Original Paper

Research on the Digital Translation of Bamboo and Wood Intangible Cultural Symbols in Jiangxi from the Perspective of Cross-media Communication

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Abstract

Cross-media communication provides a new opportunity for the living inheritance of intangible cultural heritage, and also causes the problem of digital translation of cultural symbols to be overcome. This paper takes Jiangxi bamboo and wood intangible cultural heritage as an example to propose the connotation and extension of "bamboo and wood cultural symbols", subdivides them into four aspects: material symbols, technical symbols, pattern symbols and functional symbols, analyzes their internal symbolic attributes and translation problems of cross-media communication, so as to construct a four-step digital translation model of "bamboo and wood cultural symbols" of "collection coding, translation mapping, scene reconstruction, and experience generation", and discusses the importance of body participation in cultural symbol decoding and meaning generation from the perspective of embodied cognition. This paper further proposes a multi-directional symbol system hierarchical extraction strategy, an adaptation strategy for digital media translation, a scene experience construction strategy with physical participation, and a product development strategy for "bamboo and wood cultural and creative +" translation, which constitutes a relatively complete theoretical and

methodological framework from symbol extraction, translation realization, scene landing, and value transformation. This study also responds to the practical requirements of the national cultural digitalization strategy and rural revitalization strategy, and has theoretical and practical significance for the transformation of Jiangxi bamboo and wood intangible cultural heritage from "cultural resources" to "cultural assets", and can also be used as an analysis model for reference in the research on the dissemination of traditional handicraft intangible cultural heritage.

Keywords

cross-media communication, bamboo and wood intangible cultural heritage, cultural symbols, digital translation, embodied interaction

1. Question Raising: The Paradigm Change of Digital Translation in the Context of Cross-media Communication of Intangible Cultural Heritage

The development and update of media technology are constantly changing the way of dissemination and inheritance of intangible cultural heritage. From the primary media of newspapers, radio, and television, to the Internet, mobile phones and other media in the digital age, to the intervention of artificial intelligence and virtual reality, the communication methods and objects of intangible cultural heritage have undergone historic changes from one-way output to two-way interaction, and from physical space to virtual space. From the perspective of the concept of cross-media communication of intangible cultural heritage, intangible cultural heritage is not passively protected knowledge and objects, not resocialized "cultural heritage", but living resources that travel between different media platforms, adapt to different media reproduction methods, and participate in contemporary social life. The transformation of the above concepts also poses a series of new challenges for us to study intangible cultural heritage from a digital perspective: how to ensure the preservation of the "true" appearance of intangible cultural heritage inheritance when the media is changed? Digitize, symbolize, and informatize the precious embodied experience and physical skills of intangible cultural heritage?

How can digital intangible cultural heritage arouse the audience's sense of cultural and emotional identity in the leapfrog cross-media communication? Jiangxi is a major province of intangible cultural heritage, which is very rich in intangible cultural heritage and has many traditional bamboo and wood skills. For example, the provincial and national Ruichang bamboo weaving skills are very rich and have a long history, founded in the Shang and Zhou dynasties, bamboo weaving products involve production, life, craft furnishings and other aspects, there are more than 100 varieties, many processes, exquisite weaving, all kinds of colors. Yifeng bamboo and wood carving and Zixi bamboo weaving have characteristics, enriching the map of Jiangxi's bamboo and wood intangible cultural heritage. These intangible cultural heritages include the essence of the land of Ganpo, the spirit of humanity, the selection of bamboo materials, the cutting of bamboo materials, the way of weaving, and the shape of utensils, all of which are full of their own cultural connotations and aesthetic tastes. However, in modern society, life has changed, and the phenomenon of various bamboo and wood intangible cultural

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heritage faults, market loss, and "alienation of the younger generation" is very prominent.

How to rejuvenate such traditional skills, breathe again in the digital age, and let the memory contained in bamboo silk strips continue like all crafts, is an urgent problem that needs to be solved. In recent years, Jiangxi has made active attempts in the digital protection and dissemination of intangible cultural heritage. Yifeng County launched a full coverage census of local intangible cultural heritage resources and comprehensive digital archiving, established a talent pool for representative inheritors of intangible cultural heritage, and created intangible cultural heritage habits such as bamboo and wood carving. The protectors of Ruichang bamboo weaving use deep convolutional adversarial network technology to machine learn and machine generate bamboo patterns to create vivid, fashionable and traditional Chinese digital bamboo patterns. The practice group of the Bamboo Science and Technology Intangible Cultural Heritage Workshop in Zixi County trains AI to learn traditional patterns, realizes the shiny bamboo QR code, bamboo as the entrance to the Internet of Things, etc., these practices show that in addition to recording and preserving intangible cultural heritage, digital technology can also awaken the "creativity" of intangible cultural heritage to engage in new communication and create a new phenomenon into contemporary life.

