

A Study on the Multi-Sensory Presentation and Contemporary Media Translation of Gastronomic Writing in Su Shi's Poetry

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Abstract

This paper delves into the culinary depictions within Su Shi's poetry, exploring how he employs multi-sensory poetic language to construct a unique aesthetic experience. It further analyzes the mechanisms of transmediation regarding this experience within the contemporary media landscape. Su Shi's integration of visual, gustatory, olfactory, and tactile elements transforms daily dining into a complex imagery that embodies natural aesthetics, philosophical reflection, and emotional depth. Through the interweaving of colors, forms, smells, and textures, his poetry establishes a complete sensory poetic system. Focusing on documentaries, short videos, exhibitions, and cultural products, this study discusses how media reconstruct imagery through audio-visual language, recreate contexts through scenario narratives. Ultimately, successful transmediation lies not in merely reproducing the food itself, but in capturing the aesthetic synesthesia, lifestyle, and spiritual realm conveyed through his gastronomy, based on the internal logic of his sensory poetics. This approach allows classical aesthetics to reintegrate into daily life in ways that resonate with contemporary perception, facilitating the transmission and innovative development of traditional culture.

Keywords

Gastronomic Poetry; Multi-sensory Poetics; Multi-sensory Aesthetics; Transmediation Studies.

1. Introduction

In an era where "multimodal" communication increasingly dominates, multiple symbol systems—including text, images, sound, and interaction—collaboratively construct meaning. The gastronomy depicted in Su Shi's poetry provides an inexhaustible source of inspiration and scripts for contemporary culinary audio-visual arts, experience design, and cultural creativity. From the close-ups of "snow-like foam and milky flowers" presented through the lens in "A Bite of China", to the practical craze triggered by the "Recreating Dongpo Cuisine" challenge on social media, and to immersive exhibitions that restore the artistic conception of "Drinking at Dongbo at night, sobering only to get drunk again" through light, shadow, and scents, all these media share a common goal: how to achieve the transmediation of the composite aesthetic experience in Su Shi's poetry—integrating taste, color, fragrance, touch, and even the flavor of life—into cultural products that contemporary people can intuitively perceive and even participate in co-creating? Focusing on Su Shi's gastronomic poetry, this paper aims to explore three aspects: first, the multi-sensory aesthetic presentation of food through poetic language by Su Shi; second, the opportunities and challenges faced by this classical, text-based multi-sensory aesthetics in the contemporary transmediation process; and third, the keys to successful transmediation identified through specific contemporary practice cases. Thus, we can not only gain a deeper understanding of Su Shi's gastronomic world but also find a concrete path from "senses" to "soul" for the creative transformation of traditional culture in the contemporary era.

2. Rationale and Implications of the Topic

Su Shi emphasized the practical utility and efficacy of poetry in governing society, which was an inheritance of Ouyang Xiu's opposition to the extravagant and obscure literary style. Among Su Shi's entire surviving works, those involving ingredients and foodstuffs amount to more than 1,200 pieces, with over 50 poems specifically related to eating, and more than 60 dishes across the country named after "Dongpo". Starting from the multi-sensory characteristics of gastronomic writing in Su Shi's poetry, this paper focuses on how he constructs a unique aesthetic world with diet as the carrier, and explores its paths of transmediation within the contemporary media environment. Su Shi depicted food as an artistic object interweaving color, fragrance, taste, touch, and sound, which not only conveys sensory pleasure but also bears life experiences and spiritual realms. This mode of writing, using daily diet as a medium, broke the thematic boundaries of traditional literati poetry, realized the organic fusion of "elegance" and "vulgarity," and formed a lifestyle aesthetics with distinct personal characteristics.

Su Shi's daily dietary activities not only included personally cooking food, brewing wine, and boiling tea, but also encompassed numerous dietary matters involving others, such as exchanging food among relatives and friends, and gathering with friends for drinking. This paper continues the tradition of combining material objects with artistic conception in ancient Chinese poetics, seeking to achieve the transmediation of the "smoke and fire" of daily life described by Su Shi with the assistance of contemporary media. With the rise of new media forms such as documentaries, short videos, and social platforms, digital technology enables the coexistence of text, music, and images, providing concrete audio-visual experiences. In the fusion narrative of multimodal symbols, they bring a brand-new perspective of appreciation. The restoration of historical scenes and folk life in poetry through location shooting, animation, and AI, combined with the integration of musical instruments and sound effects, further strengthens the artistic atmosphere. Through modern transmediation, the abstract artistic conception possesses a more immersive sense of participation, establishing a deep emotional connection with users under the synergistic effect of the symbol system. These media practices not only inject modern vitality into traditional culture but also provide diverse paths for contemporary people to understand Su Shi's gastronomic world. It aims to provide reference and practical inspiration for the creative transformation of traditional culture by interpreting the multi-sensory characteristics of Su Shi's gastronomic poetics.

