

Cultural Connotation and Linguistic Features of Traditional Folk Art: a Comprehensive Study

Changqing Jia

Calligraphy College, Shandong University of Arts, Jinan 250300, China

jchangqing@163.com

Abstract: This paper studies the cultural connotation and linguistic characteristics of traditional folk art, aiming to explore the origin and development, artistic characteristics, inheritance and protection, international exchange and influence of traditional folk art. It is found that traditional folk art carries rich cultural connotations, reflects national aesthetic interests and life wisdom, and has strong regional and national characteristics. At the same time, traditional folk art presents diversified artistic characteristics, including painting, sculpture, crafts and other forms, forming a unique aesthetic style. In terms of linguistic features, traditional folk art shows rich signs and symbols, conveying the spirit of national culture and aesthetic feelings through visual art language. In addition, traditional folk art is still of great significance in contemporary life and plays an important role in the inheritance and protection of traditional culture. This paper discusses the international exchange and influence of traditional folk art, and argues that through international exchange, traditional folk art can better go to the world and have a wider influence. This study has certain theoretical and practical significance for deepening the understanding of traditional folk art and promoting its inheritance and development.

Keywords: Traditional Folk Art, Cultural Connotation, Linguistic Features

1. INTRODUCTION

1.1 The Origin and Development of Traditional Folk Art

1.1.1 Historical Evolution of Traditional Folk Art

Traditional folk art has a long history, and its historical evolution carries rich cultural deposits and changes of the times. From rock paintings and pottery patterns in prehistoric times, to murals and carvings in ancient times, to folk crafts and paintings in modern times, traditional folk art has been developing iteratively over a long period of history (Wang, 2022). The political, economic, religious and cultural factors of each historical period have had far-reaching influences on the development of traditional folk art, forming unique artistic styles and aesthetic characteristics (Li et al., 2022). In ancient China, traditional folk art was mainly in the form of murals, carvings, paintings and other forms, and its content covered religion, mythology, history, folklore and other aspects, showing all aspects of social life at that time. With the continuous progress and change of society,

traditional folk art has gradually incorporated modern elements, forming a rich and colourful art form. Historical changes have provided a wealth of materials and themes for the development of traditional folk art, and at the same time left a valuable cultural heritage for future generations, which deserves to be deeply excavated and inherited (Nguyen Viet, 2010). Internationally, traditional folk art in different countries and regions has its own unique historical evolution, reflecting the characteristics and style of their respective societies and cultures. Through an in-depth study of the historical evolution of traditional folk art, we can better understand the artistic expressions of different cultures, promote the exchange and integration of different cultures, and contribute to the development of world folk art.

1.2 Regional Characteristics of Traditional Folk Art

The regional characteristics of traditional folk art are the geographical manifestations of its unique artistic style and aesthetic features. The natural environment, climatic conditions, ethnic customs, religious culture and other factors in different regions have a profound influence on the regional characteristics of traditional folk art. For example, in Tibetan *thangka* paintings, you can see the strong cultural imprint of Tibetan Buddhism. And in the paper-cutting art of Jiangnan water towns, it shows the unique local water town flavour and folk traditions. The regional characteristics of traditional folk art are not only reflected in the themes and styles of art works, but also in the artists' deep understanding and expression of local natural scenery, folk customs and religious beliefs. Such deep-rooted regional characteristics have made traditional folk art an important carrier of cultural traditions in different places, leaving a rich and colourful artistic heritage for future generations (Hou, 2019).

