

Symbol Generation and Gender Dynamics in the Construction of Cultural Identity in Paper-cutting in Northern Shaanxi

ZhangTianHao Wang^{1,2} and Mumtaz Mokhtar¹

¹Faculty of Art&Design, Universiti Teknologi MARA (UiTM), 40450 Shah Alam, Selangor, Malaysia

²Faculty of Art&Design, JiangXi Institute of Fashion Technology, 330201 NanChang City, JiangXi Province, China

*Corresponding Author: aqa_0819@163.com

Received: 11 November 2025 / Accepted: 29 May 2026

Abstract. Traditional paper-cutting motifs such as cave dwellings, the Yellow River, and waist drums, rooted in everyday life and folk belief in the Loess Plateau, convey rich cultural symbolism, social memory, and gendered meaning. Historically created and interpreted by women, these images are embedded in rituals and community life, yet their role in shaping identity and transmitting gendered knowledge remains underexplored. This study investigates how such motifs function as visual languages of belonging and cultural continuity. Based on ethnographic fieldwork and visual analysis in Shaanxi's Ansai District and Zichang City, the research examines how these recurring symbols appear in festivals, life-cycle rituals, and shared spaces. They not only express collective emotion and historical narrative but also encode feminine labor, roles, and intergenerational knowledge, reinforcing women's roles as cultural custodians. These motifs are dynamic, evolving in response to social change. Their selection and reinterpretation reflect individual creativity and communal negotiation, allowing for the reconfiguration of gendered meanings and local identities. The study advocates for heritage policies that move beyond commodification and digital replication, emphasizing community-based archiving, authorship recognition, and cultural preservation. It highlights the identity-forming potential of rural visual traditions and suggests further research into regional variation and symbolic transformation in folk imagery.

Keywords Paper-cutting; visual culture; gender and heritage; loess plateau; cultural identity.

Introduction

In the context of accelerating globalization and urbanization, traditional rural cultures in China are undergoing dramatic transformation, particularly in regions with strong historical and cultural identities such as the Loess Plateau. Local communities are experiencing major shifts in how their cultural practices are preserved, interpreted, and revitalized. As one of the region's most prominent folk arts, paper-cutting represents both a tangible craft and a symbolic form of local knowledge. Its enduring visual motifs, such as cave dwellings, the Yellow River, and waist drums, offer aesthetic expression while encoding rich layers of historical memory and social values.

More than decorative, paper-cutting has historically fulfilled ceremonial, communicative, and didactic roles in rural Chinese society. Embedded in rituals, festivals, and everyday life, these images reflect the cosmology and lived experiences of local people (Asif & Ali, 2019). In Shaanxi, for instance, cave dwellings signify not just physical shelter but also ancestral continuity and environmental adaptation (Yi et al., 2022). The Yellow River symbolizes livelihood, spirituality, and collective identity (Sun, 2023; Meng & Wu, 2024), while the waist drum represents celebration and communal rhythm. These motifs function as anchors of cultural memory and support a place-based sense of identity (AI Humam, 2025).

Over the past two decades, state-led initiatives like "rural revitalization" and "intangible cultural heritage protection" have brought renewed attention to folk arts (Wang, 2023; Li & Qi, 2024). However, these policies

also introduce tensions between cultural authenticity, economic commercialization, and symbolic ownership. Stuart Hall (1997) argues that cultural identity is not fixed but constructed through representation, particularly visual representation, which mediates between individual and collective selves. Within heritage studies, scholars such as Regina Bendix (1997) and Richard Handler (1988) have critiqued how institutional interventions often reshape traditional knowledge systems, raising questions about authorship, legitimacy, and local empowerment.

While the visual turn in cultural studies has opened new avenues for understanding identity (Afanasevskaia, 2024; Ye, 2024), most research centers on urban or media-saturated contexts. Rural visual traditions such as paper-cutting are less studied, often treated as static symbols rather than evolving cultural expressions. This neglects the dynamic ways in which visual motifs respond to social, generational, and cultural shifts. Paper-cutting imagery evolves through communal negotiation and individual creativity, frequently mediated through women's hands and knowledge, thus becoming a mechanism for memory transmission and identity articulation within the community.