However, there are still shortcomings in current research and practice. On the one hand, the definition of "cultural symbols" of bamboo and wood intangible cultural heritage is fragmented, and there is no unified analytical dimension for the extraction and classification of symbols. On the other hand, digital translation talks more about "representational symbols" such as patterns and patterns, ignoring the exploration of "embodied" symbols such as material texture, weaving feel, and functional logic. On the other hand, there is a fault between symbol extraction, digital translation and scene application, and there is a lack of through-paths. On the other hand, the research results on the effects of experience perception and cultural identity are not rich enough, and it is difficult to understand the audience's feelings, understanding, and recognition of digital intangible cultural heritage. This reflects that the digital communication of bamboo and wood intangible cultural heritage should be upgraded from the level of "application technology" to "symbol translation", from the level of "one-way performance" to "embodied experience", and from the level of "project operation" to "systematic".

This paper basically tries to answer the above questions, from the theoretical perspective of cross-media communication, taking Jiangxi bamboo and wood intangible cultural heritage as the research object, and studying the digital translation of cultural symbols as the core, the purpose is to put forward a concept and classification of bamboo and wood intangible cultural heritage symbols, establish a method from symbol extraction, translation mapping to scene perception and translation generation, explore the cognitive mechanism of audience generation of intangible cultural heritage symbols from the perspective of embodied cognition, and form a design strategy and method for living inheritance and cultural tourism practice. It is a response to the protection, inheritance and dissemination practice of Jiangxi bamboo and wood intangible cultural heritage in our province, and it is also a reference for the cross-media communication practice of traditional craft intangible cultural

heritage.

2. Conceptual Definition and Multi-dimensional Analysis of Bamboo and Wood Intangible Cultural Heritage Symbols

Cultural symbols are the "carrier meaning" behind cultural meaning, and the "code" and "decoding" of cross-border multi-media communication of intangible cultural heritage are dominated by cultural symbols. Jiangxi's bamboo and wood intangible cultural heritage has been inherited for thousands of years, and its cultural symbol system has accumulated a lot of connotation. Clarifying the internal conceptual meaning of the cultural symbol system and its rich meaning level is the basis for the digital translation of Jiangxi bamboo and wood intangible cultural heritage.

Bamboo and wood intangible cultural heritage symbols refer to codes and their combination rules that can be perceived, identified, understood, and contain certain meanings obtained from the selection, processing, modeling, and function of bamboo and wood materials. This is the connotation of the concept of bamboo and wood intangible cultural heritage symbols: first, the symbol is based on the material or processing process of bamboo wood, and the production of symbols is inseparable from the material of bamboo, the use of tools, and the degree of physical participation; second, the symbol has a perceptible shape, such as visible patterns, tangible textures, visual movement routes, etc.; Third, symbols point to specific meanings, such as the concept of utensils in farming culture, the formal laws of folk aesthetics, and the way of life of regional ethnic groups, etc., and the form has a relatively fixed relationship with its meaning. According to the expression and meaning function of symbols, Jiangxi bamboo and wood intangible cultural heritage symbols can be divided into four categories of relatively close dimensions:

The material symbol points to the bamboo itself and the natural and cultural symbols it carries. Jiangxi Province's rich bamboo resources provide sufficient raw materials for bamboo weaving, bamboo materials, toughness, color and texture of bamboo such as bamboo bamboo, water bamboo, light bamboo, and small mangosteen are not small. "Moso bamboo is the best in three years", such knowledge is technical knowledge, and it is also the ecological wisdom born of mutual care between man and nature. The change in bamboo color from green skin to yellow core, and the change of bamboo pattern from large knots to small sections are all observable and distinguishable visual symbols. For the appropriation of material symbols and cross-media translation, the symbols of the material itself should go beyond the carrier itself, and enter the audience's senses with the help of digital images, material colors, textures and other effective paths to recreate the audience's perception of bamboo materials.

