

# Study on Living Inheritance of Manchu Banjin Festival “Mangshi Dance” (ICH) from Flow Theory Perspective

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## Abstract

With the in-depth advancement of the protection of intangible cultural heritage (ICH), the living inheritance of traditional music and dance has become a crucial issue. This study takes the Manchu “Mangshi Dance” in the Banjin Festival as the research object and introduces the flow theory to explore its inheritance mechanism. The research finds that the inheritance of “Mangshi Dance” is faced with problems such as insufficient participation of participants and weakened cultural identity. It is confirmed that the nine elements of flow experience are inherently compatible with the inheritance of ICH, and dimensions such as “challenge-skill balance”, “clear goals”, and “immediate feedback” can significantly improve the inheritance effect. The research shows that reconstructing ritual scenes, optimizing movement design, and strengthening interactive experience can effectively stimulate participants’ sense of immersion, enhance cultural identity and inheritance motivation. This study provides a new perspective for the living inheritance of ethnic festival music and dance, has enlightenment significance for improving the theoretical system of ICH protection, and its empirical model can be promoted to similar ICH projects.

**Keywords:** flow theory, living inheritance of intangible cultural heritage, northeast ethnic festival music and dance, Manchu Banjin Festival, Mangshi Dance

## 1. Introduction

As a living carrier of human civilization, the protection and inheritance of intangible cultural heritage (ICH) has become a global issue. Although China has made progress in the field of ICH protection, traditional music and dance projects are confronted with difficulties such as declining participation and weakened cultural identity due to the impact of modern culture and the limitations of inheritance methods.

Mangshi Dance is a representative festival music and dance of the Manchu people. It is accompanied by Manchu folk songs and performed in Manchu folk costumes (Gang Yi et al., 2024). It was called “Mangshi Dance” during the Shunzhi reign, “Makeshi Dance” during the Kangxi reign, and renamed “Qinglong Dance” in the Qianlong period. Moreover, “Da Ma Hu” and “Xiao Ma Hu” included in “Makeshi Dance” were renamed “Yanglie Dance” and “Xiqi Dance” respectively (Wang Ningning, 2022). With its movement system of “circling with sleeves raised” and the interactive form of “Kongqi” harmony, it carries the Manchu martial spirit and collective memory. However, in the contemporary inheritance process, problems such as the weakening of ritual scenes and the fragmentation of participants’ experience have emerged. How to break through the limitations of static protection and realize the transformation from “skill preservation” to “cultural activation” is a key proposition in current ICH research.

The flow theory provides a new perspective to solve this problem. The immersive experience under the “challenge-skill balance” revealed by it is highly consistent with the sustainability, pleasure, and creativity required for the living inheritance of ICH. In the field of art, the flow state can enhance participants’

concentration and intrinsic motivation, which is related to the characteristics of the unity of body and mind and emotional resonance emphasized in the inheritance of “Mangshi Dance”. Against the background of strengthening the capacity-building for the sustainable development of ICH worldwide, exploring the interaction mechanism between flow experience and ICH inheritance is of great significance in the contemporary era.

This study aims to explore from three aspects: first, to analyze the internal connection between the nine elements of the flow theory and the living inheritance of ICH, and construct a theoretical analysis framework; second, to investigate the promoting effect of flow experience on the inheritance effect by taking “Mangshi Dance” as a case; third, to extract practical paths based on the flow theory and provide operable strategies for similar ICH projects. The expected results will break through the traditional “museum-style” protection model, and realize the transformation from “passive inheritance” to “active participation” by stimulating participants’ immersive experience and cultural identity, thereby injecting vitality into the contemporary inheritance of ethnic festival music and dance.

## 2. Theoretical Framework of the Living Inheritance of ICH and Flow

### 2.1 Theoretical Basis and Research Status of the Living Inheritance of ICH

The living inheritance of ICH emphasizes the realization of the sustainable development of ICH through the active practice of participants under the premise of maintaining cultural authenticity. Its theoretical basis originates from the “community participation” principle of the Convention for the Safeguarding of the Intangible Cultural Heritage of UNESCO. It breaks through the traditional “museum-style” static protection model and shifts the focus from material carriers to the cultural practice process. Its theoretical connotation includes three interrelated levels: original protection (such as the core movements and interactive forms of “Mangshi Dance”), adaptive development (such as the integration of traditional elements into modern dance dramas), and participatory practice (stimulating the cultural consciousness of inheritance subjects), which together constitute a systematic solution.

