

A Study on the Intergenerational Communication Differences of Bronze Symbols in Samsung Temple (1986-2024)

-- Empirical Analysis Based on The Narrative of Modern Chinese Civilization

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Abstract

The bronze artifacts from Sanxingdui, as pivotal physical evidence of China's multi-faceted yet unified civilization, profoundly reflect the evolution of modern Chinese cultural narratives through intergenerational transmission patterns. Since their discovery in 1986, research paradigms have shifted from academic textual analysis to public communication, necessitating systematic exploration of how productive forces and ideologies shape symbolic interpretation. This study reveals the mechanisms underlying intergenerational differences in bronze artifact dissemination, empirically validates the materialist historical perspective that "productive forces determine communication modes," and explores innovative pathways for communication paradigms under cultural confidence strategies. The research employs a three-phase diachronic analysis (1986-2000: academic foundation period; 2001-2020: public enlightenment period; 2021-2024: nationwide participation period), integrating funding data, media technological evolution, and textbook discourse changes for empirical analysis. The Sanxingdui communication history demonstrates the dialectical progression of "technological innovation → media transformation → narrative reconstruction." Its pioneering practices like the "archaeological metaverse" provide paradigmatic references for civilizational communication, significantly reinforcing our understanding of Chinese civilization's continuity and unity.

Keywords

Sanxingdui bronze symbols, intergenerational communication, civilization narrative, media productivity.

1. An Empirical Analysis of Intergenerational Communication Differences

1.1. The materialist view of history that productivity determines the mode of communication is verified

1.1.1. The time dimension of archaeological discovery

The evolution of archaeological discoveries at Sanxingdui demonstrates distinct phased characteristics within the specified timeline. Initially serving as symbolic carriers for academic research, these artifacts provided concrete evidence for early archaeology and cultural history. They subsequently evolved into profound cultural representations of prehistoric civilization, undergoing three pivotal stages: The first stage involved establishing academic frameworks through systematic classification and theoretical foundations to define their historical context. The second stage marked the transformation of cultural value, elevating bronze ritual vessels from archaeological relics to material symbols embodying social spiritual beliefs. The final stage represented a paradigm shift in dissemination, utilizing modern media and digital platforms to achieve widespread cultural outreach. These three progressive phases collectively

propelled the deepening role and expanded functionality of bronze ritual vessels. Ultimately, these artifacts not only became crucial material carriers for China's multi-faceted civilization but also profoundly revealed the continuity and unity of Chinese civilization across temporal and spatial dimensions through their unique evolutionary trajectory.

Table 1. Multidimensional Analysis Table of Historical Development Stages

time quantum	Phase name	Landmark event	leading feature	Key data/indicators	Academic or social impact
1986-2000	Academic foundation stage	A large bronze standing figure was unearthed from the sacrificial pit No.1	The research paradigm of "theocratic politics" was established; the research focused on typological analysis; and bronze ritual vessels were taken as the core physical specimens	The annual average number of related papers published in the Journal of Archaeology is 3-5; Zhang Changshou's research on Periodization of Yin and Zhou Bronze Ware has an academic citation rate of 47%	The study of ritual vessels has symbolic significance in laying the foundation for the study of ancient Shu civilization
2001-2020	The public enlightenment stage	The Sun God Bird gold ornament was unearthed at Jinsha Site (established as the symbol of Chinese cultural heritage in 2005)	The cultural and creative industry is developing rapidly; academic symbols are being transformed into consumption; media communication promotes public awareness	The cultural and creative industry has an average annual growth rate of 21%; derivatives such as "Bronze Mask Ice Cream"; the daily search volume of "Ancient Shu Kingdom" has exceeded 100,000 times	The documentary of CCTV-10 has a significant communication effect and improves the public's understanding of archaeology
Since 2021	National participation phase	8K HD archaeological live broadcast (Extracting fragments of bronze divine tree)	Technology innovation drives; new paradigm of three-dimensional communication chain; active user generated content (UGC)	The live broadcast attracted 48 million netizens; the search volume of "Sanxingdui" on Baidu increased by 800% (peak 2.85 million times); the topic # Sanxingdui New on Weibo received 4.86 billion views and more than 1.2 million UGC posts	The academic community proposed the communication paradigm of "archaeological site-lab-cloud exhibition hall" (Public Archaeology, 2023), realizing the systematic innovation of communication mode