This study seeks to address these gaps by examining how paper-cutting imagery contributes to local identity construction in northwestern China's Loess Plateau. Drawing on a case study in Ansai District and Zichang City in Yan'an, Shaanxi Province, it explores how recurring motifs are deployed in ritual contexts, embedded in everyday practice, and interpreted as symbols of shared history and belonging. Using ethnographic fieldwork and visual analysis, the research investigates how these images form a living visual language that shapes intergenerational memory and cultural authorship. The study ultimately calls for a policy shift, from prioritizing economic or digital preservation to recognizing the identity-forming power and gendered significance embedded in rural visual traditions.

Methodology

This study adopts a symbolic-interpretivist methodology that integrates visual anthropology, cultural semiotics, and feminist ethnography to examine how paper-cutting imagery in Northern Shaanxi operates as a system of visual meaning-making. Rather than treating paper-cutting as a purely decorative folk practice, the research approaches it as a gendered visual tradition embedded in ritual, domestic space, and memory transmission. Informed by a constructivist epistemology, the study views these images as culturally situated objects that communicate and negotiate symbolic codes of identity, space, and gender. A total of 17 female participants, aged between 28 and 79, were involved in the study. All were residents of the fieldwork sites in Ansai District and Zichang City, where data collection took place during the summer of 2024. These women were purposefully selected based on their backgrounds in paper-cutting. Some were active practitioners who engage in paper-cutting in daily or ritual life, while others were daughters or granddaughters of recognized paper-cutting artisans, inheriting skills and symbolic knowledge through family transmission. Their diverse experiences allowed the study to capture both direct and intergenerational connections to this feminized visual tradition.

Paper-cutting in Northern Shaanxi has historically been a female-centered practice, with strong associations to ritual life, kinship structures, and domestic spaces (Bhreathnach-Lynch, 2018). This study therefore situates the craft within a framework of gendered symbolic labor, wherein visual forms are both shaped by and reinforce specific gender ideologies. The motifs, such as phoenixes, pomegranates, fish, and cave dwellings, are read as gendered cultural texts, reflecting and shaping expectations around fertility, virtue, domestic roles, and familial continuity (Basso, 2019). Inspired by feminist art history and visual cultural studies, the study does not treat images as passive symbols but rather as discursive tools that intervene in the construction of identity and power.

The methodological approach involves a multi-layered process of symbolic content analysis, context-sensitive visual coding, and gender-conscious interpretation. Semiotic analysis follows the framework established by Ferdinand de Saussure and Roland Barthes, examining both denotative and connotative levels of meaning. At the denotative level, images are coded based on form, object, and composition. At the connotative level, motifs are interpreted through culturally specific readings, drawing on local cosmologies,

ritual practices, and oral narratives provided by artisans. In this regard, Barthes' notion of mythologies, where dominant ideologies are embedded in everyday visuals, is particularly relevant. Feminist semiotics, as developed by theorists such as Judith Butler and Laura Mulvey, further informs the analysis by attending to how visual repetition performs and naturalizes gender roles.

Data collection took place during the summer of 2024 across Ansai District and Zichang City in Shaanxi Province, regions known for their vibrant paper-cutting traditions. A total of 52 high-resolution photographs of paper-cuts were gathered from both private like household altars, bedrooms, kitchens, and public spaces such as performance halls, temple fairs, wedding venues. These photographs served as the primary visual data for symbolic analysis. Fieldwork was conducted during key cultural events, such as traditional weddings, funerals, seasonal festivals, and community performances, where the public display of paper-cut motifs was observed in situ. These occasions allowed for the contextual study of image placement, interaction, and symbolic function within specific ritual and spatial settings.

Female artisans played a central role in the research, not only as producers of the paper-cuts but also as interpreters of their meaning (Puerta, 2023; Calvo et al., 2024). Semi-structured interviews were conducted with 17 women aged between 28 and 79, who described their personal histories with the craft, interpretations of specific motifs, and reflections on generational shifts. Their insights added depth to the symbolic interpretations, especially regarding the embodied, affective, and often invisible labor embedded in visual production. These narratives also shed light on how meaning is contested, reinterpreted, and sometimes lost in contemporary contexts, particularly as commercialization and digitization reshape traditional forms.