Current research on the living inheritance of ICH shows a diversified trend. At the practical level, the academic community focuses on educational inheritance paths. For instance, Hebei Minzu Normal University has developed an array of intangible cultural heritage courses and established a practical platform, integrating Manchu intangible cultural heritage into the modern education system, addressing the issue of a lack of inheritors, and also emphasizing the cultivation of cultural identity (Zhou Hongsong, 2020). At the theoretical level, interdisciplinary perspectives are widely applied. Theories from psychology and sociology are used to analyze the inheritance mechanism. The introduction of the flow theory provides a new perspective for explaining the intrinsic motivation of participants’ continuous investment. Studies by South Korean scholars have shown that when learners enter the flow state, their artistic expression and cultural identity are significantly enhanced (Kim Gyu-eun & Kim Min-seong, 2020).

The research status of the Manchu “Mangshi Dance” reflects the common challenges in the living inheritance of ICH. The Qing Dynasty’s documents provide detailed descriptions of the dance movements and cultural connotations, providing a genuine basis for its dynamic inheritance. However, in reality, it has fallen into a vicious cycle of “broken inheritance chain — declining recognition — shrinking participation”, facing the predicaments of “scarce inheritors” and “insufficient protection measures” (Chen Mengxi, 2012). The regional isolation, the passing away of elderly artists, and the lack of reserve forces have led to the loss of original movements and ritual procedures; the textbook-based and stage-based adaptations have deleted narrative details and symbolic symbols, diluting its cultural value (An Xiaochun, 2007; Chen Mengxi, 2012). At the same time, the variety show-style reconstruction of “Donghai Mangshi Dance” and the ritualized upgrading of the court “Qinglong Dance” have weakened the emotional resonance of young learners due to the simplification of narrative logic and the weakening of ethnic elements, resulting in a reduction in the number of participants (Li Ting, 2020; Wang Shuyao, 2021).

Similarly, the Manchu ICH Banjin Festival also faces problems of identity dilution and unbalanced participation structure in its modern reconstruction. As an ethnic celebration and an ICH symbol, its core memory (the naming of “Manzhou” in 1635) has a low awareness among the youth group. The festival activities have been simplified to “tasting — watching — lottery drawing”, and the ritual function has been weakened (Dai Huaiming, 2011; Shi Shaotao, 2010); in terms of the participation structure, the actual attendees are mainly middle-aged and elderly people. Young people living scattered in cities and residents in non-Manchu inhabited areas are absent due to the lack of community ties and emotional resonance. The local authorities’ measures to attract people have not changed the cold situation of “the festival is held, but people are absent”, which hinders the transformation of the festival’s cultural capital into social practice (Lin Rongyao, 2006; Yu Zidong, 1996).

The deficiency of current research lies in the insufficient discussion on the psychological mechanism in the inheritance of ICH. The research on the adaptability between the flow theory and the living inheritance of ICH is

still in its initial stage. Especially in cultural practices such as “Mangshi Dance” and “Banjin Festival” which have both technical and group characteristics, how to stimulate individual flow experience and collective cultural identity through environmental design and interactive feedback requires further theoretical exploration and empirical testing, which provides an academic growth point for this study.

## *2.2 Core Concepts of the Flow Theory and Its Application in Cultural Research*

The flow theory was proposed by psychologist Mihaly Csikszentmihalyi in the 1970s. It originated from the observation of the psychological state of artists and athletes and describes the optimal experience state of high concentration, pleasure, and a sense of control that individuals have when they are fully engaged in activities (Csikszentmihalyi & Csikszentmihalyi, 1990). Flow has nine core characteristics, among which “challenge-skill balance” is the key premise. When the difficulty of the activity matches the ability of the participant, the individual is likely to enter an immersive state and stimulate the intrinsic motivation for continuous participation (Csikszentmihalyi, 1975).