1.1.2. Correlation between archaeological investment and economic development

Three stages of evolution of archaeological investment and economic development in Samsung Temple:

The first stage: Local financial dominance period (1986)

The excavation of the two sacrificial pits at the Sanxingdui site in 1986 was primarily supported by special funds from the Sichuan Provincial Institute of Cultural Relics and Archaeology and local government allocations. With an initial investment of approximately 500,000 yuan [1], this modest-scale project successfully sparked a paradigm shift in academic understanding of "bronze civilization." The findings directly led to the establishment of the Guanghan Sanxingdui Museum in 1987, which attracted 120,000 visitors during its first year of operation, driving a 37% year-on-year increase in local cultural tourism revenue. This "small investment, big impact" model laid the foundation for the initial paradigm linking archaeological discoveries with regional economic development.

The second stage: National Fund support and academic value transformation (2001)

With the approval of national research projects such as "Sanxingdui Culture and Chinese Civilization Research", funding structure has shifted to primarily relying on central government support. A single project received over 8 million yuan [2] within a five-year cycle, supporting the establishment of China's first bronze artifact scientific analysis database. This phase generated significant economic spillover effects: Firstly, it catalyzed new cultural consumption models like "virtual archaeological experiences", with Sanxingdui Museum's daily ticket revenue peaking at 510,000 yuan in 2021; Secondly, it initially formed an integrated chain of "archaeological research-tourism development-cultural innovation industries", driving annual output value of intangible cultural heritage products in Deyang City to exceed 8 million yuan. The state-funded investment effectively generated socioeconomic value exceeding tenfold.

The third stage: symbiosis of multi-source input and multi-dimensional benefits (the "Archaeology China" project in the new era)

According to the 2025 Major Academic Project Plan of Sichuan Provincial Social Science Fund, the current funding structure follows a tripartite model of "central government funds-local matching funds-social capital": A basic excavation budget of RMB 1.2 million combined with VR equipment investments from related enterprises [3]. This configuration has generated multifaceted benefits: Academically, it supported the joint World Heritage Site application for Sanxingdui and Jinsha Sites; Economically, it boosted Deyang's cultural tourism industry contribution rate to GDP to 38.9% [4]; Technologically, it spawned 16 patented technologies including simulated incineration experiments for sacrificial artifacts [5].

The archaeological funding for the Sanxingdui site has demonstrated remarkable phased growth, evolving from an initial model of limited investment and broad dissemination to generating approximately tenfold economic spillover effects. This progression established a complete cultural and creative industry chain, culminating in the current tripartite synergy of academic value, economic benefits, and technological innovation. The transformation in funding structure signifies a strategic shift from cultural preservation to regional development engines, with archaeological investments now evolving into strategic capital driving regional growth.

1.2. The shaping effect of production relations on symbol interpretation

1.2.1. Verification of historical materialism that productive forces determine modes of communication

Table 2. Analysis of the Phased Characteristics of Media and Symbol Production

Period (years)	Production technology characteristics	The dominant medium	The formation of symbols	Narrative strategies	feature	Corresponding stage of China's modernization process
1986-2000	Manual mapping + lead type printing	Archaeological report	Academic discourse monopoly	Object description	technicality	The exploratory period of socialist commodity economy
2001-2020	Digital photography + Internet	TV documentary	Sun Divine Bird gold jewelry and other cultural and creative development	The origin of civilization	Ethnic narratives	The reform of the cultural system is deepening
2020-present	8K live streaming + digital twin	Self-media platform	Global spread of bronze mask NFT	Symbolic consumption	Immersive experience	A new era of building China into a strong cultural country

Production technology has always been the decisive factor in the evolution of media forms. During the manual surveying era (1986-2000), lead type printing primarily presented archaeological findings through technical descriptions in academic reports, aligning with the demand for foundational understanding of artifact ontology during the exploratory phase of commodity economy. The digital revolution (2001-2020) gave rise to television documentaries and cultural IP, which constructed narratives of civilizational exploration using national symbols like the Sun God Bird, perfectly matching the cultural system reforms' need to shape collective identity. Currently, global NFT dissemination driven by 8K live streaming and digital twin technology (2020-present) is reconstructing archaeological narratives through immersive symbolic consumption, reflecting the rise of experiential economy under the strategy of building a culturally strong nation. These three stages clearly demonstrate the materialist dialectical relationship of "innovation in production tools → iteration of media forms → transformation of narrative strategies."

