

Literary Representation and Cultural Identity Construction of Traditional Festival Folklore: An Examination from Ancient Poetry to Contemporary Prose

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ABSTRACT In the dual context of cultural globalization and modernization, the inheritance of traditional festival customs and the shaping of cultural identity face profound challenges. This study takes literary writing of traditional festival customs as the research object, focuses on the evolutionary trajectory from ancient poetry to contemporary prose, and explores the aesthetic expressions, cultural connotations, and identity-construction mechanisms of festival customs in different literary genres. First, it systematically examines the literary representations of core traditional festivals, including the Spring Festival, Dragon Boat Festival, Mid-Autumn Festival, and Double Ninth Festival, in ancient poetry, and analyzes the integration of ritual scenes, emotional sustenance, and cultural values. Second, it investigates innovative expressions of festival customs in contemporary prose, focusing on the reconstruction of traditional customs in modern life, the activation of folk memories, and the continuation of cultural roots. Finally, it reveals the role of literary writing as a medium in folk-custom inheritance through emotional resonance, value transmission, and collective-memory cohesion. For engineering-oriented cultural data studies, the paper also provides a structured model of semantic transmission that can be used in heritage databases, digital archives, and multimodal signal communication without altering its literary focus.

INDEX TERMS traditional festivals, literary representation, cultural identity, cultural data modeling, heritage signal communication

I. INTRODUCTION

A. RESEARCH BACKGROUND

TRADITIONAL festival customs, as an important carrier of Chinese national culture, embody the wisdom, values, and emotional pursuits of our ancestors, and are the spiritual bond that maintains the national community, akin to how inherited crafts preserve ancestral techniques and regional identity through material culture. From the reunion and vigil in the Spring Festival to the Loong Boat race in the Dragon Boat Festival, from the appreciation of the moon in the Mid Autumn Festival to the worship of the elderly in Chongyang, festival folk customs have built unique cultural memory and collective identity through ritual practices passed down from generation to generation [1-3]. However, with the acceleration of modernization, changes in lifestyle, and the impact of foreign cultures, the living space of traditional festival customs is constantly squeezed: some folk rituals are gradually simplified or even disappear, the cultural connotation of festivals is diluted by consumerism, and the younger generation's understanding of traditional festivals is becoming increasingly blurred.

In this context, the construction of cultural identity faces severe challenges - when the emotional connection between individuals and traditional festival customs weakens, the spiritual foundation of national culture becomes difficult to stabilize [4,5].

B. CURRENT RESEARCH STATUS AT HOME AND ABROAD

The research on festival customs started earlier in foreign countries and has formed a relatively mature theoretical system. Turgan proposed in "The Basic Forms of Religious Life" that festival rituals are important carriers for maintaining social integration and strengthening collective consciousness. Through common practice and emotional experience, they construct individuals' sense of belonging to the group; Geertz's cultural interpretation theory emphasizes that festival customs, as "cultural texts," contain the values and life logic of specific groups, and interpreting customs is the core of understanding cultural identity. Foreign research often focuses on the social functions and cultural representations of festival customs, providing a theoretical basis for

subsequent research, but there is insufficient attention to the specificity of traditional Chinese festival customs [6-9].

In recent years, domestic research has shown a trend towards diversification. On the one hand, scholars, from the perspective of folklore studies, sort out the historical evolution, ritual connotations, and inheritance status of traditional festival customs. For example, Xiao Fang's "Chinese Traditional Festivals and Cultural Space" systematically explores the cultural value and contemporary inheritance path of festival customs; On the other hand, research from the perspective of cultural identity is gradually increasing, such as Chen Jianxian's "Folk Culture and National Spirit" which emphasizes the core role of festival customs in consolidating national emotions and building cultural identity. However, existing research mostly focuses on the macro construction of the form and identity of folk customs themselves, and insufficient attention is paid to the mediating role of literary writing between the two [10-13].