To analyze the visual data, a three-phase coding strategy was implemented using NVivo 14. First, descriptive coding was applied to categorize motifs by theme, object, and visual style. This phase produced an initial list of visual categories such as flora, fauna, fertility symbols, ritual objects, and architectural forms. Second, interpretive semiotic coding identified connotative associations, such as reproductive ideology, maternalism, spiritual purity, and familial harmony, based on both participant interpretation and theoretical reading. Third, contextual coding aligned motifs with their spatial and ritual functions, incorporating insights from gender-sensitive spatial theory to understand how motif placement within domestic and ceremonial environments reinforces gendered roles. A total of 64 symbolic categories emerged, 29 of which were gender-specific. Coding reliability, calculated through inter-coder agreement during pilot analysis, reached over 87 percent, ensuring consistency across visual interpretations.

Ethnographic strategies were incorporated to complement and triangulate the visual analysis. These included symbolic mapping which is to trace spatial and ritual placement of images, story circles which means where participants collectively interpreted motifs, and to observe motif creation and installation in real-time. These methods enabled the study to capture the lived dimensions of visual symbolism, how images are experienced, negotiated, and reinterpreted through everyday practices (Conceição, 2018). Importantly, the research also attended to divergent or contested interpretations. For example, older women often associated the phoenix with moral virtue and wifhood, while younger women interpreted it more loosely, even linking it with independence and beauty (Clover & Sanford, 2024). These intergenerational differences were preserved as part of the analysis, reflecting cultural dynamism rather than aiming for interpretive consensus.

Field sites were selected to reflect stylistic and demographic diversity across the region, including both more tradition-bound villages and areas experiencing rapid development. Participants included women and men from varying age groups, educational backgrounds, and artistic skill levels. Special attention was paid to the voices of older women, whose experiential knowledge and symbolic literacy often exceeded that of younger generations. However, the study also explored how digital media and social platforms have enabled younger women, and in some cases, returning migrant men, to reframe traditional imagery for new audiences, such as in wedding photography, handicraft livestreams, or tourist-oriented souvenir design.

Ethical considerations were embedded in every phase of the study. Informed consent was obtained for all interviews, visual documentation, and field observations, with participants choosing whether and how their identities and works would be represented. Visual materials were stored securely, and all public uses of imagery (including publication and presentation) were pre-approved. The researcher maintained a reflexive journal throughout fieldwork to monitor positionality, emotional labor, and power dynamics, especially as a

non-local academic interacting with intimate cultural practices. These reflexive practices were critical to maintaining a feminist ethic of care, ensuring that participants’ narratives and symbolic interpretations were not instrumentalized but respected as forms of cultural authorship.

Central to the research is the positioning of women not simply as tradition bearers, but as visual theorists and cultural agents. By analyzing the gendered dimensions of motif production, placement, and transformation, the study highlights how visual culture is an active site of cultural negotiation, identity performance, and symbolic resistance. In doing so, it responds to broader calls within feminist heritage studies to revalue women's cultural contributions and challenge institutional practices that render them invisible. This feminist-symbolic methodology offers a rich, interdisciplinary lens through which to understand rural visual culture in transformation.

The Findings

As shown in Figure 1, paper-cutting in Northern Shaanxi primarily features landscape-based motifs such as cave dwellings, the Yellow River, and waist drums, which not only reflect regional characteristics but also visually reinforce local cultural identity. In contrast, the paper-cutting traditions of Jiuquan and Linxia in Gansu, areas with significant Muslim populations, frequently include motifs like double fish, lotus flowers, and eight-pointed stars. These symbols combine decorative appeal with religious meaning, reflecting a sacred visual language. Meanwhile, in Linfen, Shanxi, traditional motifs such as door gods, phoenix and dragon bring auspiciousness, and magpies step on plum blossoms are commonly used, emphasizing ritual and functional purposes, especially in weddings and festive settings. Although all three regions belong to the broader cultural context of northern rural China, their paper-cutting practices exhibit significant differences in visual motifs, symbolic logic, and social functions. These variations indicate that the symbolic generation of paper-cutting is deeply shaped by regional cultural contexts and provide a valuable foundation for comparative studies of local visual cultures.