In the field of art, the flow experience is related to the creative practice of performers. When dancers master skills proficiently and reach the state of “unity of form and spirit”, they often have a state of selfless dedication and smooth performance (Wu Sisi, 2018), which enhances their artistic expression and self-identity. The strong flow state experienced by performers in public performances can enhance their artistic confidence and willingness to continue learning (Kim Gyu-eun & Kim Min-seong, 2020). In recent years, the application of the flow theory in dance teaching has become mature. For example, splitting complex dance segments into gradient practice units and setting up phased movement feedback help learners establish a positive cycle of “skill improvement — flow experience — participation motivation”.

The introduction of the flow theory into the living inheritance of traditional music and dance ICH has a unique adaptability. The living inheritance of ICH emphasizes the subjectivity and creativity of participants. The intrinsic motivation and long-term investment promoted by the flow experience can respond to problems such as “weakened cultural identity” and “insufficient participation”. Taking “Mangshi Dance” as an example, its movement system and interactive form naturally correspond to the flow elements: the movement gradient constructs the basis of “challenge-skill balance”, the fixed ritual scene provides “clear goals”, and the harmony of “Kongqi” echoes together to form the “immediate feedback” mechanism. When participants achieve physical and mental coordination in the festival scene, they may enter a cultural immersion state of “integration of action and consciousness” and “disappearance of self-awareness”, which strengthens the sense of national cultural identity and forms a virtuous chain of “experience — identity — inheritance”.

In the application of cultural research, the flow theory provides an observation framework from three dimensions: the activity design dimension, which adjusts the matching degree between the challenge difficulty and the participants’ skills to avoid boredom or anxiety; the environment creation dimension, which enhances the sense of presence through the reconstruction of ritual scenes and multi-sensory interaction; the feedback mechanism dimension, which uses immediate evaluation and collective interaction to consolidate positive experiences and strengthen the “sense of control”. This framework breaks through the limitation of traditional ICH research that focuses on static protection and pays attention to the dynamic coupling relationship between participants’ psychological experience and cultural practice.

## **3. Cultural Connotation and Current Status of the Living Inheritance of “Mangshi Dance” in the Manchu Banjin Festival**

### *3.1 Cultural Origin of the Manchu Banjin Festival and the Historical Development of “Mangshi Dance”*

The Manchu Banjin Festival originated from the historical event on the 13th day of the tenth lunar month in 1635, when Huang Taiji issued an imperial edict to change the ethnic name to “Manzhou”. It has evolved into a modern named festival, inheriting the core connotation of Manchu festival culture (Dai Huaiming, 2011) and serving as an important carrier for condensing national identity. During the Banjin Festival, Manchu people trace their national historical memory through various activities, and “Mangshi Dance”, as a symbolic cultural symbol, occupies a core position.

The movements of Mangshi Dance have distinct morphological characteristics and scene adaptability. “Liubian Jilue” clearly records its core posture of “raising one sleeve to the forehead, putting the other sleeve behind the back, and circling to make gestures” (Yang Bin, 2014, Volume 2, p.45). “Raising one sleeve to the forehead” symbolizes respect for the heavenly gods, “putting the other sleeve behind the back” simulates the posture of holding a bow and arrow during hunting, and “circling to make gestures” restores the flying trajectory of falcons, carrying the cultural genes of the Manchu people’s advocating martial arts and nature. The performance form is “singing accompanied by dancing”, but there are differences in scene details: in folk occasions, there is group harmony where “one person sings in the middle, and everyone joins in with the two words ‘Kongqi’” (Yang Bin, 2014, Volume 2, p. 46), and the two-person interaction of “two people dancing face to face, while others clap

their hands and sing” (Yang Bin et al., 2014, p.89). Moreover, the two-person interaction distinguishes between “Male Mangshi Dance” (vigorous, including postures of hunting and fighting) and “Female Mangshi Dance” (gentle, integrating daily life scenes such as weaving nets and splashing water); the movements in the court scene are more standardized and solemn, conforming to the etiquette standards of court banquets. “Qingshi Gao·Zhi 69·Yue 1” records that it is “a grand ceremony for Manchu banquets, with extremely grand etiquette” and is limited to “the five senior ministers to perform” (Compilers of Qingshi Gao, 1928, Volume 94, p.21).