C. RESEARCH CONTENT AND TECHNICAL ROUTE

1. The writing form of traditional festival customs in ancient poetry: sorting out the literary representations of core festivals such as Spring Festival, Dragon Boat Festival, Mid Autumn Festival, and Double Ninth Festival in classic literature such as the Book of Songs, Chu Ci, and Tang Song poetry, analyzing the presentation, emotional connotation, and cultural value of folk rituals in poetry;

2. Innovation in the Writing of Festival Folklore in Contemporary Prose: Examining the Reconstruction and Expression of Traditional Festival Folklore in Contemporary Prose, Focusing on the Awakening of Folk Memory, the Collision between Modern Life and Traditional Folklore, and the Continuation of Cultural Roots;

II. THE WRITING FORM OF TRADITIONAL FESTIVAL CUSTOMS IN ANCIENT POETRY

A. POETIC FREEZING OF RITUAL SCENES

Ancient poetry, with condensed imagery and rhythm, permanently captures the core ritual scenes of traditional festivals and has become an important carrier for the inheritance of folk customs. As the most solemn festival of the Chinese nation, the Spring Festival vividly presents its customs such as reunion, New Year's greetings, and New Year's greetings in poetry [14]. Wang Anshi's "Yuan Ri" depicts the lively scene of bidding farewell to the old and welcoming the new during the Spring Festival, with the core imagery of firecrackers, Tu Su wine, and peach symbols. It not only showcases the ancient festival rituals but also conveys the cultural aspirations for life order and future development for the new year. Wang Anshi's poem of the same name, "With the sound of firecrackers, the year ends, and the spring breeze brings warmth into the slaughter of Su", combines the folk customs of the Spring Festival with the atmosphere of the times from a broader perspective, endowing the festival ceremony with profound cultural heritage. These poems break through the limitations of time and space in

the folk customs of the Spring Festival and become cultural memories passed down from generation to generation through the writing of specific rituals [15-18].

B. EMOTIONAL ATTACHMENT AND VALUE TRANSMISSION

Patriotic sentiment is another important emotional dimension in the writing of holiday customs. The custom of commemorating Qu Yuan during the Dragon Boat Festival has gradually evolved into a promotion of patriotism in poetry. In Qu Yuan's Lisao, the persistent pursuit of "the road is long, and I will seek from top to bottom" echoes the fighting spirit of the Dragon Boat Festival Loong Boat Race, making the Dragon Boat folklore a symbol of patriotism [19]. On the afternoon of May 5th, a branch of mugwort was given to me as a gift. The old may not be seen, but new knowledge can be found thousands of miles away. "Wen Tianxiang combines the exorcism of mugwort with patriotic sentiments, expressing his longing for his homeland and loyalty through the customs of the Dragon Boat Festival, further elevating the patriotic spirit carried by the festival customs [20].

Respecting nature and praying for blessings and good fortune are important values passed down by ancient people through festivals and customs. Folk customs such as offering sacrifices to the stove during the Spring Festival, hanging mugwort during the Dragon Boat Festival, offering sacrifices to the moon during the Mid Autumn Festival, and climbing mountains to avoid disasters on the Double Ninth Festival all reflect the ancient people's reverence for nature and longing for a better life. In the Book of Songs, Pixiu Wind, July, it is recorded that "Peng Jiu Si Xiang" is said to be "killing lambs". He enters the hall of that temple and is called "that cup", and his longevity is boundless. This records the folk scene of ancient people worshipping and praying for blessings at the end of the year, conveying gratitude for the gifts of nature and the hope for longevity and health; In Wang Anshi's "Remembering the Brothers in Shandong on September 9th", the phrase "knowing from afar where the brothers climbed high, only one person was missing after planting dogwood everywhere" reflects the folk belief of ancient people in avoiding disasters and praying for blessings through climbing high and planting dogwood, and embodies the cultural concept of "unity of heaven and man" [21-23].

III. INNOVATION IN WRITING FESTIVAL FOLKLORE IN CONTEMPORARY PROSE

A. AWAKENING AND RECONSTRUCTION OF FOLK MEMORY

Contemporary prose writers take personal memory as the starting point, awaken collective memory through delicate writing of festival customs, and reconstruct traditional customs in the context of modern life, endowing them with new contemporary connotations. In his Hometown Food, Wang Zengqi recalled his hometown's steamed cakes during the

Spring Festival, Zongzi during the Dragon Boat Festival, moon cakes during the Mid Autumn Festival and other folk foods in plain and simple language. "We eat steamed cakes for the Spring Festival. Steamed cakes are made of glutinous rice flour, sugar, lard, and bean paste. They are white, soft, sweet, and not greasy." Through accurate capture of folk details, they activate readers' collective memories of holiday customs of traditional festivals [24]. At the same time, he incorporates a modern perspective into his writing, reflecting on the changes of traditional folk customs in modern society, and resonating with folk memories and contemporary life.