1.3 Development Trend of Traditional Folk Art

With the continuous development and progress of society, traditional folk art also shows new vitality and charm in continuous exploration and development. In the present age, traditional folk art is facing new development opportunities and challenges (Ye, 2022). On the one hand, with the acceleration of globalisation, cultural exchanges between different countries and regions are becoming more and more frequent, and traditional folk art has gained more attention and recognition on the international stage. On the other hand, the application of emerging technologies provides new possibilities for the innovation and inheritance

of traditional folk art, such as the use of digital art, virtual reality and other technological means, which have injected new vitality into traditional folk art (Teng, 2020). The development trend of traditional folk art requires us to pay more attention to the inheritance and innovation of traditional culture, to stimulate the creative vitality of traditional folk art, to promote it to contemporary society, to let more people understand, love and inherit traditional folk art, and to inject new vitality and vigour into it (Wu, 2022). At the same time, traditional folk art also needs to make more efforts in protection and inheritance, strengthen the formulation and implementation of relevant policies and regulations, and create a good environment and conditions for the sustainable development of traditional folk art.

2. CULTURAL CONNOTATION OF TRADITIONAL FOLK ART

2.1 Traditional Folk Art and Religious Beliefs

Religious beliefs play an important role in traditional folk art, profoundly influencing the themes, forms and artistic expressions of art works (Bao, 2019). Firstly, as an expression of religious beliefs, folk art reflects people's reverence and awe for gods, ancestors and objects of faith. For example, depictions of religious elements such as gods, Buddha statues, myths and legends can often be seen in paintings and sculptures, which are both a tribute to the objects of faith and an inheritance of the culture of faith. Secondly, as an important decoration for religious ceremonies and rituals, folk art adds a mysterious and solemn atmosphere to religious activities through painting, carving and craftsmanship, making faith more concrete and rich (Finnegan, 2003). In addition, folk art works with religious themes often carry symbols and signs with profound meanings, and through the use of images and colours, they convey the understanding and feelings of faith, and inspire people's inner resonance and feelings of faith. In short, traditional folk art and religious beliefs are intertwined, together constituting a rich and colourful folk art culture (Table 1).

Table 1: Folk Art Culture

Religious Themes	Influences	Artistic Expression
Buddhism	Traditional Folklore	Painting, Sculpture
Taoism	Regional Culture	Craftsmanship

2.2 Traditional Folk Art and Wedding Customs

Traditional folk art is closely related to wedding customs, fully reflecting

the unique charm and rich connotation of folk culture (Dan, 2021; Yan, 2023). Firstly, wedding paintings, as an important form of traditional folk art, are often created with festive and auspicious themes, and through exquisite lines and vivid colours, they express people's aspirations and blessings for a good marriage and a happy life. Secondly, wedding sculpture, as one of the important forms of traditional folk art, often takes the newlyweds, magpies, dragons and phoenixes as the subjects of creation, and through the sculpture's form and modelling, it conveys the good wishes for the newlyweds to have a good marriage and family happiness (Yuan, 2024).

In addition, wedding crafts, as an important form of traditional folk art, including paper-cutting, embroidery, brocade, etc., are often used in wedding decorations and gifts, adding a strong folklore and cultural heritage to wedding activities. In short, the close combination of traditional folk art and wedding customs not only adds artistic charm to wedding activities, but also enriches the traditional connotation of folk art. In China's long history, wedding customs carry a rich cultural heritage, and the use of traditional art in them makes weddings more festive and lively, signifying beauty and happiness. Figure 1 shows the traditional arts in wedding practices, including the happy characters, dowry and other elements. Joyful characters are an indispensable element in wedding customs (Kaskova et al., 2020). In the bedside of the new house, windows, mirrors, etc., large red joyful characters are pasted on the bedside, signifying joyfulness and good fortune, and driving away evil spirits. The shapes, fonts and colours of the characters are varied, but all are mainly red, symbolising joy and enthusiasm (Jurayevna & Sadriddinovna, 2024).

The application of traditional art in wedding customs not only demonstrates the rich cultural heritage of China, but also conveys the good wishes for the newlyweds. In modern society, despite the continuous evolution of wedding customs, these traditional arts still influence our lives to a great extent, so let's pass on and carry forward this valuable cultural heritage together (Zhao et al., 2020) (Table 2).