The cultural connotation of Mangshi Dance shows different value orientations in folk and court scenes. At the folk level, it is a carrier of regional culture and festival etiquette. “Liubian Jilue” confirms that it is a medium for the spread of Manchu regional culture in Northeast China. “Ningguta Jilue” mentions that it is held on New Year’s Day or during festive occasions, carrying the functions of folk social interaction and festival etiquette; at the court level, it is a symbol of ritual hierarchy and cultural solemnity, reflecting the in-depth integration of “ritual” and “music” of the Manchu people.

The historical development of “Mangshi Dance” presents a dual context of the court and the folk. It originally originated from the hunting and sacrificial activities of the Manchu ancestors. Its core movements imitate the flying of falcons, reflecting the cultural characteristics of advocating martial arts and hunting (Yang Bin, 2014, Volume 2, p.45). After the Manchu people entered the Central Plains, it was incorporated into the ritual system at the court level, forming a strict performance routine; at the folk level, it retained a free and unrestrained style, with impromptu performances at festivals, weddings, and other occasions, and a stronger sense of group participation (Wang Shuyao, 2021). This differentiation enables “Mangshi Dance” to not only carry the exquisite aesthetics of noble culture but also continue the simple emotions of folk life.

From the perspective of the evolution of cultural functions, “Mangshi Dance” has experienced a transformation from practical rituals to artistic expression. In the early stage, it was used for praying before hunting or celebrating after wars, with clear practical purposes; with the change of social forms, its entertainment and aesthetic nature gradually increased, allowing people to feel the Manchu ancestors’ love and awe for nature and life (Wang Yuejiao, 2024). In the context of the Banjin Festival, the dance is not only an embodied interpretation of national history but also a vivid witness to the cultural identity of contemporary Manchu people.

The inheritance method of the dance has undergone important changes. Traditionally, it relied on oral and physical teaching by family elders, emphasizing the simultaneous transmission of “body charm” and “mental method”; in modern times, it is spread through institutionalized channels such as teaching in professional colleges and training in cultural centers. Regardless of the form of change, “Mangshi Dance” has always maintained three core characteristics: the symbolism of movements, the collectiveness of participation, and the comprehensiveness of functions, which enable it to maintain cultural authenticity in the process of modernization.

The current living inheritance of “Mangshi Dance” is faced with both opportunities and challenges. On the one hand, the awareness of ICH protection has increased, and the frequency of the dance being displayed in folk activities has increased; on the other hand, the fast-paced life has weakened the younger generation’s mastery of traditional dances and made their understanding of the cultural implications of core movements vague. How to innovate the inheritance mechanism to make the dance not only maintain its historical heritage but also conform to contemporary aesthetics is an urgent issue to be solved.

### *3.2 Artistic Characteristics and Cultural Value of “Mangshi Dance”*

As a typical representative of traditional Manchu music and dance, the artistic characteristics of “Mangshi Dance” are concentrated in three aspects: movement system, performance form, and aesthetic implication. In terms of movement composition, the basic posture is “raising one sleeve to the forehead, putting the other sleeve behind the back, and circling to make gestures”. The circular movement of “circling to make gestures” not only imitates the natural form of falcons circling but also implies the Manchu concept of “heaven is round and earth is square”. Specific movements are related to the production and life practices of the Manchu ancestors. For example, “Single Galloping Horse” restores the dynamic state of hunting, and “Threading the Needle” and “Splashing Water” show the fishing and hunting culture (Jiang Li, 1998). The dance includes a complete structure of “Nine Sections and Eighteen Styles”, and each section corresponds to a specific scene or narrative, forming a performance system with both stylization and improvisation.