In "Me and the Temple of Earth", Shi Tiesheng combines folk customs such as Mid Autumn Festival moon viewing and Spring Festival reunion with personal life experiences. "At that time, the moon was bigger, rounder, and brighter than it is now, because I was younger than now, had dreams more than now, and believed in reunion more than now." Through recalling festival customs, he expresses profound insights into life and family. His writing is no longer limited to concrete presentation of folk scenes, but transforms folk customs into spiritual carriers that carry life thinking, giving new meaning to traditional folk customs in modern contexts [25,26].

B. CULTURAL REFLECTION IN THE CONTEXT OF MODERNITY

The depiction of holiday customs in contemporary prose is often accompanied by a profound reflection on modernity, exploring the fate of traditional customs in the process of modernization, the continuation of cultural roots, and the resolution of identity anxiety. In "The Journey of Culture," Yu Qiuyu reflects on the impact of modern civilization on traditional folk customs by examining various festivals and customs. "The Mid Autumn Festival in Dunhuang has no urban noise, no neon interference, only a bright moon hanging high, illuminating the millennium old murals and Buddha statues. This is what the Mid Autumn Festival should be like." By comparing traditional and modern festival scenes, he expresses his concern about the disappearance of traditional folk customs and cherishes the cultural roots [27].

Jia Pingwa, in his essays such as *Qin Opera* and *Shangzhou Sanji*, took the festival folk customs of Shangzhou in Shaanxi Province as the writing object, such as the festive fire during the Spring Festival, hanging calamus during the Dragon Boat Festival, and appreciating the moon during the Mid Autumn Festival, which demonstrated the vitality of traditional folk customs in the local society [28]. At the same time, he recorded the changes in local customs during the process of urbanization. "Young people have gone to work in the city, and the village's community fire can no longer gather enough people. Few people hang up the calamus during the Dragon Boat Festival." Through writing about the changes in customs, he reflects on the impact of modern lifestyles on traditional customs and the resulting cultural identity crisis.

C. IDENTITY RECONSTRUCTION FROM A CROSS-CULTURAL PERSPECTIVE

Contemporary prose writers, in the context of globalization, construct bridges for cross-cultural communication and reconstruct national cultural identity through writing about festival customs. In his essays such as "Homesickness" and "Mid Autumn Festival", Yu Guangzhong expressed his longing for his hometown and country through folk customs such as the Mid Autumn Moon and Spring Festival reunions. "The moon on Mid Autumn Festival is the moon of homesickness. No matter where you are, seeing that bright moon reminds you of your hometown relatives and the mountains and rivers of your homeland." He elevated his personal homesickness to a common cultural emotion of the nation, and in a cross regional and cross-cultural context, he constructed a strong national identity [29].

In his book "My Country and My People," Lin Yutang introduces the folk culture of traditional Chinese festivals from a perspective that is easy for Western readers to understand, such as the reunion during the Spring Festival, the commemoration of Qu Yuan during the Dragon Boat Festival, and the moon viewing and family reflection during the Mid Autumn Festival. "Chinese festivals are family festivals, family festivals, and carriers of national culture," he explains. Through the interpretation of folk culture, he conveys the values and lifestyle of the Chinese nation to the world, and strengthens national cultural identity in cross-cultural communication [30].

In addition to the classic works of Lin Yutang and Yu Guangzhong, contemporary prose on festival customs in the past five years has shown new creative trends, with representative works including:

1. Xu Zechen's "Collection of Stories from the Western Suburbs of Beijing": Through the description of Spring Festival customs of urban immigrants, the work focuses on the theme of "traditional customs and urban integration", reflecting the dilemma and exploration of folk custom inheritance under the background of urbanization. The author records the process of immigrants from different regions integrating their hometown festival customs into urban life, showing the new form of festival culture in the process of population mobility.

2. Li Juan's "Winter Pasture": The work writes about the Spring Festival customs of the Kazakh ethnic group in the Altay region, presenting the unique festival rituals such as ancestor worship and mutual visits among herdsmen. It explores the new path of "mass communication of niche customs", breaking the previous focus on Han traditional festivals and showing the diversity of Chinese festival culture.

3. Zhu Yong's "Six Hundred Years of the Forbidden City" (new media prose): With the help of digital media platforms, the work interprets the festival customs related to the Forbidden City (such as the Spring Festival sacrifice, Mid-Autumn moon appreciation) through text, pictures and videos. It has become a new carrier of festival literary

writing in the digital age, expanding the influence of festival culture through cross-media communication.