The skill symbol points to the single action and combined action law of the body operation in the weaving process. For example, there are many bamboo weaving processes in Ruichang, from bamboo selection, breaking, scraping to weaving, there are dozens of processes; The weaving techniques are also very rich, such as picking one pressing three, hexagonal hole weaving, three-dimensional weaving

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and other simple techniques are action units, and the combination of different techniques is the "grammar" structure of weaving. This characteristic of skill symbols is "embodiment" - they cannot be expressed entirely by language or graphics, but can only be learned in the physical teaching and learning between master and apprentice, which is manifested in feel, force, rhythm, etc. The extraction of skill symbols in digital translation is to use motion capture, gesture recognition and other technologies to capture body operations and convert them into programmable motion style data, and then to robot interpretation and three-dimensional virtual simulation to translate into motion styles for different media representations.

The pattern symbol points to the pattern symbol form and symbol composition rules in bamboo weaving products. Ruichang bamboo flower bowls, flower baskets, animal shapes, fruit boxes and other finished products have corresponding pattern contexts. geometric patterns, such as checkered patterns, herringbone patterns, and hexagonal patterns; figurative patterns, such as animal shapes and flower shapes; Abstract patterns, such as the rhythmic rhythm formed by weaving, are all represented, recognizable, classifiable, and reconstructible symbols. In recent years, some scholars have used deep convolutional adversarial networks to conduct machine learning on Ruichang bamboo patterns, and obtained digital patterns that not only retain the original pattern characteristics of Ruichang bamboo weaving, but also adapt to modern aesthetic requirements. This shows that pattern symbols are the most convenient dimension for digital extraction and transformation, but in it, we need to be wary of the omission and flattening of symbolic meanings formed by pure pattern extraction in favor of the functional meaning of technical forms and utensils.

The functional symbols point to the use of bamboo weaving products and the meaning of the life situation. Bamboo weaving products are related to the lives of ordinary people, such as beds, tables, chairs, stools, baskets, baskets, baskets, bamboo mats, chairs, etc., which are all daily necessities and cultural symbols. The "thickness and density" of the rice sieve are related to the processing of rice, the curvature of the bamboo basket is related to the holding of the handle, and the curve of the back of the bamboo chair is related to the back of the person - behind the functional logic is the cognition and observation of the human body shape and living state. Under the new situation of rural revitalization and the combination of culture and tourism, the activation of functional symbols is of special significance: when bamboo weaving products are transformed from daily necessities to cultural products and tourism products, the original functional logic should be transformed into cultural symbols that can be viewed and recognized, so that the audience can experience the essence of traditional ideas in the process of using, touching, and contacting.

The above four categories cover all the contents of bamboo and wood intangible cultural heritage symbols. The material symbol is the base plate, the skill symbol is the essence, the pattern symbol is the representation, and the functional symbol is the context. Their translational fitness and possibilities vary between different media. Pattern symbols are the easiest to extract and reproduce, but they are also easy to lose in formalism; The most difficult and important problem in the translation of skill symbols

is to break through the coding and knowledge of skills. The biggest problem in the translation of material symbols is the emotional gap between physical perception and digital experience. The most difficult thing to achieve in the translation of functional symbols is the reconstruction of scenes and the construction of reasonable experiences between scenes. Effective digital translation is to achieve the synergy of the four types of symbolic translation, rather than a specific scale of technical showmanship.

3. Theoretical Framework for Digital Translation of Bamboo and Wood Intangible Cultural Heritage in Cross-media Communication

The core purpose of cross-media communication is that the same cultural content can be developed on different media platforms, supporting each other and complementing each other. For bamboo and wood intangible cultural heritage, cross-media communication means that its cultural symbols can be "transmitted" in different forms across physical and digital media, static media and interactive media, traditional media and intelligent media, forming a continuity of intrinsic meaning and recognizability. In this regard, digital translation puts forward the need for theoretical interpretation and method innovation. From the perspective of semiotics and embodied cognition theory, this paper proposes a four-stage model of digital translation of bamboo and wood intangible cultural heritage - "collection and coding, translation mapping, scene construction, and experience generation", which communicates cultural resources, digital assets, technology realization, experience generation, and a complete translation process, which can be used for the analysis and application of translation practice.

The task of the collection and coding stage is to sort out the encoded symbol components in the physical actions and instrument appearances of the intangible cultural heritage inheritors, and create a classification system and marking rules for symbols. The main challenge is to transform the weaving feel, material feel, and movement rhythm, which cannot be expressed in words, into data that can be recorded and transmitted. Motion capture obtains the trajectory, speed, strength, etc. of the inheritor's handiwork, and high-precision images can capture the square fold and Yaao of the pattern, and the cultural meaning and inheritance code of the oral history interview capture symbols. The collected results are not simple data accumulation, but a structured symbol library supplemented by symbolic dimension classification, grammatical rule labeling, and cultural logic. This symbol library is the "material" for the next stage of translation, and it is also a reusable intangible cultural heritage digital asset.