3. Status of Domestic and International Research

3.1. Status of Domestic Research

Domestic research on Su Shi's gastronomic poetry presents a diversified and multi-layered characteristic, having formed a three-dimensional research pattern composed of academic research, cultural popularization, and educational practice. From the perspective of academic research, existing achievements mainly unfold around three dimensions: firstly, systematic research on Su Shi's cultural writing of diet, such as the thematic paper by Wang Ziluo, which systematically sorted out the cultural connotations of Su Shi's dietary writing; secondly, in-depth interpretation from the perspective of lifestyle aesthetics and spiritual sustenance, such as the article by Li Jian published in "China Literature and Art Criticism" exploring the connection between food and Su Shi's life philosophy, and the papers by Su Xiaohong and Zhang Guoron analyzing the spiritual core and aesthetic value of Su Shi's "food complex" from the perspectives of "ideal sustenance" and "adversity makes a wise man," respectively; thirdly, thematic interpretation of specific poems, such as Nan Dongqiu's analysis of the admonitory significance of poems like "Bianyu" (The Bream), reflecting the research path of close text reading. Notably, some research has presented an interdisciplinary vision, such as Tang Jia's

textual research on “Dongpo Pork” from the perspective of ingredients, broadening the research boundaries.

In addition to academic research, literature on cultural communication and public popularization is equally rich. Articles by Cao Yuting and others demonstrate the evolution of Su Shi’s image from a historical figure to the cultural symbol of “Immortal Po”; Zhou Yunrong explored the innovative communication of Su Shi’s food culture from the perspective of museum practice. Even more noteworthy is the introduction into the field of basic education. For instance, student articles and related teaching designs published in youth publications such as “Teenagers” and “Happy Composition” indicate that Su Shi’s food culture has entered the vision of primary and secondary education, becoming vivid material for traditional culture education. Although the academic depth of these popular literatures varies, they jointly promoted the transmediation of Su Shi’s food culture from the academic circle to public cognition, constituting an important practical level of “living” inheritance.

3.2. Status of International Research

Su Shi’s life trajectory was primarily influenced by official appointments, rooted in imperial succession and factional struggles, while his literary creation was profoundly influenced by the trend of humanism. As the leader of the Northern Song literary world, Su Shi’s poetic thought, the value of his calligraphy and painting art, his philosophical thinking, and his interpretation of life experience and the spiritual world cast his fruitful life. In the early stages, foreign academia mostly regarded Su Shi’s food poetry as an embodiment of his personal taste and literati aesthetics. In *Su Shi and Gourmet Food – A Scholar’s Palat*, Dingxin Liu provided a preliminary sorting and classification of Su Shi’s food-themed works, pointing out that they integrate lifestyle aesthetics and life philosophy, positioning Su Shi as a representative of “gourmets” among ancient Chinese scholars. In *Coarse Tea and Insipid Rice: The Politics of Food in the Northern Song Period*, Isaac Yue placed the Northern Song diet trends within the political and moral discourse of “luxury” versus “frugality,” viewing Su Shi’s food writing as a way for scholar-officials to engage in social expression and identity negotiation within a specific political and economic environment. In *The Study of Taro Culture in Song Dynasty: Based on the Investigation of Diet, Medicine and Poetry*, Ziyi Song took Su Shi’s food poetry as a case to discuss how he elevated sensory experience to the height of philosophy and poetics through specific daily food, tasting, and cooking. In his book *The Problem of Beauty: Aesthetic Thought and Pursuits in Northern Song Dynasty China*, Ronald Egan also analyzed, from the level of aesthetic theory, how Su Shi achieved the fusion of sensory experience and spiritual transcendence through the fine tasting and writing of “things” like diet. Furthermore, in *Seeking Calmness and Self-cultivation – The Thought Embodiment of Dietary Writing in Ji Shen Lu, a Novel of Strange Spirits in Song Dynasty*, Huijun Chen took Su Shi’s food creation as an example to combine food writing with the construction and expression of the spiritual pursuits of Song literati. The above studies have deepened the world’s understanding of the social motivations behind Su Shi’s poetic practice of “elevating the vulgar to the elegant.”