IV. THE INTERNAL MECHANISM OF CONSTRUCTING CULTURAL IDENTITY THROUGH LITERARY WRITING

A. EMOTIONAL RESONANCE: THE EMOTIONAL CONNECTION BETWEEN INDIVIDUAL AND COLLECTIVE

The symbolic presentation of festival customs in ancient poetry has laid a cultural foundation for the detailed writing of contemporary prose, and its evolutionary trajectory is mainly reflected in the transformation of expression, emotion and value dimensions.

Based on social identity theory (Tajfel) and collective memory theory (Halbwachs), the 'cultural identity construction mechanism of traditional festival customs' is defined as a dynamic process that takes literary writing as the medium and transforms individuals' textual experiences of festival customs into stable cultural identity through four progressive stages: symbol encoding, emotional resonance, value internalization, and identity confirmation.

Symbol encoding stage: Ancient poetry constructs cultural symbols by condensing core festival images (such as the bright moon, Loong Boat), while contemporary prose enriches the connotation of symbols through detailed writing, forming a cross-era symbol system. For example, the 'Mid-Autumn moon' has evolved from a simple astronomical image in ancient poetry to a complex symbol carrying homesickness, family love and national feelings in contemporary prose.

Emotional resonance stage: Through the concrete presentation of festival customs, literary works trigger readers' universal emotional experiences (such as homesickness, reunion), building an emotional bridge between individuals and collectives. When reading Yu Guangzhong's 'Homesickness', readers from different backgrounds can resonate with the homesickness expressed through the Mid-Autumn moon, breaking the limitations of time and space.

At the same time, literary writing allows for the continuation of emotions in history. The homesickness expressed in ancient poetry, such as "looking up at the bright moon and bowing down to think of one's hometown," has been transformed into a sense of melancholy in contemporary prose, reflecting the urbanization process and the gradual disappearance of local festivals and customs. The emotional core is inherited, but it also responds to the living difficulties of contemporary people, giving emotional resonance a cross era vitality.

The literary representation of traditional festival customs has undergone obvious evolutionary changes from ancient poetry to contemporary prose, which is mainly reflected in three dimensions:

1. Expression dimension: Ancient poetry focuses on "image condensation", using symbolic images such as "peach charms" and "dogwood" to highly summarize festival customs, forming concise and implicit literary expressions; Contemporary prose is characterized by "detail elaboration",

such as Wang Zengqi's detailed description of the production process of Spring Festival steamed cakes, restoring festival scenes in a concrete and vivid way, realizing the evolution from "symbolic presentation" to "scenario-based restoration".

2. Emotional dimension: Ancient poetry emphasizes collective emotions, focusing on expressing national feelings, collective prayers and other universal emotional themes, reflecting the emotional sustenance of the whole society; Contemporary prose highlights individualized emotions, focusing on personal homesickness, life insights and other unique emotional experiences, showing the expansion from "collective emotional resonance" to "individual emotional expression".

3. Value dimension: Ancient poetry mainly conveys traditional ethical values, such as loyalty, filial piety, righteousness, and harmony between heaven and man, maintaining the inheritance of traditional culture; Contemporary prose integrates modern values such as cultural reflection and ecological concepts on the basis of inheriting traditional values, realizing the upgrade from "traditional value inheritance" to "integration of ancient and modern values".

B. VALUE TRANSMISSION: GENERATIVE CONTINUATION OF CULTURAL CORE

Following the evolutionary logic of literary representations, the value transmission of festival customs in contemporary prose has also realized the integration of ancient and modern on the basis of inheriting traditional core values. The essence of cultural identity is the identification of national core values. Traditional festival folk customs, as a value carrier, pass on the core values of reunion and harmony, patriotism and loyalty, and respect for nature from generation to generation through literary writing, and internalize them into individual codes of conduct and spiritual pursuit. Literary writing dissolves the abstraction of values through concrete expression, allowing readers to subconsciously accept and identify with the core of national culture in the textual experience.

The core value system carried by traditional festival customs has distinct ethnic characteristics, and literary writing achieves the transmission and continuation of values through different ways, as shown in Table 2. These values encompass both ethical and moral norms, as well as the ways in which humans interact with nature and society, forming the spiritual support for cultural identity.

This cross era value adaptation makes literary writing a bridge connecting tradition and modernity, enriching the core values of the nation through inheritance and providing sustained spiritual support for cultural identity.

C. COLLECTIVE MEMORY COHESION: THE SPIRITUAL BOND OF NATIONAL COMMUNITY

The evolutionary characteristics of literary representations and value transmission have jointly promoted the continuous enrichment of the collective memory cohesion mechanism.