Table 2: Wedding Customs

Wedding Customs	Art Forms	Blessing Allegory
Joyful Painting	Blessing Patterns	Happiness
Wedding Sculpture	Blessing Modelling	Family Happiness
Wedding Craft	Blessing Gifts	Auspiciousness



Figure 1: Traditional arts in wedding practices

2.3 Traditional Folk Art and Festival Culture

Traditional folk art and festival culture complement each other and together constitute a rich and colourful folk culture tradition. Firstly, festival paintings, as an important form of traditional folk art, often take festival activities and rituals as the theme of their creation, and express people's warm congratulations and joyfulness for the festivals through colourful and vividly realistic pictures. Secondly, festival sculpture, as one of the important forms of traditional folk art, often takes the auspicious images of festivals as the object of creation, and through the modelling and expression of sculpture, it conveys people's good wishes and prayers for festivals. In addition, festival crafts, as an important form of traditional folk art, including lanterns, coloured lanterns, embroidered balls, etc., are often used in festival decoration and ornamentation, adding a festive and peaceful atmosphere and cultural connotation to the festivities. In short, the close connection between traditional folk art and festival culture not only enriches the expression and artistic characteristics of traditional folk art, but also adds a strong folk culture colour to the festivals (Table 3).

Table 3: Folk Culture Colour To The Festivals

Festivals Culture	Art Forms	Blessings
Festive Painting	Festive Pattern	Festive Congratulation
Festival Sculpture	Festival Modelling	Auspiciousness
Festive Craft	Festive Decoration	Auspiciousness

3. ARTISTIC CHARACTERISTICS OF TRADITIONAL FOLK ART

3.1 Materials and Crafts of Traditional Folk Art

The materials and crafts of traditional folk art are an important part of its artistic characteristics. In Chinese traditional folk art, common materials

include paper, silk, bamboo, wood, clay and so on, while the crafts cover a variety of forms such as paper-cutting, embroidery, wood carving and clay modelling. The use of these materials and crafts reflects the utilisation of local resources and demonstrates the wisdom and creativity of folk artists. For example, the art of paper-cutting uses paper as a material and cuts it out in various forms, such as figures, birds and flowers, plants and animals, through knife techniques, forming a unique artistic style. Embroidery, on the other hand, makes use of silk, cotton and other materials to embroider various patterns through needle and thread, such as traditional Shu embroidery and Suzhou embroidery, showing the cultural characteristics and aesthetic pursuits of different regions. In addition, wood carving, clay sculpture and other crafts are also distinctive, presenting colourful folk art forms through the processing and shaping of materials, becoming one of the indispensable artistic features of traditional folk art. Figure 2 shows the process of paper-cutting drawing and painting, and we can see that paper-cutting drawings and paintings originated from traditional folk art, but with innovation and development. Paper-cutting drawings are similar to traditional folk art in form. They both adopt the techniques of paper-cutting and paintings, using paper to create various images and patterns. In terms of colour, paper-cutting drawings and paintings also draw on the use of colour in traditional folk art, using bright, contrasting colours to express the subject matter. There are also some differences between paper-cutting and traditional folk art. Paper-cutting drawings pay more attention to innovation and individuality, combining modern art elements with traditional elements to form a unique artistic style. In addition, the theme of paper-cutting drawings and paintings is more extensive, covering modern society, history, culture and other fields, rather than being limited to traditional folk tales and legends (Bronner, 2011; Mieder, 2008).



Figure 2:The process of colour painting of paper-cut diagrams

3.2 Decorative Patterns of Traditional Folk Art

The decorative patterns of traditional folk art are an important expression of its artistic characteristics. In Chinese traditional folk art, decorative patterns are extremely rich and diverse, covering various elements such as flowers, plants, birds and animals, characters, myths and legends, and also incorporating traditional auspicious patterns and festival patterns. These decorative patterns are not only widely used in painting, embroidery, ceramics and other art forms, but also reflect folk artists' understanding and expression of nature, life and beliefs.