1.2.2. The change of discourse power in academic community

The century-long academic evolution of the Three Gorges Research fundamentally reflects a dynamic interplay between discursive power and shifting political-economic structures. Beginning with early interpretations dominated by class struggle paradigms, it underwent multifaceted deconstructions during the market-oriented era, culminating in a collaborative innovation model under China's new national system. This trajectory profoundly mirrors the transformative logic of China's academic ecosystem.

Stage 1: Class narrative: Ideological coding in archaeological reports (1980s)

The 1987 "Excavation Report of Pit No.1 at Guanghan Sanxingdui Site" interpreted the bronze divine tree as a "tool of oppression by the slave-owning class" [6], while identifying the gold staff ornament as "a relic of tribal alliance military democracy." This narrative directly inherited

Guo Moruo's assertion that "the Bronze Age equated to a slave society," forcibly linking artifact functions with Marxist theories of social development stages to construct a discourse system centered on class struggle. However, the report deliberately downplayed the sacrificial pit's religious significance, instead emphasizing the productive forces determinism view that "bronze weapons reflect frequent warfare." This narrative strategy aligned with the political demand to "dispel feudal superstitions," reducing archaeological discoveries to ideological footnotes. Paradoxically, it was precisely this de-mystification process that legitimized Sanxingdui's entry into mainstream academic discourse.

The second stage: Market-driven: competition and disorder of multiple interpretations (1990-2010s)

With the deepening of market economy reforms, Sanxingdui research has exhibited three dominant discursive dynamics. The first is cultural consumerism narratives. After the Sanxingdui Museum opened in 1997, sensational interpretations like "extraterrestrial civilization" and "Ancient Egyptian offshoots" spread widely through mass media, spawning folk discourse such as "the bronze mask with protruding eyes symbolizes astronauts." The second is regionalism narratives. Sichuan social science institutions emphasize the "independence of ancient Shu civilization," constructing regional cultural identity through monographs like *Sanxingdui and Bashu Civilization*, deliberately downplaying its connections with Central Plains civilization. The third is globalization narratives. Multinational academic teams proposed the theory that "bronze divine trees symbolize cosmic trees," incorporating them into early Eurasian civilization comparative frameworks, sparking debates about "Western theories." These academic disputes essentially reflect value splits caused by diversified funding sources. For instance, the 2001 corporate-sponsored "Sanxingdui and Maya Culture Exhibition" deviated from archaeological evidence in its display captions, vividly demonstrating capital's interference in academic interpretation authority.[7]

The New National System: The Reintegration of National Discourse and Academic Consensus (2000s to Present)

The "Archaeology China" initiative has triggered three structural transformations in academic discourse. Methodologically, standardized techniques like radiocarbon dating and trace element analysis have narrowed the dating uncertainty of Pit 4 to ± 25 years, conclusively resolving the long-standing debate over the Xia-Shang-Zhou dynastic sequence. Methodologically, the 2024 joint research report on Sanxingdui-Jinsha sites proposed a dual model of "divine authority governance and ritual civilization," which acknowledges the unique characteristics of the ancient Shu Kingdom while integrating it into China's "unity-in-diversity" cultural framework. Internationally, the 2025 exhibition of Sanxingdui artifacts at the British Museum adopted the term "early state formation" instead of "kingdom" in English captions, reflecting Chinese academia's revision of early-state theory. The current consensus in academic circles interprets sacrificial pits as manifestations of "dynamic equilibrium between divine and royal power," a perspective that sidesteps ideological sensitivities while preserving flexibility for future research.

2. Perspective on Modern and Contemporary Chinese Civilization

2.1. The discourse production mechanism of national narrative

2.1.1. In the teaching material discourse production mechanism

First stage: Ideological coding of People's Education Press textbooks (1992)

In 1992, the People's Education Press edition of "Chinese History" textbooks first incorporated Sanxingdui culture into their compilation system. However, the related descriptions exhibited a distinct "Zhongyuan-centric" bias[8]. Specifically: bronze divine trees were portrayed as "products of Shang cultural influence," while gold staff decorations were interpreted as

"symbolic representations of tribal alliance power" []. The textbook directly linked bronze vessel forms to Anyang Yin Ruins remains and characterized related artifacts through class narratives. This editorial approach deliberately downplayed the independent attributes of Sanxingdui civilization, emphasizing the unidirectional transmission path of "Shang culture's southward spread," thereby incorporating Sanxingdui into the framework of "Zhongyuan civilization's radiating sphere." Additionally, through hierarchical arrangement in chapter structure, Sanxingdui was categorized under the "peripheral cultures during the Shang-Zhou period" subdirectory. This implicit hierarchical differentiation between civilizations served to advance the educational needs of a "unified history" narrative. The editorial paradigm of this phase reflected two core principles in contemporary textbook compilation: first, maintaining the "Yellow River-centered" origin paradigm of civilization; second, weakening the independent characteristics of regional civilizations to align with the educational orientation of "ethnic unity."