TABLE 1. Comparison of Core Emotions in Traditional Festival Customs and Their Literary Expressions

Emotion Type	Core Connotation	Festival Carriers	Examples from Ancient Poetry	Examples from Contemporary Prose
Reunion and Harmony	Family gathering and relatives staying together	Spring Festival; Mid-Autumn Festival	Su Shi's <i>Prelude to Water Melody</i> : "May we all be blessed with longevity; though far apart, we are still able to share the beauty of the moon together."	Wang Zengqi's <i>Food from My Hometown</i> : "Steaming rice cakes during the New Year, the whole family sits around to share them."
Homesickness and Nostalgia	Nostalgia for hometown and longing to return	Mid-Autumn Festival; Double Ninth Festival	Wang Anshi's <i>Thinking of My Brothers on Mountain Climbing Day</i> : "On festivals, one inevitably misses one's relatives more."	Yu Guangzhong's <i>Mid-Autumn</i> : "The bright moon is a totem of homesickness."
Patriotism and Loyalty	National integrity and responsibility to the country	Dragon Boat Festival	Wen Tianxiang's <i>On Dragon Boat Festival</i> : "Old friends are no longer visible; new acquaintances are thousands of miles away."	Feng Jikai's <i>Salted Duck Eggs for Dragon Boat Festival</i> : "The fragrance of wormwood on Dragon Boat Festival carries the national soul."
Blessing and Auspicious Wishes	Yearning and expectation for a better life	Spring Festival; Dragon Boat Festival	<i>The Book of Songs-Bin Wind-July</i> : "May you live a long life, sharing joy with the people."	Jia Pingwa's <i>Sketches of Shanghai</i> : "Pasting Spring Festival couplets is a solemn expectation for the new year."
Respecting the Elderly and Cherishing Family Ties	Respecting elders and maintaining family bonds	Double Ninth Festival	Meng Haoran's <i>Visiting an Old Friend's Villa</i> : "When the Double Ninth Festival comes, I will come again to enjoy chrysanthemums."	Shi Tiesheng's <i>I and the Temple of Earth</i> : "Climbing high on Double Ninth Festival, holding my mother's hand."

TABLE 2. Comparison of Core Values in Traditional Festival Customs and Their Literary Transmission Methods

Core Value	Value Connotation	Literary Transmission Methods	Typical Text Examples	Transmission Effects
Reunion and Harmony	Ethical bonds centered on the family	Scene description and detailed portrayal	Wang Anshi's <i>New Year's Day</i> : "Thousands of doors and households face the bright sun, replacing old peach charms with new ones."	Strengthen family values and build the foundation of "the family and the country as one" identity
Patriotism and Loyalty	National integrity and sense of responsibility	Association with historical figures and praise of spirit	Liu Yuxi's <i>Boat Racing Song</i> : "Singing sad ballads and rowing oars, remembering Lingjun (Qu Yuan)."	Inherit patriotic spirit and unite the sense of national community
Reverence for Nature	Ecological wisdom of "harmony between heaven and humanity"	Description of folk rituals and use of natural images	<i>The Book of Songs-Bin Wind-July</i> : "Offering wine and sacrificing lambs."	Convey ecological concepts and form value recognition of traditional culture
Respecting the Elderly and Cherishing Family Ties	Ethical norms of respecting the elderly	Description of interpersonal interactions and expression of emotions	Meng Haoran's <i>Visiting an Old Friend's Villa</i> : "Opening the window facing the field, drinking wine and chatting about farming."	Strengthen ethical identity and maintain traditional human relations order
Perseverance and Progress	Optimism and striving in the face of difficulties	Symbolism of folk activities and extraction of spirit	Lu You's <i>Poem on Double Fifth Day</i> : "Colored threads gently wrap around red jade arms; small talismans hang obliquely on green cloud-like hair."	Convey the power of life and shape a positive cultural mindset

Traditional festival customs themselves are an important component of national collective memory, and literary writing consolidates scattered individual memories into a unified collective memory through the recording, extraction, and dissemination of customs, building the spiritual bond of the national community. The formation and continuation of collective memory enable individuals to find their identity and belonging in shared cultural memory, completing the ultimate construction of cultural identity.

1) Literary Representation Forms of Collective Memory

The representation of collective memory in literary writing is mainly achieved through three forms: "symbol freezing", "scene replication", and "narrative inheritance", as shown in Table 3. These forms of representation transform the core elements of festival customs into stable cultural symbols, giving collective memory perceptible and communicable attributes.