For example, in the art of paper-cutting, common motifs include the double flight of magpies, the blossoming of flowers, and the blessing of fortune, luck, and longevity, etc., which signify good fortune and convey people's aspirations and blessings for a better life. In folk paintings, patterns such as landscapes, birds and flowers, and figures are also widely used, showing folk artists' unique expression of natural landscapes and life interests. These decorative patterns not only enrich the artistic characteristics of traditional folk art, but also inherit rich cultural connotations and aesthetic feelings.

3.3 Artistic Expressions of Traditional Folk Art

The artistic expression of traditional folk art is an important way of displaying its artistic characteristics. In Chinese traditional folk art, artistic expressions include painting, sculpture, crafts and other forms, each of which has its unique aesthetic characteristics and artistic style. For example, paintings, as one of the important forms of traditional folk art, cover a wide range of subjects such as landscapes, birds and flowers, and figures, etc. Through the use of brush and ink, lines and colours, it shows the unique understanding and expression of folk artists of nature and life.

Meanwhile, sculpture, as another important art form, presents colourful art forms through the carving and shaping of wood, stone, clay and other materials, such as traditional wood carving, stone carving, clay sculpture, etc., which show the artistic talent and aesthetic pursuit of folk artists. In addition, craftsmanship, as an important part of traditional folk art, covers a wide range of forms such as paper-cutting, embroidery, ceramics, lacquerware and so on. Through the use of materials and craftsmanship, it demonstrates folk artists' unique interpretation and expression of life and culture. These forms of artistic expression are rich and varied, which together constitute the colourful artistic characteristics of traditional folk art.

4. LINGUISTIC CHARACTERISTICS OF TRADITIONAL FOLK ART

4.1 Signs and Symbols of Traditional Folk Art

As an important form of cultural expression, traditional folk art carries a wealth of signs and symbols, conveying profound cultural connotations and aesthetic feelings through the language of visual art. In traditional folk art, various signs and symbols carry specific cultural meanings, reflecting the values and aesthetic concepts of the society at that time. For example, the images of dragons, phoenixes, unicorns and other sacred animals that often appear in Chinese traditional folk art represent auspiciousness and peace, reflecting people's aspirations and blessings for a better life. In addition, traditional folk art symbols and signs from different regions and ethnic groups are also distinctive, reflecting diverse cultural expressions and aesthetic sentiments.

4.2 Visual Language of Traditional Folk Art

With its unique visual language, traditional folk art expresses its colourful artistic charm through painting, sculpture and craftsmanship. In painting, traditional folk art focuses on the use of lines, pursues simplicity of form and profoundness of meaning, and shows a unique aesthetic style through the clever use of colour, shape, structure and other elements. In terms of sculpture and craftsmanship, traditional folk art presents unique works of art through the clever shaping of materials and exquisite performance of craftsmanship. These visual languages not only show the aesthetic pursuit of the artists, but also reflect the unique charm and aesthetic feelings of national culture.

4.3 Expression Methods of Traditional Folk Art

Traditional folk art is diversified and rich in expression methods, including not only painting, sculpture, crafts and other forms, but also murals, paper-cutting, embroidery and other artistic methods. These methods of expression not only reflect the creative skills and aesthetic pursuits of folk artists, but also convey the historical precipitation and spiritual connotation of national culture. Through these expressive techniques, traditional folk art profoundly demonstrates the wisdom of life and aesthetic feelings of the nation, presenting us with a colourful and vivid picture of national culture. In the linguistic features of traditional folk art, signs and symbols, visual language and expressive methods are intertwined,

which together constitute the unique artistic and cultural charm of traditional folk art. These linguistic features not only highlight the rich connotation and deep heritage of traditional folk art, but also show the diversity and inclusiveness of national culture, providing us with a colourful art world.