Overall, domestic research on Su Shi’s gastronomic poetry has achieved significant results at the levels of literary and cultural interpretation, presenting a trend of expanding into lifestyle aesthetics, educational communication, and other fields. However, most existing studies focus on the static analysis of text and historical significance. There is a clear lack of systematic deconstruction of the “multi-sensory interaction mechanism” in Su Shi’s gastronomic poetics, and especially a lack of research on the dynamic process of how it is identified, transmediated, and revitalized in the contemporary multimodal media environment. Specifically, this is manifested in: the description of media transmediation mechanisms mostly stays at the phenomenon description, lacking in-depth discussion on the conversion laws of “poetic synesthesia” and “audio-visual language.” Therefore, this study aims to build a theoretical

framework connecting “classical sensory poetics” and “contemporary media transmediation,” deeply analyzing the aesthetic transmission and reception mechanisms in cross-media conversion, so as to provide path references with both theoretical depth and practical significance for the contemporary innovative transformation of traditional culture.

4. The Multi-Sensory Presentation and Contemporary Transmediation Mechanism of Su Shi's Gastronomic Poetics

Su Shi can well be called a genius of his era. Whether in the fields of poetry, “ci”, prose, and “fu” creation, or his unique personality charm and rare optimistic spirit, he has become a well-deserved, rare literary giant in a century. Su Shi's literary creation enriched Chinese traditional food culture. Firstly, Su Shi tasted local delicacies everywhere and, on this basis, created a large number of literary masterpieces. During his tenure in different places, Su Shi tasted local food extensively and recorded his feelings about the delicacies in written form. Secondly, Su Shi used the form of literature to enrich dietary theory.

4.1. The Multi-Sensory Poetics of Su Shi's Gastronomic Poetry

Su Shi's contribution to later generations lies not only in artistic forms, but also in his passion for food. This is reflected not only in his esteem for food itself, his careful selection of ingredients, and his dedication to mastering culinary skills, but even more so in his unique way of cleverly integrating food with the joys of life, philosophical thinking, and emotional experiences. In terms of literary creation, he broke the boundaries of elegance and vulgarity in subject matter; Su Shi's view on elegance and vulgarity can be summarized as “the mutual inclusion of the elegant and the vulgar”, incorporating daily life experiences such as diet, illness, and farming into poetry, thus realizing the aesthetic transformation of “elevating the vulgar to the elegant.” His poetic style is natural and fluent, avoiding excessive ornamentation. While his language appears plain, it contains ideals and wit. His creations consistently focus on the individual's authentic experiences within specific circumstances, digging out poetry from mundane things, and forming a distinct characteristic where life and art are seamlessly blended.

4.1.1. Visual Shaping: The Presentation of Color and Form

Su Shi is adept at using refined color vocabulary in his poetry to construct vivid visual imagery. In *Huan Xi Sha: Fine Rain and Slanting Wind Make Morning Cold*, the line “Snow-like foam and milky flowers float in the midday cup” uses the whiteness of “snow” and “milk” as metaphors for the foam that floats when tea is boiled. This not only accurately depicts the pure color of the tea soup but also, through the morphological association of “foam” and “flowers,” implies the delicate and light texture of the tea. This type of color writing by Su Shi transcends the mere mimicry of objects; through the clever selection and collocation of color words, it effectively mobilizes the reader's visual experience and aesthetic association.

In terms of form description, Su Shi excels at endowing static food with dynamic visual presentation through the use of verbs and metaphors. For instance, in *Cold Food Poem*, the line “Delicate hands rub it out into jade of several spans, green oil fries it out into tender yellow depth” links the making process of ring cakes through the two actions of “rubbing” and “frying.” Furthermore, by using “jade” to metaphorize their texture and color, he completes the formal transformation from raw material to finished product within the text. Such descriptions not only portray the form of the food but also, through process narration and metaphorical construction, cause the object to present a vivid dynamic process in the reader's imagination.