The second stage: Dual change of academic breakthrough and policy drive (2000-2020)

Breakthroughs in Sanxingdui archaeological research continue to reshape established cognitive frameworks. For instance, the 2001 discovery of Jinsha Site established the "Sanxingdui-Jinsha" civilization lineage on the Chengdu Plain. In 2019, lead isotope analysis of bronze artifacts confirmed local mineral sources, disproving the "Central Plains import theory." Without scientific understanding of Sanxingdui's cultural nature, its interactions with Central Plains culture, and the historical context of cultural integration, viewing it merely as a "sudden emergence" or attributing it to theories like "extraterrestrial civilization" or "foreign dissemination" risks leading the public into "historical nihilism," deviating from scientific objectivity. Subsequently, the 2022 "Chinese Civilization Origins Project" designated Sanxingdui as the core of the upper Yangtze River civilization and proposed a "three-stage ancient kingdom era" development model. The 2023 "14th Five-Year Cultural Development Plan" further required textbooks to highlight the "diverse yet unified" civilizational pattern.

The third stage: the "Civilization Exploration Project" special revision of the unified teaching materials in 2024

From a historical research perspective, this study conducts an in-depth analysis of the Sanxingdui civilization as a representative case. It focuses on how the ancient Shu people developed distinct cultural patterns under unique natural geographical constraints, contrasting sharply with the Central Plains civilization of the Yellow River Basin. The research systematically examines core elements of ancient Shu society—including religious belief systems, cultural inheritance mechanisms, folk practice paradigms, and material cultural manifestations such as jade ritual vessels and bronze containers—ultimately establishing a significant academic consensus: The diverse civilizational forms of Chinese soil — exemplified by the Sanxingdui civilization — served as the core driving mechanism for maintaining internal vitality and achieving continuous integration and innovation throughout Chinese civilization's historical evolution. The 2024 revised seventh-grade "Chinese History" textbook incorporates cutting-edge academic achievements, achieving paradigm transformation in Sanxingdui narratives through structural restructuring. Particularly in the first unit "Prehistoric Period: Primitive Society and the Origin of Chinese Civilization," an innovative "Cultural Origins" thematic section adopts a text-image complementary design concept. This visually juxtaposes the Sanxingdui site with the Taosi ancient city in the Yellow River Basin and the Liangzhu site in the lower Yangtze region, concretely illustrating the historical panorama of China's multi-faceted yet unified civilization.

2.1.2. Political timing of major archaeological discoveries

The 1986 excavations at Sanxingdui's No.1 and No.2 sacrificial pits coincided with China's ideological liberation wave following the reform and opening-up. The discovery of bronze

divine trees and vertical-eye masks resonated with academic circles 'critique of the "Central Plains-centric theory." Archaeological reports interpreted the gold staff patterns as material evidence of "the fusion of royal and divine authority," aligning with late-1980s scholarly discussions on early state formations. These artifacts were first exhibited at Beijing's 1987 "Major Archaeological Discoveries in China" exhibition, where captions deliberately downplayed their religious significance while emphasizing "the productive capabilities of ancient Shu people" —a strategic adaptation to the prevailing ideology of "economic development as the central task." Concurrently, media focus on the bronze figures 'vertical-eye features spawned folk narratives like the "extraterrestrial civilization theory." Such interpretations either ignored chronological data by using "Central Plains culture as the benchmark" or overextended typological methods for cross-regional artifact comparisons, reducing Sanxingdui's archaeological chronology to a tool for reinforcing historical ideologies (specifically the Central Plains-centric theory anchored by Erlitou, Zhengzhou's Erligang, and Anyang's Yin Ruins).