In terms of performance organization, “Mangshi Dance” shows distinct group characteristics, with the core being the movement response and emotional resonance between dancers. The movements of the male and female Mangshi Dances form a contrast and complementarity, and a rich visual level is constructed through the arrangement of “duet dance” and “round dance”. During the performance, the drumbeat rhythm and “Kongqi” harmony form a multi-sensory collaborative feedback system. Dancers adjust the intensity of their movements according to the drumbeat, and the audience interacts with the performers in real-time through the “Kongqi”

chant, which naturally conforms to the elements of “clear goals” and “immediate feedback” in the flow theory. As a South Korean scholar’s study shows, “the positive feedback from the audience and cooperation with peers have enhanced the performers’ motivation and pleasure, thereby improving their immersive experience” (Kim Gyu-eun & Kim Min-seong, 2020), which also explains its lasting participation vitality in traditional festivals.

In terms of cultural value, “Mangshi Dance” carries three core functions. Firstly, it is the living preservation of historical memory. The dance movements vividly reproduce the historical scenes of the Manchu people’s battles and hunting, enabling the abstract national narrative to be inherited in a concrete way through body language. Secondly, it is a tool for strengthening ethnic identity. The collective dance constitutes a practical carrier of the “imagined community”, and participants perceive a sense of ethnic belonging in the process of physical coordination. Thirdly, it is a medium for aesthetic education. The rhythmic beauty of the dance’s “rhythm of bending, stretching, advancing, retreating, looking down and looking up” (Jiang Li, 1998) cultivates the public’s perception of aesthetic categories such as “strength”, “harmony”, and “rhythm” through physical practice.

From the perspective of the flow theory, there is a deep connection between the artistic characteristics and cultural value of “Mangshi Dance”. The gradient difficulty of the movement system naturally forms a “challenge-skill balance” structure, and the clear ritual scene helps to form an immersive state of “integration of action and consciousness”, making the dance an effective carrier for inducing cultural flow and transforming cultural inheritance from a passive “task” to an active “experience”.

In contemporary inheritance, the artistic characteristics of “Mangshi Dance” are faced with two transformation challenges. On the one hand, the fast-paced modern life has led to the younger generation’s weakened understanding of traditional movement symbols, making it difficult for them to understand the cultural metaphors of the movements; on the other hand, the cultural context has shifted from ethnic internal celebrations to cross-cultural performances, requiring the aesthetic expression to be more universal. The key to addressing these challenges is to strike a balance between “change” and “constancy”, keeping the core movement vocabulary and cultural spirit unchanged while allowing changes in the performance form and accompanying music, so as to avoid the loss of cultural essence due to excessive innovation.

### *3.3 Practice and Challenges of the Contemporary Living Inheritance of “Mangshi Dance”*

The current practice of the living inheritance of the Manchu “Mangshi Dance” shows a diversified trend, with educational inheritance, festival performances, and community inheritance as the three core paths, while also facing many challenges. At the level of educational inheritance, some universities and primary and secondary schools have set up ICH courses and invited inheritors to enter the campus, combining the teaching of dance skills with national cultural education. The textbook construction of “Donghai Mangshi Dance” includes movement teaching and the infiltration of Manchu history and culture. For example, when teaching the “hunting style”, the hunting life is explained simultaneously, and when practicing the “Kongqi” harmony, its cultural significance is introduced (An Xiaochun, 2007), forming an organic unity of “physical practice — cultural cognition”.

Festival performances are the core way for “Mangshi Dance” to spread to the public, which not only continues the historical functions but also integrates modern elements. In terms of historical continuity, the current Banjin Festival still retains ritual functions such as “dancing alternately at grand banquets” and “Kongqi harmony”. For example, in the Banjin Festival celebration in Sujiatun District, Shenyang, participants complete the entire process of “starting style — dancing style — celebrating style” around the bonfire; in terms of modern innovation, some performances enhance the ornamental value through stage technology. For example, the Dandong Song and Dance Troupe performed “Mangshi Kongqi” at the 2022 Northeast Manchu Banjin Festival (Shenyang Branch Venue), using LED screens to restore the regional scene of “Liutiao Border” and integrating the vividness of folk dances with the visual impact of modern stages. In the creation of contemporary plays, “Donghai Mangshi Dance” has broken through the scope of folk dances and integrated the exquisite aesthetics of court dances. For example, the dance drama “Pearl Lake” by the Liaoning Song and Dance Troupe retains the core movement symbols and endows them with new narrative tension (Li Ting, 2020).