5. INHERITANCE AND PROTECTION OF TRADITIONAL FOLK ART

5.1 Inheritance of Traditional Folk Art

The inheritance of traditional folk art is an important cultural work, which needs to be realised through various ways. First of all, the inheritance of traditional folk art needs to be carried out through the family and master-apprentice system. In the family, elders can teach the skills and traditions of folk art to their descendants, forming a family style of inheritance. At the same time, the master-apprentice system is also an important way of passing on traditional folk art, where traditional skills and cultural connotations are learnt through apprenticeship. In addition, school education is also an important way of passing on traditional folk art. Schools can set up relevant programmes to teach traditional folk art skills and knowledge, and cultivate students' interest in and love for folk art. In addition, the inheritance of traditional folk art needs to be carried out through professional institutions and traditional craft exhibition halls, which can hold exhibitions and exchange activities to promote the inheritance and development of traditional folk art.

5.2 Protection Policy of Traditional Folk Art

In order to protect traditional folk art, governments at all levels have formulated relevant protection policies. Firstly, the government has increased its support for traditional folk art, providing financial support and favourable policies to encourage the inheritance and development of traditional folk art. Secondly, the government has strengthened the legal protection of traditional folk art, formulating a series of regulations to regulate the protection and inheritance of traditional folk art and to protect traditional skills and cultural traditions from infringement. In addition, the government has stepped up its efforts to publicise and promote traditional folk art, spreading the value and charm of traditional folk art to the community through exhibitions, art festivals and other activities, and raising public awareness of and concern for traditional folk art. At the same

time, the government has also strengthened training and support for practitioners of traditional folk art to enhance their professionalism and creative ability, and to promote the revitalisation and inheritance of traditional folk art.

5.3 Revitalisation and Innovation of Traditional Folk Art

The revitalisation and innovation of traditional folk art is an important part of the inheritance work, which requires innovation on the basis of tradition to promote the development of traditional folk art. Firstly, traditional folk art can be combined with modern science and technology, using digital technology and the Internet platform to innovate and promote the renewal and development of traditional art forms. Secondly, traditional folk art can be combined with modern life to create works that meet contemporary aesthetic needs and expand the forms of expression of traditional art. In addition, traditional folk art can be combined with international culture, carry out international exchanges and cooperation, absorb the artistic essence of foreign cultures, and promote the international development of traditional folk art. At the same time, the revitalisation and innovation of traditional folk art also need to pay attention to talent cultivation and team building, cultivate a group of traditional art talents with innovative consciousness and artistic talent, and promote the inheritance and development of traditional folk art.

6. TRADITIONAL FOLK ART AND CONTEMPORARY LIFE

6.1 Modern Application of Traditional Folk Art

As an important part of Chinese culture, traditional folk art not only carries rich cultural connotations in history, but also shows new applications and meanings in contemporary life. In today's society, traditional folk art is no longer limited to museums and art exhibitions, but has penetrated into every aspect of daily life. For example, the shadows of traditional folk art can be seen in architectural decoration, home furnishings, clothing design and so on. Traditional painting, sculpture, embroidery and other art forms have been integrated into contemporary life through modern craftsmanship and design techniques, adding a cultural flavour and artistic touch to life. And in the contemporary field of digital technology, traditional folk art has also been given new applications. Through virtual reality technology, people can feel the charm of traditional folk art works immersively, and this digital communication method has

injected new vitality into traditional folk art. At the same time, the application of traditional folk art in contemporary life also provides new ways and possibilities for the inheritance and development of traditional culture.

6.2 Market Value of Traditional Folk Art

With the rise of cultural industry and economic development, traditional folk art gradually highlights its great market potential and economic value. As an art form with strong cultural heritage, traditional folk art is highly favoured in the market. Not only is there a high demand for traditional folk art in the domestic market, but it is also widely noticed and sought after in the international market. As a cultural product, traditional folk art has become an important part of the cultural creative industry. Through art trading, cultural creative product design, tourism souvenirs and other forms, traditional folk art has injected new impetus into the development of related industries. At the same time, the marketisation of traditional folk art has also provided folk artists with more creative opportunities and development space, promoting the prosperity and diversification of artistic creation.