The year 2021 witnessed new discoveries synergizing with centennial Party-building initiatives. During the Third China Archaeology Conference on October 18-19,2020, researcher Xu Hong from the Institute of Archaeology at the Chinese Academy of Social Sciences delivered a keynote speech titled "Reflections on the Naming of Sanxingdui Culture," advocating for breaking free from the "Central Plains-centric" cognitive framework. In March 2021, as the Party's centennial countdown reached its final 100-day mark, the National Cultural Heritage Administration recognized the phased findings from San to Ba sacrificial pits as "a significant practice substantiating the multi-faceted unity of Chinese civilization." Analysis of newly unearthed gold mask fragments confirmed their genetic similarity to those from Jinsha Site, providing scientific evidence for the continuity of ancient Shu civilization. Symbolically, the bronze altar restoration unveiled in June that year was interpreted by People's Daily as "material embodiment of early China's tradition of revering heaven and honoring ancestors," directly echoing traditional cultural elements within the "Two Combinations" theory. Operationally, the excavation adopted the "Archaeological China" major project mechanism, with 34 research institutions collaborating—a model essentially demonstrating the "new national system." The guiding principle of "effective excavation, preservation, and research" proposed during Premier Li Keqiang's September 2021 inspection was incorporated into the General Provisions of Sichuan Province's Sanxingdui Site Protection Regulations, marking the transition from political rhetoric to institutional design.

The dual-phase evolution reflects shifts in ideological frameworks: The 1980s discourse, shaped by the "Great Debate on Truth Standards," emphasized empirical analysis. By contrast, narratives from the 2020s align with cultural confidence strategies, leveraging technical references like radiocarbon dating (error margin ± 25 years) to bolster interpretive authority. This paradigm shift was institutionalized in the 2024 unified history textbooks — Sanxingdui's status was elevated from "a regional civilization under Shang cultural influence" to "the core of the Yangtze River Upper Civilization," achieving a reevaluation of its value within China's national narrative framework.

2.2. The dimension of class struggle in international communication

2.2.1. Discourse deconstruction strategies of Western media

When disseminating the "alien civilization theory of Sanxingdui culture," Western mainstream media consistently adhere to a Eurocentric narrative framework while amplifying its discourse influence. Representative viewpoints include: presenting artifacts unearthed at Sanxingdui—such as divine statues, sacred trees, gold masks, and scepters—as evidence that "Sanxingdui rulers 'beliefs originated from West Asian civilization communities"; some theories even categorize Sanxingdui within the Jewish civilization system, claiming Israeli immigrants laid

the foundation for the Xia-Shang-Zhou dynasties; and even bizarre assertions about Sanxingdui being created by extraterrestrial civilizations. Additionally, certain perspectives label the bronze divine tree as "primitive religious worship objects," deliberately severing its connection with Central Plains ritual systems and reinforcing Orientalist imagination through a "primitive-civilization" binary framework. Reports on gold masks focus exclusively on technical aspects, claiming "lost-wax casting techniques may have originated from West Asia," reducing multidimensional cultural values to mere technical annotations while diminishing their social significance as symbols of ancient Shu's divine authority. This discourse essentially represents intellectual property competition under post-colonial contexts, aiming to deconstruct the social organizational forms reflected in Sanxingdui sacrificial pits and undermine the foundational narratives of Chinese civilization's indigenous nature. In response, China's "Sanxingdui + International Communication" initiative employs dialectical strategies, using digital restoration technology to visualize the hierarchical structure of sacrificial pits and substantiate the class relationship of "royal authority-deity authority-craftsmen." This dual-track communication approach combining "technical presentation + value embedding" breaks free from the civilizational hierarchy discourse trap predetermined by the West.

The chronological debate surrounding Sanxingdui centers on radiocarbon dating technology. The international academic community has long monopolized the discourse on carbon-14 dating, elevating it to a "gold standard" while neglecting regional cultural development logic. The "Cultural Lag Theory" proposed by Western scholars exemplifies this approach—this hypothesis claims that bronze-making techniques from the Central Plains took centuries to reach Shu region, thereby forcibly dating Sanxingdui bronzes to the Spring and Autumn Period (8th-5th century BCE) to maintain the Western-centric "time lag in cultural transmission" model. Essentially, this imposes linear evolution theory on East Asian civilization studies. Western archaeologists exclusively recognize dating results from organic materials like bone fragments, while Sanxingdui's inorganic ivory proves unsuitable for this method. This selective disregard of early civilization characteristics has led to systematic underestimation of its chronological framework.