As a continuation of the traditional way, community inheritance still plays an important role in Manchu-inhabited areas. Taking the Ningguta area in Mudanjiang as an example, the local Manchu community has established a folk dance team and carries out regular inheritance activities every month to maintain the natural connection between the dance and Manchu living customs. However, the urbanization process has brought difficulties to community inheritance. “There are very few people who can truly understand the detailed dance scores” (Chen Mengxi, 2012), and the passing away of elderly artists has led to the risk of loss of some unpopular sections; the younger generation’s participation in inheritance activities has continued to decline due to working outside and shifting interests.

From the perspective of the flow theory, the current inheritance practice has shortcomings in stimulating

participants' immersive experience, with the core problems lying in the dimensions of "challenge-skill balance" and "immediate feedback". The "challenge-skill balance" mechanism is not perfect. The teaching in professional colleges focuses on technical difficulty (such as directly teaching the "Nine Sections and Eighteen Styles"), which causes anxiety among learners. The randomness of community inheritance makes participants with basic skills feel bored, and neither can trigger the flow state; the "immediate feedback" system is weakened. Modern teaching simplifies the traditional interactive chain of "drumbeat - movement - Kongqi", making it difficult for learners to obtain immediate feedback and thus form a sense of control. However, "a complete feedback system is crucial for maintaining the participants' immersive state" (Cho Young-joo, 2010), and this deficiency directly leads to the decline of participation motivation.

In addition, contemporary inheritance also faces three universal challenges. Firstly, the change of cultural context leads to the cognitive gap of movement symbols, making it difficult for the younger generation to understand the cultural metaphors of core movements. Secondly, the fault of the inheritance group is prominent. Professional dancers tend to turn to other ethnic dances, believing that "the movements of Mangshi Dance are simple and have weak stage expressiveness" (Chen Mengxi, 2012), and folk inheritance is faced with the risk of "lack" due to the passing away of elderly artists. Thirdly, the impact of modern entertainment methods. The fast-paced life and fragmented entertainment have reduced the younger generation's patience for traditional dances. To address these challenges, it is necessary to construct solutions from the dual perspectives of "flow stimulation" and "cultural adaptation".

#### **4. Practical Mechanism of the Living Inheritance of "Mangshi Dance" from the Perspective of the Flow Theory**

##### *4.1 Manifestations and Action Mechanism of Flow Experience in the Inheritance of "Mangshi Dance"*

In the practice of the living inheritance of "Mangshi Dance", the flow experience promotes participants' continuous investment and cultural identity through manifestations and multi-dimensional action mechanisms that are compatible with the cultural characteristics of the dance, and its core logic is in deep correspondence with the flow elements in 2.2.

In terms of manifestations, the collectiveness and ritual nature of "Mangshi Dance" provide a natural soil for the generation of flow. At the movement practice level, the gradient structure of the dance from the basic "raising the sleeve to the forehead" and "putting the sleeve behind the back" to the complete dance segment of "Nine Sections and Eighteen Styles" is highly consistent with the "challenge-skill balance". After beginners master the basic skills, they gradually learn complex content, avoiding "boredom" or "anxiety"; at the interactive feedback level, the "Kongqi" harmony and drumbeat rhythm form a real-time response system. Dancers adjust the intensity of their movements according to the drumbeat, and participants shout "Kongqi" in unison to form a sound wave resonance, which conforms to the element of "immediate feedback"; at the scene adaptation level, the fixed process of "sacrificial opening - dance performance - collective dance" in the Banjin Festival provides "clear goals", and with the wearing of traditional costumes and the setting of hunting scenes, it helps to achieve "focus on the current task" and "integration of action and consciousness".