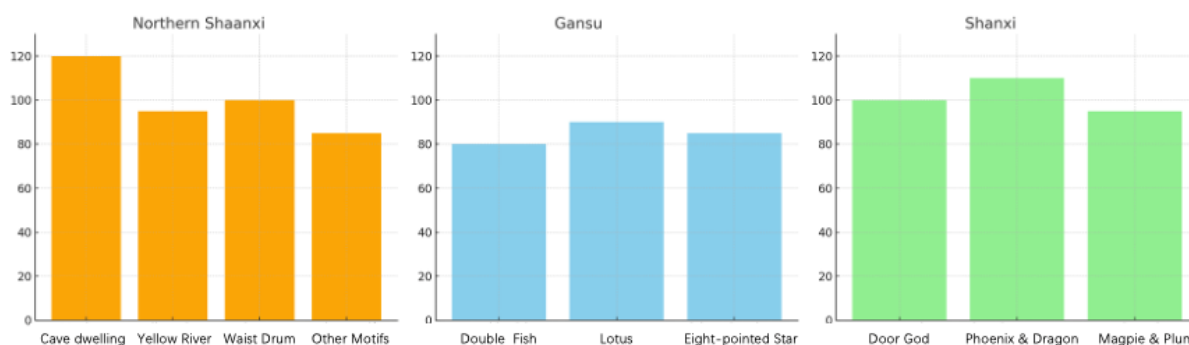


Figure 1. Regional Visual Motif Comparison: Northern Shaanxi vs. Gansu and Shanxi

The data in Table 1 illustrates how different paper-cutting motifs: Yaodong (cave dwellings), the Yellow River, and waist drums are associated with distinct symbolic themes and demographic interpretations. Yaodong imagery shows the highest association with the theme of homeland (83%), underscoring its role in evoking regional belonging, while also appearing frequently in discussions of livestream revenue (64% among female), indicating its adaptation in modern economic narratives. The Yellow River motif is closely tied to homeland (75%) and harvest (61%), and it carries the strongest link to cultural pride (58%), especially among female and younger respondents, though a notable 33% of senior artisans also emphasized it. The waist drum, often symbolizing celebration and resilience, is most strongly linked with encouragement (71%) and harvest (68%), but its strongest demographic alignment is with senior artisans (79%) under the theme of lineage transmission, reflecting its traditional role in intergenerational knowledge sharing. Overall, the data suggests a generational and gendered divergence in how motifs are interpreted: younger participants associate Yaodong and Yellow River motifs with innovation and identity, while senior artisans emphasize the waist drum as a

vessel for cultural continuity. Table 1 highlights that these symbols co-occur with keywords such as home, harvest, and encouragement, forming a dual structure of emotion and economy. Gendered and generational differences emerge clearly: women and returnee youth frequently mention live-stream income and cultural pride, while older female artisans emphasize ancestral teachings and “ritual duty.” These variations reveal how visual motifs mediate gendered identities and aspirations.

Table 1. Frequency of appearance of core imagery and interview themes

Core imagery and frequency of high-frequency words				Interview Theme Occurrence Proportions		
Motif	Homeland	Harvest	Encouragement	Theme Keyword	Female	Senior Artisans
Yaodong (Cave Dwellings)	83%	57%	42%	Livestream Revenue	64%	12%
Yellow River	75%	61%	38%	Cultural Pride	58%	33%
Waist Drum	46%	68%	71%	Lineage Transmission	21%	79%

Digitization has expanded the visibility of these images, transforming private, feminized skills into public cultural labor. Yet commercialization also triggers tensions over authenticity, with some women concerned about symbolic dilution. Overall, paper-cutting serves not only as a cultural archive but also as a gendered site of negotiation, where visual tradition intersects with labor, identity, and power.

Discussion

The data presented in Figure 1 and Table 1, alongside the ethnographic and visual semiotic findings, support the hypothesis that paper-cutting in Northern Shaanxi functions as a gendered symbolic system deeply embedded in local spatial practices, collective memory, and cultural identity construction. The regional differentiation of motifs shown in Figure 1 indicates that while paper-cutting belongs to a shared Northern Chinese folk tradition, the symbolic repertoires are shaped by region-specific cosmologies and sociocultural dynamics. Northern Shaanxi’s prominence of cave dwellings, the Yellow River, and waist drums points to an iconography rooted in environmental adaptation, ancestral reverence, and communal celebration.