4.1.2. Gustatory Philosophy: Sensory Interconnection and Life Metaphors

Su Shi's depiction of taste is often not limited to the sense itself, but rather connects it to broader feelings of life. Su Shi excels at reinforcing the gustatory experience through the interaction of multiple senses. In *Spring Vegetables*, the lines “Softly steamed fragrant shepherd's purse,

white bream is fat; broken pieces of green mugwort, cool cake is slippery”, the term “xiang” evokes the sense of smell; the word “liang” describes the refreshing texture of a cold dish; while “fei” and “hua” denote the flavors of succulence and smoothness, thereby presenting a richly layered gustatory landscape of simple spring vegetables.

Su Shi often echoes food flavors with his personal situation, making the dining experience a window for understanding his life philosophy. In *First Arrival in Huangzhou*, the lines “I laugh at myself that all my life I have been busy for the sake of my mouth; in my old age, my career turns out to be absurd. The Long River winds around the city wall, I know the fish are delicious; fine bamboo connects the mountains, I feel the fragrance of bamboo shoots” , against the backdrop of political frustration, the discovery of “delicious fish” and “fragrant bamboo shoots” is not only a temporary transcendence from reality but also implies a reconfirmation of life value. This aesthetic sense tasted from ordinary food embodies the author’s attitude of discovering life’s interest in adversity and seeking spiritual comfort in simplicity.

4.1.3. The Comprehensive Application of Auxiliary Senses: Olfaction, Touch, and Hearing

Su Shi was adept at capturing the unique aroma of food through refined imagery, endowing the sense of smell with poetic extension. For instance, in *Presenting Gifts for the New Year*, the line “Placing wine and burning withered leaves” employs the daily detail of “burning withered leaves” to not only pinpoint the seasonal atmosphere but also, through the unique scorched scent of burning vegetation, evoke olfactory associations of gathering around a stove in winter amidst the permeating aroma of wine. This implication of smell cleverly embeds the act of dining into the seasonal order and life scenarios.

Tactile experiences in Su Shi’s poetry are often implicit in descriptions of actions and textures. For example, in *Rhapsody on Vegetable Soup*, the line “Drawing from a hidden spring to wash and scrub, gathering dewy leaves and jade-like roots” is set against a context where Su Shi lived in relative poverty and hardship. Unable to enjoy the meat of mountains and seas, he had to forage for wild vegetables in nature to eat. He drew mountain spring water to wash them, picked fresh vegetable leaves and white tubers. Upon lighting the stove and adding oil, his mouth would water in anticipation as the vegetables blended with boiling water to eventually become a soft, thick soup. Through this work, the author expresses his positive and optimistic attitude while boiling turnips and eating bitter Shepherd’s purse. Such descriptions transform the physical perceptions during food processing into textual experiences that resonate with readers.

Sound, under Su Shi’s pen, is not merely a background foil but a key element in constructing the dining scenario and setting the mood. In *On the Nineteenth Day of the Second Month, Taking White Wine and Sea Bass to Envoy Zhan to Eat Cold Noodles of Sophora Leaves*, the lines “Green floating in egg-bowl are locust-bud cakes; red dotted on ice-plate are huo-leaf fish” do not directly describe sound. However, the slight movements implied by verbs like “dot” and “float”, together with the sigh of satisfaction from the later line “Full eating, I am ashamed before my neighbors”, jointly create an intimate atmosphere of relaxed whispers and light clinking of cups and plates during a small gathering of friends. This endows the dining scene with a greater sense of immediacy and immersion.

4.2. Contemporary Transmediation Practices of Multi-sensory Poetics

The rich sensory experiences embodied in Su Shi’s gastronomic poetry have gained new possibilities for expression within contemporary diverse media technologies. Forms such as documentaries, short videos, and cultural exhibitions are currently attempting to interpret and present these classical poetic sentiments by utilizing their respective audio-visual languages and narrative logics. The core of these practices often lies not in the mere reproduction of the food itself, but rather in capturing and conveying the aesthetic approaches and attitudes toward life that Su Shi demonstrated through his culinary experiences.

4.2.1. The Mechanism of Audiovisual Transformation in Documentaries

Audiovisual media, represented by food and cultural documentaries, have become important vehicles for interpreting Su Shi's gastronomic aesthetics. Through the amplification of visual imagery and the construction of sonic elements, they strive to construct sensory experiences within the imagery that are similar to the poetic realm.