6.3 Cultural Creative Industry of Traditional Folk Art

As a rich cultural resource, traditional folk art provides valuable materials and inspiration for the development of cultural creative industries. In contemporary society, cultural creative industry has become a new driving force for economic growth and an important way of cultural output. The cultural creative industry of traditional folk art not only enriches the diversity of market products, but also injects new cultural connotation and emotional value into the development of cultural industry. In the development of cultural and creative industries, traditional folk art, as a kind of cultural resource, not only provides constant creative inspiration for the development of the industry, but also endows the products of the industry with cultural quality and historical heritage. Through the innovative application and modernisation of traditional folk art, the cultural and creative industries have been brought to life, injecting more artistic atmosphere and cultural charm into contemporary life. Traditional folk art has shown rich application and significance in contemporary life, not only in the development of modern science and technology, market economy and cultural and creative industries, but also in all aspects of people's daily life. The modern application, market value and cultural creative industry of

traditional folk art provide new impetus and possibility for the inheritance and development of traditional culture, which has important theoretical and practical significance.

7. INTERNATIONAL EXCHANGE AND INFLUENCE OF TRADITIONAL FOLK ART

7.1 International Communication of Traditional Folk Art

As a unique form of cultural expression, traditional folk art has deep historical deposits and unique national characteristics. In the process of international dissemination, traditional folk art communicates with the outside world through various forms, displaying its unique charm and cultural connotation. Firstly, the international dissemination of traditional folk art is embodied in the exhibition and exchange activities of its art works. For example, China's national museums often hold exhibitions of traditional folk art works, attracting artists and audiences from all over the world and promoting artistic exchange and cooperation. At the same time, international art exhibitions have also become an important platform for the display of traditional folk art works, which promotes artistic exchanges and dialogues between different countries and cultures. Secondly, the international dissemination of traditional folk art is also reflected in academic exchanges and cooperation. International academic conferences, academic journals and academic exchange programmes have provided important support for the international dissemination of traditional folk art and promoted in-depth research and discussion of traditional folk art by scholars from different countries. In addition, the development of the Internet and digital technology has also provided new opportunities for the international dissemination of traditional folk art. Through online platforms and digital media, traditional folk art can be more widely disseminated and displayed, expanding its international influence. In general, the international dissemination of traditional folk art has shown diversified and multi-level forms of dissemination under the impetus of artwork exhibition, academic exchange and cooperation as well as digital science and technology, which has provided important support for the continuous expansion of its influence in the international arena.

7.2 Cross-Cultural Dialogue of Traditional Folk Art

In the process of international exchanges, traditional folk art has carried out in-depth cross-cultural dialogue with the art forms of other countries

and regions, promoting the exchange and integration of different cultures. Firstly, traditional folk art has shown its unique cultural charm and aesthetic characteristics in international exchanges, attracting the attention of many international artists and audiences. Through the dialogue with other art forms, traditional folk art has been spread and exchanged in the world, achieving cultural exchange and communion. Secondly, traditional folk art has continuously absorbed and borrowed artistic elements from other cultures in cross-cultural dialogue, injecting new vitality and connotation into its creation and development. For example, in the dialogue with western modern art, traditional folk art absorbs the expression and creative concepts of modern art, forms new artistic style and expression methods, and enriches its artistic connotation. At the same time, the cross-cultural dialogue of traditional folk art also promotes the communication and cooperation between artists, providing a broader space and ideas for artistic creation and research. On the whole, traditional folk art has demonstrated its inclusiveness and openness in cross-cultural dialogue, and has continuously expanded its artistic expressions and cultural connotations through exchanges and dialogues with other cultures, making an important contribution to the diversity and richness of world art.