These images encode not only memory and regional pride but are also gendered in their production and placement, as seen in the findings that associate cave dwellings and waist drums with female artisanship and intergenerational memory work. In contrast, Gansu’s motifs such as double fish and eight-pointed stars reflect the visual language of Islamic symbolism, suggesting how religious aesthetics intersect with folk traditions to produce a sacred visual register. Shanxi’s motifs emphasize ritualistic and auspicious functions, highlighting how gendered representations are mobilized during key lifecycle events such as weddings. This comparative visual grammar validates prior arguments from scholars such as Campos (2012) and Bloustien (2003) that folk images are not passive decorations but active agents in identity production and ritual meaning-making.

Moreover, the motif-specific differences reinforce the theoretical framework proposed in the literature review, particularly that of Hall (1997), who argue that cultural identity is continuously reconstituted through visual representation and symbolic action. The motifs themselves, while seemingly fixed, are revealed to be fluid signifiers, subject to reinterpretation, performance, and negotiation based on context, generation, and gender.

From a gendered ethnographic lens, Table 1 provides further support for the hypothesis that paper-cutting motifs mediate not just heritage, but lived experience and socio-economic aspiration, particularly for

women. The appearance of homeland, harvest, and encouragement as high-frequency word associations demonstrates that these symbols participate in an affective economy, balancing emotional memory with practical livelihood concerns. The motif of the waist drum, strongly associated with encouragement and heavily represented by senior artisans, illustrates how gendered labor in folk art extends beyond craft into symbolic authorship. This aligns with the arguments of feminist ethnographers such as Hershatter (2011), who contend that rural women's practices form a visual epistemology, a means of knowledge production that is both embodied and spatialized. Interestingly, youth and returnee women were more likely to link motifs to themes of livestream revenue and cultural pride, showing how digital media reshapes the symbolic economy of folk art by bringing feminized domestic labor into commercial and public visibility. This reflects Judith Butler's theory (1990) of performativity, in which identity is reiterated through acts that are contextually adaptive yet structurally constrained. In this case, the act of cutting, placing, and interpreting paper-cut motifs becomes a performative practice of gender and heritage.

Furthermore, concerns expressed by elder artisans regarding the dilution or commodification of motifs illustrate the tension between tradition and innovation, a key tension explored in heritage studies by scholars like Zhu (2015) and Wang (2023). These intergenerational contrasts, especially regarding symbols like the phoenix and moon gate, confirm that symbolic meaning is not static but constantly renegotiated. While older women may interpret the phoenix as embodying obedient virtue, younger women describe it as graceful strength or creative potential, revealing both continuity and transformation in gendered meaning-making. Overall, these findings reinforce the methodological approach of symbolic-interpretivism adopted in the study. They affirm that visual motifs in Shaanxi's paper-cutting are not simply heritage artifacts but dynamic tools of cultural narration, shaped by gender, space, ritual, and political economy. The study not only validates the working hypotheses concerning the gendered production and interpretation of folk visual culture but also calls for a broader recognition of rural women's visual labor as a critical site of cultural knowledge, identity construction, and symbolic negotiation.

Conclusion

This study draws three key insights from the Northern Shaanxi paper-cutting case. First, digital media amplifies local motifs and emotionally re-anchors collective memory, giving traditional symbols renewed visibility and affective meaning. Second, the transformation of domestic paper-cutting into marketable labor reshapes gender and generational power structures. Women and returning youth gain new agency as cultural-economic actors, challenging traditional roles and claiming authorship in both local and digital arenas. Third, the alignment of policy incentives and platform economies drives identity commodification but also sparks ongoing tensions over authenticity, ownership, and symbolic control. These indicate that the symbolic generation of paper-cutting is deeply shaped by regional cultural contexts and provide a valuable foundation for comparative studies of local visual cultures.

Persistent challenges remain algorithmic bias narrows motif diversity, older women and online audiences diverge in their expectations, and local governments still prioritize economic output over community-based cultural values. Theoretically, the study proposes a cyclical framework of re-localization, re-commodification, and re-negotiation, linking cultural capital flows, symbolic reproduction, and gendered digital labor. Practically, it offers tools to assess heritage governance within rural revitalization.