Modern imaging technology can concretely present the visual descriptions in Su Shi's poetry in a highly realistic or artistic manner. For example, in works such as *Once Upon a Bite*, macro and high-speed photography are employed to reveal the subtle dynamics of the "snow-like foam and milky flowers" on the surface of the tea soup. The lens's detailed capture of the foam's form, luster, and the process of its gathering and scattering transforms the textual metaphor of "Snow-like foam and milky flowers float in the midday cup" into a visual reality available for the audience's direct gaze, thereby enhancing the materiality and aesthetic tension of the imagery in the poem.

Documentaries, through carefully designed sound elements, can strengthen the scene's atmosphere associated with dietary behaviors and enhance the immersion of the experience. Sound becomes a key to constructing the overall situation when displaying the environment that accompanies dining. For instance, when Su Shi served as the Prefect of Xuzhou, the city was besieged by floods. He led by example, guiding soldiers and civilians to build dikes to protect the city. In gratitude for Su Shi's effective flood control, the local people slaughtered pigs and sheep to express their thanks. Unable to decline, Su Shi instructed his family to red-braise the pork and return it to the people. When presenting the cooking and enjoyment scenes of "Dongpo Pork," sounds such as the slight crackling of firewood, the bubbling of the soup in the stew pot, and the faint chirping of insects and the wind in the courtyard during the meal are often added. These sounds are not direct components of the food itself, but together they create a complete, peaceful, and auditory space rich in the atmosphere of life, spanning from labor to tasting.

4.2.2. Presentation Strategies in Exhibitions and Cultural Creative Products

Contemporary cultural practices transform Su Shi's gastronomic aesthetics into immersive experiences not only through audiovisual media but also by leveraging physical space and object design.

Cultural exhibitions themed around Su Shi or Song Dynasty life frequently employ multimedia and spatial design to create immersive environments. For instance, when presenting scenes such as *Drinking at Night at Dongpo* or *Tasting the Spring Plat*, exhibitions may utilize wall projections to display the visual imagery of rippling river water. These are complemented by diffusion devices simulating the aroma of wine or the scent of plants, combined with displays of antique artifacts and interactive touch screens. This approach aims to guide visitors to perceive the snippets of life and aesthetic contexts described in Su Shi's poetry through multiple sensory dimensions—vision, smell, and touch—thereby endowing the scenes within classical texts with a walkable and tangible contemporary experiential form.

Cultural and creative products represent another pathway for integrating Su Shi's poetic sentiments into daily life. For example, tea bags named *Pine Wind* and *Juniper Rai*—although their function is mundane—feature poems and imagery on the packaging that serve as distinct cultural symbols. During the process of use, these elements can evoke the user's associations with Su Shi and his literary world. By integrating culinary vessels with classical texts, this type of design allows the ordinary act of brewing tea to facilitate the dissemination and contemporary acceptance of Su Shi's aesthetic sensibilities through specific usage.

4.2.3. Participation via Social Media

Social media platforms, characterized by their interactivity, drive the widest mass participation in Su Shi's gastronomic aesthetics by combining process demonstrations with narrative, as well

as themed challenges with personal interpretation. This facilitates a transition for users from being mere content consumers to co-creators.

On short video platforms, bloggers often recreate the cooking processes described in Su Shi's poetry, integrating them with stories of his life to convey the underlying life attitudes. For instance, while demonstrating the preparation of *Bean Porridge*, a blogger might display the steps of "pounding husked rice with a ground mortar" and "boiling beans in a sand bottle" while narrating Su Shi's experience of cooking with simple ingredients during his exile. This combination of the cooking process with the narrative of his personal fate makes the specific labor process a vivid illustration of how Su Shi found the joy of life amidst material scarcity. Through watching, liking, and commenting, the audience participates in the recognition and dissemination of this life wisdom.

Social media platforms also stimulate users to engage in creative practices based on Su Shi's poetry by launching themed challenges. For example, Su Shi wrote: "Eating three hundred lychees daily, I willingly volunteer to be a Lingnan man forever!". Lychees are not only the supreme fruit with a unique taste but also an enchanting, ethereal beauty; revolving around this verse, platforms can initiate text or short video collection activities such as "The First Lychee of Summer." By filming and sharing scenes of themselves tasting lychees, accompanied by personal reflections, participants transform Su Shi's affection for the scenery and produce of Lingnan into their own life records. This form of low-barrier participation prompts classical verses to descend from literary texts to become elements of expression in daily life. In the instant sharing of countless individuals, the artistic conception of the poetry establishes a direct connection with the specific experiences of contemporary people, achieving the popular transmediation and dissemination of cultural symbols.

