchers, more in-depth, reflective and professional communication content has become the focus of attention. Regularly hold relevant academic lectures, seminars and video culture Zhi way to promote exchanges between scholars, in-depth analysis of Nuo dance in the new era of cultural connotations and values of meaning, Nuo dance in the new era of protection and inheritance of constructive theoretical support.

4.3 Mechanisms for Fostering Memory Identity

Cultivate public memory of Nuo dance identity, is to achieve Nuo dance in the current key to sustainable heritage and development. To achieve this goal, the construction of multi-dimensional memory identity cultivation mechanism is the key to maximise the effectiveness of the cultural value of non-heritage Nuo dance connotation. As part of the traditional village community culture is an important component of non-heritage Nuo dance will mostly be in the major festivals, community-specific folklore season for performance. Through the use of specific time nodes to make the public Nuo dance memory with the specific festivals associated with the time to let the public in the time level of the Nuo dance to produce a natural memory identity. At the same time, non-heritage Nuo dance is also an ancient folk cultural form, in a specific sacred field exhibition. When the crowd is concentrated in a fixed space, the collective interaction of emotions and the flow of the collective consciousness will ignore the time and the limitations of the language, not only to make the public at this time to feel the feeling of the situation to be They are in the space level of Nuo dance memory identity, but also to promote the public Nuo dance to produce a sense of cultural identity and sense of belonging. In addition, the Nuo dance into modern life scenes, cultural and tourism scenes and other scenes of social life, combined with cultural product development is also an important way to cultivate

the public's memory of Nuo dance identity. Through these ways, so that Nuo dance in modern life to rejuvenate and vitality, so that people in their daily lives continue to strengthen the memory of Nuo dance identity.

Conclusion

In the new era, the effective dissemination of non-heritage Nuo dance is conducive to the protection and inheritance of folk culture, enhance national cultural identity. Through the use of advanced digital means to expand the memory storage dimension, so that the cultural memory of Nuo dance across the limitations of time and space, permanent preservation and vivid form in front of the public. Scientific and reasonable design of the gradient of memory dissemination, to fully meet the cognitive needs of different audiences to Nuo dance, so that Nuo dance successfully reached different audience groups, in their respective levels of cultural resonance with Nuo dance. The construction of memory identity cultivation mechanism, from the cultural and psychological level, by mining the deep cultural value of Nuo dance into daily life, fundamentally build the roots of Nuo dance inheritance, so that Nuo dance really become an important part of cultural identity.

However, with the rapid development of society and the cultural environment continues to change, Nuo dance the future of this non-heritage art also needs the government, social organisations, academics and the general public and other sectors continue to pay close attention and strong support. On the one hand, we must continue to increase the Nuo dance research and protection of financial investment, training professionals; on the other hand, we must actively explore and innovate ways and means of communication, combined with emerging scientific and technological means and cultural trends, to explore the globalisation of the memory of the symbiosis of the symbiotic path of communication, and continue to enrich and pass on the cultural memory of the Chinese nation's treasure trove.

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