3. Theoretical Contribution and Practical Enlightenment

3.1. Communication strategies under the guidance of contradiction analysis

3.1.1. Identification of the main contradictions in intergenerational cognitive differences

According to the intergenerational classification criteria, this paper focuses on the cognitive differences between "Generation Z" and "post-50s", which are significantly different from other intergenerational groups, in the process of cultural communication of Sanxingdui.

The post-1950 generation's historical authenticity anxiety. Growing up within China's traditional historical education system, this group has long been immersed in the "Yellow River-centric theory" narrative, viewing Sanxingdui as supplementary proof of Chinese civilization's legitimacy and emphasizing its connections to Shang Dynasty culture (e.g., similarities in bronze vessel designs). However, direct archaeological evidence reveals that Sanxingdui's raw material sources exhibit local characteristics, with artifacts like gold masks and divine trees showing significant differences from Central Plains ritual systems, directly challenging the framework of "Central Plains-derived civilization." [9] This generation strongly rejects non-mainstream narratives such as the "extraterrestrial civilization theory," arguing that these perspectives undermine the continuity of Chinese civilization. For instance, after the 2021 discovery of new excavation pits, they collectively criticized the "Western Origin Theory" on social media, emphasizing the "independence of ancient Shu civilization." Through the "unity

in diversity" theory to reconcile cognitive conflicts, this group gradually accepts Sanxingdui's uniqueness while integrating it into the framework of the "Chinese Civilization Spectrum."

Generation Z demonstrates pronounced tendencies toward symbolic consumerism. As the core audience for archaeological narratives disseminated through Samsung's short video platform and social media, this demographic prioritizes visual spectacle over content complexity due to information echo chambers and algorithmic biases. To gain visibility, their communication content simplifies knowledge systems, downplays academic rigor, amplifies character narratives and emotional appeals while avoiding controversial topics, and continuously transforms cultural elements into NFTs and blind box symbols. The core issue lies not in information dissemination but in structural mismatches between communication mechanisms and audience cognition, creating an "illusory cognitive framework" ——. Audiences equate cultural IP with creative products, constructing a coherent yet distorted cognitive structure that obscures profound historical significance. Cultural elements are reinterpreted as "narrative appreciation of artifact storytelling" or "curiosity-driven trivia," while commercialized dissemination of cultural IPs undermines archaeological academic rigor. There is urgent need to establish a balance between scholarly precision and communicative effectiveness through cross-disciplinary strategies integrating archaeology, technology, and entertainment, enabling multidimensional knowledge transfer.

3.1.2. Solution design for mediatized society

Identifying Contradictions and Solutions. The construction of collective memory in the archaeological metaverse under technological empowerment and narrative reconstruction requires precise identification of core contradictions and implementation of integrated internal-external solutions. Specifically, this should be achieved through dual approaches: First, using digital twin technology to accurately reconstruct ancient sacrificial scenes, enabling users to participate in "virtual excavation" processes via VR technology to enhance immersive historical experiences. Second, integrating archaeological findings with traditional family narratives, such as developing interactive documentaries like "Exploring Sanxingdui Civilization and Surname Origins" to bridge cultural divides through kinship bonds. Additionally, combining 8K ultra-high-definition live streaming with AI restoration technology can authentically recreate bronze casting techniques, dispelling misunderstandings caused by "black box" technologies. Official media platforms should also establish a "Multicultural Dialogue" forum to facilitate real-time interactions between archaeologists and middle-aged/elderly groups (born after 1950s).

Implement targeted audience segmentation strategies. Develop precise communication approaches tailored to distinct demographic groups: For the middle-aged and elderly (post-1950s generation): Prioritize integrating Sanxingdui culture into local communities. Lead initiatives like community senior universities, organizing diverse offline activities such as workshops, salons, and lectures centered on Sanxingdui culture. Hands-on experiences with physical replicas can effectively enhance emotional engagement. Online platforms could launch "Daily check-in for Sanxingdui Museum tickets" campaigns, which not only counteract algorithm-driven entertainment content but also boost participation rates. For Gen Z youth: Create virtual tour guides in metaverse exhibition halls using cartoon characters and subcultural symbols to demystify archaeological terms. Strengthen collaborations with trending toy brands and gaming industries – for instance, Sanxingdui elements like bronze divine trees and golden mask figures have partnered with Labubu to release limited-edition collectibles. These cross-industry partnerships demonstrate effective integration of cultural symbols, historical accuracy, academic rigor, and cultural value transformation.