7.3 International Influence of Traditional Folk Art

As an important part of Chinese traditional culture, traditional folk art has shown its deep historical heritage and unique artistic charm in international exchanges, and has exerted an important influence on world art. Firstly, traditional folk art has demonstrated the unique charm and artistic characteristics of Chinese traditional culture on the international stage, bringing new artistic experience and cultural enjoyment to audiences around the world. Secondly, through international exchanges and exhibitions, traditional folk art has continuously expanded its international influence and made important contributions to the dissemination and exchange of Chinese culture in the international arena. In addition, traditional folk art has also provided important support for the international dissemination and promotion of Chinese traditional culture through the development of the art market and cultural industry in terms of international influence, which has promoted the enhancement of China's cultural soft power. On the whole, traditional folk art has shown its unique artistic charm and cultural vigour on the international stage, and has continuously expanded its international influence through international exchanges and cooperation, making important contributions to the dissemination and exchanges of Chinese traditional culture in the world.

8. CONCLUSION AND PROSPECT

8.1 Contemporary Significance of Traditional Folk Art

As an important part of Chinese culture, traditional folk art carries rich historical and cultural connotations and unique aesthetic interests, and is still of great significance to contemporary society. Firstly, as a kind of cultural heritage, traditional folk art has an irreplaceable value for the maintenance and inheritance of Chinese traditional culture. Secondly, as a form of art, traditional folk art plays a positive role in satisfying people's aesthetic interests and enriching their spiritual life. In addition, traditional folk art can provide a rich source of creation and inspiration for contemporary art creation, and promote the development and innovation of contemporary art. To sum up, traditional folk art is still of great significance in contemporary society, and it is worthwhile for us to deeply explore and inherit it.

8.2 Future Development of Traditional Folk Art

With the continuous development of society and the diversification of culture, traditional folk art will face new development opportunities and challenges in the future. On the one hand, with the development of modern technology, traditional folk art can make use of the Internet platform for wider publicity and dissemination, and expand its international influence. On the other hand, traditional folk art also needs to be combined with contemporary art to innovate and develop, and to give it a new connotation to meet the needs of contemporary society. At the same time, traditional folk art also needs to strengthen the inheritance and education of the younger generation, and cultivate more traditional folk art talents to ensure the inheritance and development of its traditional skills and artistic characteristics. Therefore, the future development of traditional folk art needs to strike a balance between tradition and modernity, between international and domestic, in order to achieve its sustainable development and inheritance.

8.3 Direction of Deepening Research on Traditional Folk Art

As an important art form and cultural heritage, the research of traditional folk art also needs to be deepened and expanded. Firstly, research can be carried out from an interdisciplinary perspective, combining anthropology, folklore, culture and other disciplines to dig deeper into the cultural connotations and historical origins of traditional folk art, and explore its

status and role in social life. Secondly, research on traditional folk art techniques and crafts can be strengthened to explore their innovative application and practical significance in contemporary art creation. Meanwhile, research on the influence and status of traditional folk art in international communication can also be strengthened to explore its inheritance and development in the context of globalisation. To sum up, the deepening of traditional folk art research needs to be carried out in the areas of disciplinary intersection, skill inheritance and international influence in order to promote the in-depth development and inheritance of traditional folk art research. This study is of great theoretical and practical significance in deepening the understanding of traditional folk art and promoting its inheritance and development through in-depth research on the cultural connotation and linguistic characteristics of traditional folk art. Traditional folk art carries rich cultural connotations, reflects the aesthetic taste and life wisdom of the nation, and has strong regional and national characteristics. In terms of linguistic features, traditional folk art presents a wealth of signs and symbols, conveying the spirit of national culture and aesthetic feelings through the language of visual art. In addition, this paper discusses the international exchanges and influence of traditional folk art, and concludes that through international exchanges, traditional folk art can better reach the world and have a wider influence. Looking to the future, it is necessary to continue to strengthen the protection and inheritance of traditional folk art, and at the same time promote its innovation and development so that it can continue to play an important role in contemporary life.

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