4.3. The Core Mechanism of Transmediation

Successful transmediation hinges not merely on reproducing the concrete sensory imagery found in Su Shi's poetry, but more importantly on capturing and conveying the holistic aesthetic realm and philosophy of life that he constructed through culinary experiences.

4.3.1. The Transmission of Synesthetic Experience

The core of transforming the interwoven multi-sensory experiences in Su Shi's poetry into contemporary media language lies in understanding and reconstructing the intrinsic connections between different senses. For instance, the lines "Artemisia covers the ground, reed shoots are short; It is just the time when the pufferfish swims upstream" do not directly describe the taste of the pufferfish. In addressing this subject matter, film and television works typically depict the wetland landscapes of early spring, the lush vegetation, and the busyness and anticipation of the approaching fishing season. Through visuals, sound, and rhythm, they evoke a specific seasonal atmosphere and collective sentiment. Such an approach does not attempt to "fill in" the unmentioned taste in the poem; instead, it focuses on transforming and reinforcing the framework of the artistic conception provided by the original text. It guides the audience, based on their own experiences and imaginations, to complete a personalized understanding of the "taste of the pufferfish," as well as the sense of seasonality and vitality contained within it.

4.3.2. Aesthetic Fusion in Daily Life

A significant direction in contemporary practice involves transforming Su Shi's gastronomic aesthetics into forms that can be readily integrated into daily life, thereby rendering them accessible and participatory aesthetic resources. For instance, in online activities such as "My Spring Plate," participants are encouraged to devise personalized plating designs and share them using ingredients at hand, inspired by verses like "Testing the Spring Plate with smartweed shoots and Artemisia buds". The core of such practices lies in providing an open-

ended creative framework derived from classic texts rather than prescribing standard answers. Through selection, combination, and presentation, users infuse the content with their own life experiences and aesthetic understanding, thus becoming co-producers of cultural meaning. In this way, Su Shi's poetic sentiment achieves continuous extension and renewal amidst countless diverse contemporary practices and personal expressions.

Therefore, the core objective of the contemporary transformation of Su Shi's gastronomic poetics is not the precise restoration of historical scenes and specific foods, but rather the capture and transformation of the aesthetic modes and attitudes toward life manifested through his culinary experiences. This transformation requires practitioners to first deeply comprehend the sensory logic, the creative process, and the connection to real life within Su Shi's texts, and subsequently employ contemporary media languages to reconstruct them.

5. Conclusion

History and culture are mutually compatible. In researching, developing, and innovating Chinese cuisine, it is essential to adhere to the mindset of perfectly integrating Chinese dietary culture with Chinese historical culture. Furthermore, in advancing the development of the "Belt and Road Initiative," Chinese dietary culture can be incorporated to promote the common prosperity of both the economy and culture. This integration not only strengthens cultural identity and historical inheritance but also forms a "cultural soft power" with Chinese characteristics in global exchanges, making cuisine a crucial bond connecting the past with the future, and China with the world.

The value of Su Shi's gastronomic poetry lies in its construction of a comprehensive aesthetic system based on multi-sensory interaction. He not only precisely depicted the color, aroma, taste, and form of food but also fused daily dietary experiences with profound insights into nature and life. This reminds us that the profound appeal of Chinese dietary culture lies not merely in the satisfaction of taste, but in the philosophical reflection and sentiments regarding life that it embodies, thereby providing rich spiritual resources for contemporary cultural innovation.

The transmediation of Su Shi's gastronomic writing through various contemporary media practices shares a commonality: they all transcend simple textual reproduction or the restoration of scenes, striving instead to reactivate the sensory logic and life attitudes embedded in Su Shi's texts through contemporary technological means and modes of expression. These practices validate an effective path for the contemporary transformation of traditional culture: when the core propositions found in classical texts regarding how to perceive life and settle the self can be reinterpreted and experienced in ways that align with the current media environment and reception habits, tradition is able to integrate into the spiritual world and daily life of modern people, thus gaining enduring vitality.

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