This study is based on less than one-month field period and reflects a cross-sectional snapshot. Future research should extend into multi-year tracking to better understand the long-term dynamics of image evolution, gender shifts, and policy impacts in the cultural economy of rural China.

Acknowledgement: First of all, I would like to thank the paper-cutting artists, elders and community members in Ansai and Zichang for sharing their stories, homes and cultural knowledge with me during the field trip. Their trust and hospitality have endowed this research with significance and depth. Special thanks also go to my supervisor for their insightful suggestions, patient guidance, and continuous encouragement throughout the entire research process.

Informed Consent Statement: Informed consent was obtained from all subjects involved in the study.

Conflicts Of Interest: The authors declare no conflict of interest.

References

- Afanasevskaja, N. V. (2024). The potential of visual culture in modern studies of ethnocultural identity. *Культура и Искусство*. <https://doi.org/10.7256/2454-0625.2024.10.70928>
- AI Humam, A. (2025). Collective Memory and Cultural Identity Review. *Al-Migalat al-Ilmayat Li-Gamiat al-Malik Faisal*, 71–77. <https://doi.org/10.37575/h/art/240055>
- Asif, M., & Ali, M. (2019). Chinese Traditions Folk Art, Festivals and Symbolism. *International Journal of Research*, 6(01), 1–20. <https://journals.pen2print.org/index.php/ijr/article/download/16860/16463>
- Basso, A. (2019, July). New interpretation tools and metamorphosis of the image, how the self-synthesizing of visual elements influences the aesthetic evolution. In *International and Interdisciplinary Conference on Image and Imagination* (pp. 923-935). Springer International Publishing. https://doi.org/10.1007/978-3-030-41018-6_75
- Bhreathnach-Lynch, S. (2018). *Art, nation and gender: ethnic landscapes, myths and mother-figures*. Routledge. <https://doi.org/10.4324/9781315192857>
- Bloustien, G. (2003). Introduction: Envisioning Ethnography—Exploring the Meanings of the Visual in Research. *Social Analysis*, 47(3), 1-7. <https://doi.org/10.3167/015597703782352871>
- Butler, J., & Trouble, G. (1990). Feminism and the Subversion of Identity. *Gender trouble*, 3(1), 3-17. <https://doi.org/10.4324/9780203824979>
- Calvo, A. L., García, A. F., & Vives, A. F. (2023). Deconstrucción y reapropiación feminista del espacio en el arte: una aproximación. *Asparkia: Investigación feminista*, (43), 17-35. <https://doi.org/10.6035/asparkia.7772>
- Campos, R. (2012). A cultura visual e o olhar antropológico. *Visualidades*, 10(1). <https://doi.org/10.5216/vis.v10i1.23083>
- Clover, D., & Sanford, K. (2024). Unearthing a hidden curriculum of gendered museum languages through critical feminist visual discourse analysis. *International Journal of Lifelong Education*, 43(2-3), 246-258. <https://doi.org/10.1080/02601370.2024.2341761>
- Conceição, R. A. M., & Londero, R. R. (2018). Turismo e imagens: a influência do Orientalismo na construção de estereótipos. *Discursos Fotográficos*, 14(24), 190-218. <https://doi.org/10.5433/1984-7939.2018V14N24P190>
- Fang, Y., & Chan, K. L. G. (2024). A Review of Literature on Women Employment Discrimination in China. *e-BANGI: Journal of Social Sciences and Humanities*, 21(3), 37-50. <https://doi.org/10.17576/ebangi.2024.2103.04>
- Ghose, A., & Ali, S. M. (2023). Protection and preservation of traditional cultural expression & traditional knowledge in handicraft industry: Advocating the need for a global cultural policy framework. *Braz. J. Int'l L.*, 20, 473. <https://doi.org/10.5102/rdi.v20i2.9109>
- Hershatter, G. (2002). The gender of memory: rural Chinese women and the 1950s. *Signs: Journal of Women in Culture and Society*, 28(1), 43-70. <https://doi.org/10.1086/340906>
- Hore, S. K. (2024). Lajja gauri's legacy: feminist perspectives on spirituality and gender rights. *ShodhKosh Journal of Visual and Performing Arts*, 5(1). <https://doi.org/10.29121/shodhkosh.v5.i1.2024.3057>
- Hall, S. (Ed.). (1997). *Representation: Cultural representations and signifying practices*. Sage Publications. https://doi.org/10.1007/978-3-658-13213-2_94
- Jha, A. (2024). Women as custodians of folk art traditions in india: gendered narratives and cultural continuities in context to madhubani art of bihar. *ShodhKosh Journal of Visual and Performing Arts*, 5(7). <https://doi.org/10.29121/shodhkosh.v5.i7.2024.6279>