The work of the translation mapping stage is to translate the cultural symbols in the symbol library into specific "digital entities" that are easy to display and transmit in the corresponding media. The essence of the translation stage is the conversion of symbols between media, and it is necessary to think about the differences and generalizability of the symbol characteristics of different media. The pattern symbol is relatively easy to translate, and the transformation from bamboo pattern to digital pattern and "bamboo variable" can be realized through vector graphics, parametric models, generative algorithms and other methods. The translation of technical symbols is more difficult, and it is necessary to translate

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human action symbols into machine action commands that can be executed by machines, and study the fidelity and expressiveness of various digital media for human action reproduction. The translation of material symbols is more difficult, just like the cave of the physical entity and the digital world, which requires the compatibility of material rendering, tactile presentation, image narrative and other means. The translation of functional symbols consists in understanding the logic of instrument use and translating it into interactive scripts.

Translation mapping is not copying and copying, but creative transformation - preserving the cultural core during translation, giving full play to the expressiveness of new media, and making old symbols shine on new digital media.

The purpose of scene reconstruction is to fill the translated digital symbols into specific communication scenes and experience spaces, and to form various cultural fields with audience perception, participation and interaction. The significant advantage of cross-media communication is that you can choose the presentation method and composition rules required to adapt to the symbols and scenes according to the needs of the scene. For example, the scene of the museum should not only tell a good story to the audience, but also satisfy their aesthetic enjoyment, and can set up interactive displays of different bamboo weaving, immersive image scenes, and digital pattern generation experience scenes. The scenic spot scene should have functions such as attracting tourists to check in and extend the stay experience, and can set up AR experience of bamboo weaving skills, tactile experience devices of bamboo material feeling, bamboo cultural and creative customization systems, etc. In educational scenarios, it is necessary to convey bamboo weaving skills and arouse the audience's interest, such as motion capture to help learn bamboo weaving skills and immersive bamboo experience in virtual reality. In order to meet the audience's fragmented viewing experience and social sharing needs, online communication scenarios can be set up to produce short videos of bamboo weaving skills, the beauty of bamboo materials, and the generation art of bamboo weaving patterns.

The first principle of scene reconstruction is "adaptation" - the way the symbol is presented is adapted to the spatial attributes of the scene, the behavior preset of the audience, and the target needs of communication.

"The task of the experience generation period is to examine the cognitive process and emotional experience of the audience in different media communication, and to explore the "effectiveness" of digital translation cultural communication. This stage needs to be interspersed with embodied cognition. Embodied cognition proposes that cognition does not only occur at the level of abstract symbols, but is deeply embedded in the body and environment. In the digital experience of bamboo and wood intangible cultural heritage, the audience is not a "viewer" who passively "sees" from a distance, but a "creator" who participates in the physical "presence" to feel the material, understand the technique, and generate meaning. When the audience "knits" and "weaves" virtual "bamboo wires" in the AR experience, "touches" the texture of bamboo in interactive installations that can be tactile and experienced, and "follows the 'master' in front of them" to do the action of "weaving bamboo fences"

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in the immersive image, their physical participation will affect the difference between the "depth of code interpretation of cultural symbol translation" and "the depth of emotional experience". "

At this stage, the work should integrate eye tracking, physiological measurement, behavioral observation, in-depth interviews and other methods to construct a causal chain of "symbolic presentation-physical participation-emotional presentation-cultural experience", so as to provide data support for the deepening and optimization of digital translation. The 4-stage model is a complete process of closed-loop iteration. Acquisition coding is the foundation, translation mapping is the key, scene restoration is the landing, and experience generation is verification. The feedback found in the experience generation stage is sent to the front-end, and then the supplementary collection of symbols, the deepening and optimization of translation, and the redesign of scenes are carried out. This model takes the theoretical exposition of "cross-border communication" as a methodological instrumentalization of digital translation and activates the practice of intangible cultural heritage of bamboo and wood in Jiangxi, and gives a feasible operation path.