Developing a dynamic development perspective and establishing long-term feedback mechanisms. We explore blockchain technology applications in cultural heritage rights

confirmation, digitizing Sanxingdui artifacts on the blockchain to ensure copyright transparency in cultural product development, effectively curbing "cultural appropriation" practices. Through smart contract-based automatic distribution of creator earnings, we support heritage preservation efforts. Ultimately, via a three-dimensional collaborative intervention mechanism integrating "technological support, narrative innovation, and institutional safeguards", we guide intergenerational groups to form evolving cultural consensus within the framework of Chinese civilization's "diverse yet unified" identity, while fully respecting intergenerational cognitive differences.

3.2. The paradigm innovation of Marxist communication

3.2.1. Empirical test of "media productivity" theory

As a groundbreaking media technology, 8K live streaming has achieved a qualitative leap in ideological effectiveness within Sanxingdui cultural dissemination. During the 2021 live broadcast of archaeological excavations, the event attracted 48 million viewers, demonstrating how communication technology catalyzes collective consciousness through enhanced mainstream narratives. Tencent SSV Lab's application of cloud rendering technology reveals three transformative shifts in media innovation: subject-oriented evolution from professional archaeology to public participation; medium evolution from static images to immersive interactions; and effectiveness evolution from information transmission to cognitive restructuring. Meanwhile, weighted recommendations for "Sanxingdui-Liangzhu Cultural Comparison" content across platforms objectively construct a cognitive framework of "diverse yet integrated civilization." Platform algorithms prioritize such comparative content, effectively guiding public acceptance of a "starry sky" perspective on diverse civilizations while curbing marginalized narratives like the "Western Origin Theory." Digital technology transcends civilizational boundaries, with blockchain-based digital asset repositories establishing new paradigms for global cultural collaboration. "Metaverse Archaeology" represents not just technological innovation but a paradigm shift in cultural inheritance. Blockchain-enabled digital rights protection ensures permanent preservation of Sanxingdui artifacts, AI-driven restoration brings damaged relics back to life, and the open architecture of metaverse platforms enables public participation in archaeological research. This "nationwide co-creation" mode is rewriting Foucault's "knowledge-power" narrative, transforming archaeology from a disciplinary discourse system to a production field of public civilization memory, and its narrative logic from a few people's interpretation of history to the nationwide co-creation of civilization memory.

3.2.2. Contemporary development of the theory of civilized mutual learning

The materialist historical perspective of Marxism reveals distinct patterns of civilizational interaction, as evidenced by archaeological findings from Sanxingdui, Liangzhu, and Erlitou. While all three sites represent pivotal stages in the emergence of Chinese civilization, their communication models demonstrate systematic differences in medium selection, narrative strategies, and global influence, collectively forming a complementary matrix of cultural dissemination.

In the differentiated encoding of communication media and material symbols, the Liangzhu civilization established an authoritative discourse system of "carrying rituals through jade" using ritual objects like cong and bi. The standardized production of jade ornament patterns demonstrated how this civilization conveyed hierarchical systems and divine authority through material symbols, creating a direct influence on later Central Plains ritual systems through this institutionalized communication model. The Erlitou civilization adopted bronze ritual vessels and palace architecture as communication mediums, constructing the political narrative of "the earliest China" through concrete symbols like turquoise dragon-shaped artifacts that served as royal authority proofs. Its communication logic emphasized central radiation effects,

contrasting with Liangzhu's symbolic communication in terms of "empowerment materialization" and "ideological institutionalization." The Sanxingdui civilization broke conventional communication channels by creating mystical narratives through surreal objects like bronze divine trees and vertical-eye masks. Exotic elements such as seashells and gold staffs in their artifact clusters suggest the civilization stimulated cross-cultural curiosity through "defamiliarization expression," a suspense-driven communication model that continues to spark spontaneous global media interpretations today.

In terms of narrative strategies and authority construction, the Liangzhu civilization demonstrated distinctive "authenticity-building" characteristics through its communication model. By applying for World Heritage status, it transformed the academic discourse of "China's five-thousand-year civilization" into global consensus. This communication effectiveness relied on deep interdisciplinary integration between archaeology and history, establishing a classic paradigm of "academic authority endorsement". The Erlitou civilization adopted an "empirical narrative" approach, using radiocarbon dating data and stratigraphic evidence to scientifically address international skepticism about the Xia Dynasty's existence. While its communication strength lay in combining technical rationality with political narratives, regional disparities in international recognition persisted due to insufficient written evidence. The Sanxingdui civilization pioneered "cultural IP operations", achieving a cross-disciplinary breakthrough from academic research to public communication through visual spectacles like bronze masks. This momentum stemmed from its sustained cultivation of "unsolved mysteries" as the driving force behind its dissemination.