In terms of the action mechanism, the flow experience strengthens the inheritance effect through three paths: cognitive focus, emotional activation, and meaning construction. In the cognitive focus mechanism, the ritual scene defines the temporal and spatial boundaries, and the movement requirements require a high degree of concentration. Individuals need to pay attention to the movement range, rhythm coordination, and harmony response at the same time, reducing the interference of distracting thoughts and focusing cognitive resources on dance practice. This process is the practical embodiment of the elements of "focus on the current task" and "integration of action and consciousness". Studies on similar ethnic dances have shown that this state of concentration can significantly reduce the cognitive load of learners (Zhong Xueke, 2023); in the emotional activation mechanism, the "Kongqi" harmony and body movements produce a multi-sensory synergy effect, stimulating the secretion of pleasure substances such as endorphins. Individuals have a sense of belonging in the collective sound wave and neat movements, entering a state of "disappearance of self-awareness" and "distortion of time perception". South Korean dance psychology research describes this state as "the peak moment when consciousness and body are perfectly combined" (Cho Young-joo & Lee Kang-heon, 2010), which corresponds to the element of "the activity itself becomes the goal"; in the meaning construction mechanism, the dance movement symbols carry historical memory. Through physical practice, dancers "feel" the life of their ancestors, transform the abstract national history into a perceivable personal experience, and strengthen cultural identity. The ritual norms of the court Mangshi Dance recorded in "Qingshi Gao·Zhi 69·Yue 1" indicate that this physical practice has been an important carrier of Manchu identity since ancient times, and the "sense of control" in the flow further consolidates the meaning cognition.

From the perspective of inheritance subjects, different groups have different paths to experience flow. The flow of professional dancers mainly comes from the "challenge-skill balance" and "sense of control", and they focus

on the accurate completion of high-difficulty movements; the “immediate feedback” and “disappearance of self-awareness” have a more significant effect on ordinary participants, who can quickly integrate through collective response; the adaptation of “clear goals” and “the activity itself becomes the goal” is important for the youth group, and dance practice needs to be designed as a “movement breakthrough” game. The flow experience also has the characteristic of “self-propagation”, which can trigger the phenomenon of collective flow and expand the coverage and influence of inheritance.

In contemporary inheritance, the generation of flow experience is faced with modern challenges, such as fragmented attention, reduced tolerance for slow feedback mechanisms, and the disappearance of cultural context. To address these challenges, it is necessary to carry out targeted reconstruction based on the flow elements, such as adapting to fragmented time, strengthening “immediate feedback”, and establishing a dynamic movement library. The in-depth value of the flow experience lies in transforming cultural inheritance from “passive indoctrination” to “active exploration”, providing a psychological basis for the creative transformation of Manchu culture. In the future, the application of virtual reality technology can be explored to strengthen the flow elements.

#### *4.2 Design of Practical Paths for the Living Inheritance of “Mangshi Dance” Based on the Flow Theory*

Combining the core logic of the flow elements and the practical problems in the inheritance of “Mangshi Dance”, practical paths are designed from three dimensions: ritual scene reconstruction, movement system optimization, and interactive mechanism strengthening, taking into account the needs of different groups and technical adaptability.

##### *4.2.1 Ritual Scene Reconstruction: Laying the Foundation for “Clear Goals” and “Focus on the Current Task”*

In modern inheritance, scene reconstruction needs to maintain cultural authenticity and enhance the sense of immersion and substitution. Firstly, restore the cultural context. With reference to the in-depth connection between “Donghai Mangshi Dance” and fishing and hunting culture (An Xiaochun, 2007), arrange Manchu traditional life elements in the festival performance venue, and use lighting projection technology to present natural images to help learners understand the cultural logic of the movements; secondly, set up a ritualized admission process. Participants wear Manchu traditional costumes and learn simple Manchu greetings, and are guided into the “ritual state” through behavioral norms and cultural symbols; thirdly, clearly divide the task areas of the scene. Divide the “Mangshi Dance” activities in the Banjin Festival into “learning area”, “performance area”, and “interactive area”, with clear task goals in each area, allowing participants to choose according to their needs and avoiding participation anxiety.