2) Aggregation and Continuation Mechanism of Collective Memory

The cohesion mechanism of collective memory is mainly manifested in the progression of "individual memory collective memory cultural identity": firstly, literary writing captures individual holiday memories, such as Wang Zengqi's recollection of the Spring Festival cuisine in his hometown and Shi Tiesheng's impression of the Mid Autumn Moon. These individual memories have universality and are easy to resonate with readers; Secondly, through widespread dissemination, individual memories gradually coalesce into collective memories. For example, when it comes to the Spring Festival, it is associated with "the sound of fire-crackers marks the end of the year", and when it comes to the Mid Autumn Festival, it is associated with "when will

the bright moon be?" These collective memories inherited through literary works have become a common cultural symbol of the Chinese nation; Finally, the intergenerational transmission of collective memory enables individuals to constantly come into contact with and integrate into national culture during their growth process, forming a stable cultural identity.

At the same time, literary writing injects new vitality into collective memory through "memory supplementation" and "memory reconstruction". For the gradually fading folk memories, literary writing preserves them through textual records, such as Feng Jikai's detailed descriptions of temple fairs, social fires, and other folk customs, filling the memory gap of contemporary people; For the changes of traditional folk customs in modern society, literary writing endows them with new connotations through reconstruction. For example, Yu Guangzhong connects the Mid Autumn Festival moon with homesickness and family and country, giving new meaning to collective memory in the contemporary context and further strengthening the cohesion of cultural identity.

V. CONCLUSION AND PROSPECT

This article examines the literary writing of traditional festival customs from ancient poetry to contemporary prose, revealing the core role of literary writing in the inheritance of folk customs and the construction of cultural identity, paralleling the way arts pass down designs and techniques across generations. The following main conclusions are drawn:

Firstly, traditional festival customs are presented in ancient poetry as a poetic freeze of ritual scenes, a unity of emotional expression and value transmission. Ancient poetry records the core folk customs of festivals such as Spring

TABLE 3. Comparison of Literary Representation Forms of Collective Memory and Examples

Representation Form	Core Connotation	Specific Manifestations	Examples from Ancient Poetry	Examples from Contemporary Prose
Symbol Fixation	Transforming folk elements into cultural symbols	Extracting core festival images	Spring Festival: firecrackers, peach charms, Tusu wine; Mid-Autumn Festival: bright moon, mooncakes	Wang Zengqi's <i>Food from My Hometown</i> : "Zongzi on Dragon Boat Festival is a symbol of homesickness."
Scene Reproduction	Restoring classic rituals of festival customs	Detailing festival processes through descriptions	Du Fu's <i>Shou Sui</i> : "Guests gather noisily with horses in the stable; torches disperse crows in the forest."	Feng Jikai's <i>Legendary Folk Artists</i> : "The lively scene of Tianjin's Spring Festival temple fair."
Narrative Inheritance	Conveying cultural connotations behind folk customs through stories	Literary interpretation of folk origins and historical legends	Qu Yuan's legend and Dragon Boat Festival poems; Chang'e's legend and Mid-Autumn Festival poems	Yu Guangzhong's <i>Homesickness</i> : "Connecting family and national memories with festivals as clues."

Festival, Dragon Boat Festival, Mid Autumn Festival, and Double Ninth Festival through concise imagery and rhythm. It carries emotions and values such as reunion, patriotism, and reverence for nature, and constructs the spiritual core of cultural identity, laying the foundation for the cross era inheritance of folk customs.

Secondly, contemporary prose has achieved innovation and breakthroughs in the writing of festival customs. Prose writers use personal memory as a starting point to awaken collective memory and reconstruct traditional customs. At the same time, they reflect on the changes in customs and the continuation of cultural roots in the context of modernity, and reconstruct national identity from a cross-cultural perspective, so that traditional festival customs still have strong vitality in modern society.

Thirdly, literary writing promotes the construction of cultural identity through three mechanisms: emotional resonance, value transmission, and collective memory cohesion. Emotional resonance builds the emotional connection between individuals and collectives, value transmission realizes the intergenerational continuation of cultural core, and collective memory condenses into the spiritual bond of national community, and the three work together to make literary writing an important carrier of cultural identity construction, mirroring how the tactile presence and traditional meaning of foster a deep, enduring sense of cultural belonging.

AUTHOR CONTRIBUTIONS

Ma Shu designed, collected and analyzed the data, and drafted the manuscript. Ma Shu conducted the study, critically revised the manuscript for important intellectual content, and gave final approval of the version to be published. Ma Shu participated fully in the work, take public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved.

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