- Kousaleos, N. S. (2023). Feminism and Folk Art: Case Studies in Mexico, New Zealand, Japan, and Brazil. *Journal of American Folklore*. <https://doi.org/10.5406/15351882.136.541.16>
- Liu, J., & Qi, Y. (2024). Intangible Cultural Heritage Protection Promotes Rural Revitalization. *J. Manag. Soc. Develop*, 1, 140-144. <https://doi.org/10.62517/jmsd.202412220>
- Meng, J., & Wu, Y. (2024). Research on the Inheritance Education of Yellow River Culture from the Bio-cultural Perspective. *Contemporary Education and Teaching Research*. <https://doi.org/10.61360/bonicetr242016240503>
- Puerta, S. C. (2023). Cambios en la representación de lo femenino desde el arte contemporáneo: performance de María Evelia Marmolejo. *HArtes*, 4(8), 160-174. <https://doi.org/10.61820/ha.2954470x.v4n8.1207>
- Sun, Y. (2023). Research on the Symbiotic and Reciprocal Relationship between Yellow River Culture and the Overall Environment in Moral Education during the New Era. *Pacific International Journal*, 6(3), 129-133. <https://doi.org/10.55014/pij.v6i3.426>
- Villaplana, V. (2008). Identidades feministas, cultura visual y narrativas. *Asparkía: Investigación Feminista*, 73-88. <https://doi.org/10.6035/ASPARKIA>
- Wang, J. (2023). Intangible Cultural Heritage Boosts Rural Revitalization: Dilemma and Way out: -- Take Guier Opera in Qiaotou Town, Huaiji County as an Example. *Journal of Innovation and Development*, 5(1), 71-75. <https://doi.org/10.54097/jid.v5i1.16>
- Wang, J., & Zaibon, S. B. (2024). Safeguarding intangible cultural heritage in China: Policy evolution and challenges. *Journal of Creative Industry and Sustainable Culture*, 3, 136-150. <https://doi.org/10.32890/jcisc2024.3.9>
- Wu, N., & Mustafa, S. E. (2023). The Current Situation and Influential Factors of Bottom-Up Technology Transmission in Chinese Rural Families. *e-BANGI: Journal of Social Sciences and Humanities*, 20(2). <https://doi.org/10.17576/ebangi.2023.2002.05>
- Ye, Z. (2024). A Study on the Interaction Between Aesthetics and Cultural Identity. *Journal of Art, Culture and Philosophical Studies*, 1(2). <https://doi.org/10.70767/jacps.v1i2.327>
- Yi, Min, Wu, Wei, Su, Heng, Chen, Huiyuan, [Retracted] Ecological Adaptability and Application of Traditional Historical Buildings under the Background of Environmental Protection, *Journal of Environmental and Public Health*, 5107325. <https://doi.org/10.1155/2022/5107325>
- Fang, Z., & Mansor, N. (2024). Visual significations of Monkey King: Hero is Back and Nezha: Birth of the Demon Child. *SEARCH Journal of Media and Communication Research*, 16(1), 67-83. <https://doi.org/10.58946/search-16.1.p5>
- Zhu, Y. (2015). Cultural effects of authenticity: Contested heritage practices in China. *International Journal of Heritage Studies*, 21(6), 594-608. <https://doi.org/10.1080/13527258.2014.991935>
- Zuhro, A. (2024). Transformasi Artistik: Dinamika Desain Batik dalam Konteks Sosial-budaya Modern. *AKSA: Jurnal Desain Komunikasi Visual*, 8(1), 74-89. <https://doi.org/10.37505/aksa.v8i1.181>