##### *4.2.2 Movement System Optimization: Achieving “Challenge-Skill Balance”*

Reconstruct the movement system based on the “gradient” principle and build a “three-level progressive module”. The basic movement level focuses on symbolic postures, and each movement is accompanied by a short video explanation (including movement decomposition and cultural implication), with the goal of “mastering the standard of a single movement”; the combined segment level compiles daily life movements into independent small units, with simple drumbeat rhythms, and the goal of “achieving smooth connection of 2-3 movements”; the complete dance segment level restores the traditional structure of “Nine Sections and Eighteen Styles”, retains the complete complexity for the professional inheritance group, and simplifies the number of sections for the public participants. At the same time, develop a “gamified progressive plan” for teenagers, transforming the three-level modules into “beginner - advanced - master” breakthrough tasks, and unlocking the corresponding “cultural medals” after completing each module, strengthening the “sense of control” through immediate rewards.

##### *4.2.3 Interactive Mechanism Strengthening: Activating “Immediate Feedback” and “Disappearance of Self-Awareness”*

Restore and innovate the “drumbeat - Kongqi” interactive model, and strengthen collective interaction. Construct a “dual feedback system” in the collective teaching scene: one is the traditional drumbeat feedback, where the instructor conveys movement instructions through drumbeats, and uses “three drumbeats” as positive feedback; the other is the “Kongqi” harmony feedback, where all participants shout “Kongqi” in unison after completing the movements to form a sound wave resonance. Develop an “intelligent interactive assistance system” for distance learning: use motion capture technology to evaluate the completion of movements in real-time, and provide immediate evaluation through vibration or voice feedback; build an online “cloud chorus” function to simulate the offline interactive experience. Attach importance to the “elderly leading the young” group interaction model in community inheritance. Elderly artists guide beginners through “one-on-one demonstration + immediate correction” and explain the cultural connotation at the same time, realizing dual feedback of “technical guidance + cultural transmission”.

##### *4.2.4 Group Adaptation and Technical Collaboration: Expanding the Coverage of Flow Experience*

Design differentiated plans for different groups in combination with the flow elements. For cultural researchers, organize “in-depth experience workshops” and set up “movement analysis + literature comparison” tasks; for office workers, develop “10-minute micro-practice” courses; for non-Manchu groups, design “cultural pre-experience”. Adhere to the principle of “serving culture” in the application of technology, use augmented reality technology to superimpose historical scene animations, and monitor the degree of immersion through wearable devices, but the core returns to physical practice, maintaining the simultaneous transmission of movement practice and mental method understanding.

The implementation of the path requires multi-party collaboration. Educational institutions compile “flow-oriented” teaching materials, community organizations regularly hold “festival interactive performances”, and cultural departments strengthen the training of inheritors’ “flow guidance ability”, transforming the inheritance of “Mangshi Dance” into an immersive experience that stimulates cultural consciousness, and realizing a virtuous cycle of “body memory - emotional resonance - cultural identity”.

## 5. Conclusions

This study explores the living inheritance mechanism of the Manchu “Mangshi Dance” in the Banjin Festival from the perspective of the flow theory, and draws the core conclusions: the ritual and interactive characteristics of “Mangshi Dance” are inherently compatible with the conditions for generating flow experience; the gradient design of the movement system, the collective response feedback mechanism, and the immersive creation of cultural scenes constitute the key elements for inducing flow experience; the essence of current inheritance problems is the lack or imbalance of the conditions for generating flow; by reconstructing ritual scenes, optimizing movement design, and strengthening interactive mechanisms, participants’ immersive experience can be effectively activated, and the inheritance effect can be improved.

Future research and practice can be deepened and expanded from three aspects: first, strengthen interdisciplinary integration research, combine dance anthropology, cognitive psychology, and digital technology, and explore the application of virtual reality and other technologies in the restoration of cultural scenes; second, establish a dynamic evaluation mechanism, regularly track the effect of flow experience generation, and adjust inheritance strategies; third, promote the “flow-inheritance” mechanism model to the protection practice of other ethnic festival music and dance, verify its universality through comparative research, and improve the theoretical system of the living inheritance of ICH.

In the future, the Banjin Festival activities can integrate the practical paths of this study to make the theoretical results serve the contemporary inheritance. In the long run, the living inheritance of ICH should go beyond skill preservation and construct a virtuous cycle of “cultural experience - psychological identity - active inheritance”, integrating traditional music and dance into modern life and making it a living carrier of national cultural identity. This requires in-depth academic research and multi-departmental collaborative promotion to create conditions for the sustainable development of ICH.

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