The contemporary expressions of the three major civilizations are demonstrating progressive trends. Liangzhu has achieved "institutional output" through the UNESCO platform; Erlitou participates in international academic dialogues via the "Chinese Civilization Origins Project"; while Sanxingdui pioneers digital communication technologies like the "archaeological metaverse", establishing a new paradigm for "technology standard output". Together, these civilizations have constructed a differentiated strategy matrix for external communication, with its core mechanism lying in avoiding the cognitive trap of "self-Orientalization" and shifting to a dual-output paradigm that equally emphasizes technological verification and cultural interpretation. This evolution of communication models validates Marx's assertion that "productive forces determine forms of communication". Guided by the vision of a community with a shared future for mankind, there is an urgent need to establish international standards for 3D modeling of cultural relics based on Sanxingdui's digital experience. Simultaneously, leveraging Liangzhu civilization's heritage discourse-building capabilities can help break Western academic resource monopolies. Through the Belt and Road Archaeology Cooperation Alliance mechanism, efforts should focus on establishing an international mutual recognition system for radiocarbon dating data to address structural inequalities in "dating discourse power". Ultimately, this will create a new communication landscape that equally values "technological hard power" and "cultural soft power".

4. Conclusions

Through an empirical analysis of the intergenerational transmission of bronze symbols in Sanxingdui (1986-2024), this study reveals the deep dialectical relationship between the evolution of Chinese civilization narrative and the transformation of media productivity. The core findings are as follows:

First, the materialist view of history has been effectively verified

The communication evolution of the Samsung Tower vividly demonstrates the progression pattern of "technological innovation → media transformation → narrative reconstruction": During the academic foundation period (1986-2000), lead type printing and manual mapping

dominated communication; in the public enlightenment phase (2001-2020), digital photography and television documentaries became primary media formats; entering the public participation era (2021-2024), 8K live streaming and digital twin technology have been widely adopted. The iterative upgrading of media productivity has directly propelled civilizational narratives from "object description" to "symbolic consumption" and "immersive experiences," substantiating technology's significant catalytic effect on collective memory construction.

Second, the relations of production shape the interpretation of symbols

The evolution of discourse power in Sanxingdui research mirrors the transformation of China's academic ecosystem: Dominated by class struggle paradigms in the 1980s, market-oriented reforms in the 1990s fostered a competitive landscape of diverse interpretations, while the new era has consolidated an "integrated diversity" consensus under the integration of major projects like "Archaeological China". The evolution of textbook compilation serves as a particularly telling example— From the 1992 People's Education Press textbooks upholding the "Central Plains-centric theory" to the 2024 unified textbooks introducing the "Cultural Origins" section, Sanxingdui's cultural positioning has been elevated from being "an appendage of Shang culture" to becoming "the core of the Yangtze River Upper Civilization", marking a complete transformation in ideological paradigm encoding.

Third, the innovation of contemporary communication paradigm

Addressing the symbolic consumption preferences of younger generations and the older audience's concerns about historical authenticity, Sanxingdui has achieved a groundbreaking solution through its "Archaeological Metaverse": utilizing digital twin technology to recreate sacrificial scenes, leveraging blockchain-based rights mechanisms to ensure cultural derivative product development, and introducing virtual idols integrated with subcultural symbols for guided tours. This three-dimensional collaborative model of "technology-narrative-institution" not only effectively avoids the discourse trap of Western "alien civilization theories," but also provides a practical reference for creating a "differentiated communication matrix" in exploring the origins of Chinese civilizations like Liangzhu and Erlitou.

Theoretical Contributions and Practical Implications: The Sanxingdui case not only validates Marxism's classic assertion that "productive forces determine modes of communication," but also advances the contemporary development of cultural exchange theories. Its dual-track approach combining "technological hard power + cultural soft power" has contributed Chinese solutions to breaking Western dominance in dating discourse and establishing international standards for 3D cultural heritage modeling. Future research should further balance academic rigor with communication effectiveness through a dynamic perspective, ensuring archaeological achievements become a core driving force in strengthening the sense of community among the Chinese nation.

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