4. Digital Translation and Design Strategy of Jiangxi Bamboo and Wood Intangible Cultural Heritage Symbols

Based on the above analysis, combined with the current situation of Jiangxi bamboo and wood intangible cultural heritage resources and the current emergence of digital practice, this paper proposes four related design strategies, forming a complete chain of strategies from four aspects: symbol extraction, technology translation, scene landing, and value transformation:

The hierarchical extraction of multi-dimensional symbolic systems emphasizes that the digital translation of bamboo and wood intangible cultural heritage is based on an all-round understanding of the symbolic system, and extracts the methods and coding rules of each level according to the four levels of material symbols, skill symbols, pattern symbols, and functional symbols. The extraction of bamboo symbols should establish a bamboo database to record the origin characteristics, physical characteristics, visual characteristics, and processing characteristics of different bamboo species, as well as the images and scanning materials of high-precision lenses, and establish a digital material library. The extraction of skill symbols is extracted through the key intangible cultural heritage inheritor movements of motion capture, and the action database such as hand movement trajectory, dynamics, and rhythm is established, and the knowledge, experience and cultural connotation of the action are described. Extraction of pattern symbols The type genealogy of traditional bamboo weaving patterns is extracted, and a database of pattern types, classifications, and structural characteristics is established to represent the generative design database.

The key point of this strategy is "hierarchical extraction and unified coding" - each of the four dimensions has its own focus, but follows the principle of unified coding to ensure the internal consistency and cross-platform interoperability of the symbol library.

The principle of translation design of digital media adaptation requires that the expression of the same

cultural symbol in different media should follow the translation principle of "core inseparable and form subtraction", and adaptive translation design should be carried out according to the characteristics of the media. Static image media is suitable for expressing the subtle structure and color pattern of pattern symbols, and is suitable for using high-definition shooting, pattern tracing, bionic generation and other techniques to present static images. The moving image medium is suitable for expressing the weaving process and time rhythm of technical symbols, and is suitable for using fast-paced photography, technical action visualization, step-by-step dismantling of the process and other techniques to show the "beauty of speed regulation" in the weaving process. The interactive medium is suitable for expressing the operation process and physical participation of functional symbols, and is suitable for using somatosensory interaction, tactile feedback, gesture recognition and other techniques to enable the audience to experience the wisdom of the object in the process of experiencing the object. Virtual reality media is suitable for expressing the somatosensory precipitation and spatial atmosphere of material symbols, and is suitable for using three-dimensional modeling, modeling material rendering, light and shadow light and shadow expression to create the beauty of bamboo itself and the beauty of woven space.

Generative artificial intelligence media is suitable for the creative and generative transformation of pattern symbols, and can be used to learn the structural laws of traditional patterns through adversarial networks, and generate derivative patterns in the cultural context that are in line with the current aesthetic taste. The method of using this medium requires the designer in the translation to be familiar with the expressive power of various media, and to find the best combination between the two poles of media technology and cultural expression.

The experience generation of embodied interactive scenes lies in the fact that the digital presentation of bamboo and wood intangible cultural heritage should move from "seeing" to "playing", and design embodied interactive scenes in which the audience participates in the experience, uses their hands and feet, and experiences it personally, so as to enhance the audience's cultural identity and emotional resonance with intangible cultural heritage. In the museum scene, the somatosensory interactive device of "walking with the inheritor" is designed, and the audience's body movements are captured and superimposed on the inheritor's movements, and the difficulty of traditional craftsmanship and exquisite craftsmanship are perceived in the visual information of the audience. In the scenic spot scene, the "bamboo weaving customization" interactive system is designed, and the audience can select patterns, parameters, etc. with gestures, and design digital personalized patterns in real time, which can be transformed into cultural and creative products; In the school's educational scene, a "virtual bamboo weaving workshop" is designed, where readers can learn and experience bamboo selection, breaking bamboo, and weaving online, and use the handle to feel the toughness of bamboo, knife feeling, etc.

For online communication, lightweight interactive methods such as "bamboo emoticons" and "bamboo pattern generators" can be designed to allow the audience to feel and spread intangible cultural heritage in social activities. The focus of embodied interactive scene design is "participability", the audience's

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physical behavior can be included in the meaning production process, and cultural symbols are no longer the object of being watched, but a medium to be felt, manipulated, and reproduced. It is easier to evoke emotional identity than mindfulness, and it is also easier for the audience to have a sense of identity and willingness to disseminate cultural heritage.

The "Bamboo and Wood Cultural and Creative +" industrial transformation model believes that the output of digital translation should be connected with cultural and creative industries, cultural and tourism integration industries, and rural revitalization industries, forming a closed loop of product-culture-asset transformation into economic income transformation of the long-tail digital economy industry chain; In terms of cultural and creative product development, the pattern library and model library generated by digital translation can directly participate in the development of cultural and creative products, deriving digital cultural and creative products, blind boxes, figures, household products, tourist souvenirs and other derivative products, and enriching the value of intangible cultural heritage IP content; In terms of cultural and creative tourism content experience, projects such as craft bamboo weaving AR tour guides, VR experiences, bamboo weaving interactive experiences, and bamboo cultural workshops can be developed to become tourist attraction explosive products, and immersive experiences such as "bamboo light night tours" can be formed in combination with evening economic development. In rural revitalization, the results of digital translation are input into the countryside, such as making the countryside a digital intangible cultural heritage workshop, discovering the inheritors of rural skillful hands, developing bamboo and wood cultural and creative e-commerce, and making intangible cultural heritage "useful" and "valuable" for farmers to make money.

At the communication level, a digital resource platform for bamboo and wood intangible cultural heritage can also be launched to serve the public with pattern download, pattern handicraft courses, VR and other services, and service institutions' data interface, development and customization, IP issuance and other services. This concept can essentially be summarized as "promoting protection through use", that is, digital translation is not the goal, and making intangible cultural heritage "live" in today's use, living in today's cultural production, and creating social value is a new starting point.

5. Conclusions and Prospects

This paper studies the intangible cultural heritage of bamboo and wood in Jiangxi from the theoretical perspective of cross-media communication, and discusses the digital transformation of cultural symbols. The main contributions of this paper are: 1) The concept and classification framework of bamboo and wood intangible cultural heritage symbols are proposed, and the symbols are divided into four types of symbols: material symbols, skill symbols, pattern symbols, and functional symbols, which are interrelated and intertextual, and put forward a relatively clear design analysis method for the digital purification and translation of symbols. 2) Construct a four-stage digital translation logic framework of "collection and coding, translation mapping, scene reconstruction, and experience generation", and

expound the internal logic and mechanism of bamboo and wood intangible cultural heritage from intangible cultural heritage skills to digital forms, and from technology to experience transformation from the perspectives of semiotics and embodied cognitive theory. 3) Construct four types of design ideas: multi-dimensional symbol hierarchical extraction, adaptive translation of digital media transmission, reconstruction of embodied interactive scenes, and industrial transformation of "bamboo and wood cultural and creative +", and complete methodological framework from the purification of bamboo and wood intangible cultural heritage symbols to technical translation, and then to the realization of scenes and achievement transformation.

Fourth, respond to the practical needs of the national cultural digitalization strategy and the implementation of rural revitalization, and find a basis and direction for the transformation of Jiangxi's bamboo and wood intangible cultural heritage "cultural resources" into "cultural assets".

The digital translation of Jiangxi bamboo and wood intangible cultural heritage is of universal significance rather than a simple case study. Theoretically, the study of the digital transformation of traditional craft intangible cultural heritage also has a comparable and enlightening operational theory. It not only echoes the "dynamic posture symbol" and "bamboo and wood cultural symbol", but also shows that the digital research of intangible cultural heritage is moving from "static preservation" to "dynamic activation", from "static viewing" to "physical participation", from "single technology" to "problem derivation", and the transformation of research paradigm from visual to interactive and functional. In practice, the research provides reference design strategies for intangible cultural heritage authorities, cultural tourism departments, and scenic spot companies, which is conducive to the "digitalization of intangible cultural heritage" from the laboratory to the application field and from the project to the project nest. Culturally, the study explores the desirable path for the creative transformation and innovative development of China's excellent traditional culture - to integrate the wisdom of farmers and the life of skilled craftsmen in bamboo silk strips into modern life in a digital way, reach the minds of young people in the form of interaction, and spread bamboo culture in a cultural and creative way.

This paper also has many shortcomings, which need to be deepened in future research. The lack of empirical data in this paper is a shortcoming, and it is hoped that more user experiments can be conducted in the future to prove the effect of digital translation and establish a quantitative model of emotional experience and cultural identity. How Jiangxi's bamboo and wood intangible cultural heritage goes international through digital translation and how to deal with the "decoding" of meaning in the context of cross-cultural communication can be discussed in more depth. Follow up on new changes in tracking technology. The development of artificial intelligence, metaverse, tactile Internet and other technologies will bring more possibilities for the development of digital translation of intangible cultural heritage. I also hope that more scholars will devote themselves to this research, and together they will lead the ancient traditional crafts to be reborn in the digital age, so that the tree of intangible cultural heritage can grow vigorously and evergreen in the environment of media changes.

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