

## Original Paper

# The Collapse of the Order of Rural Civilization, the Deconstruction and Reconstruction of Symbolic Intention

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### Abstract

*In the process of modernization transformation, the countryside began to die out, urbanization began to rise, a large number of young people poured into urban life, the original image and cultural symbols in rural life, facing the invasion of modernization, began to distort, alienate, and die out. There is a strong conflict and reconciliation between the traditional cultural aesthetic symbols and the current aesthetic symbols. This paper analyzes and compares the differences through the investigation of the author's hometown. Explain the attribution of cultural level. The changes of people's inner mechanism in the process of deconstruction and reconstruction of symbolic intention are discussed.*

### Keywords

*symbol intention, rural, city, deconstruction, reconstruction*

## 1. Study on the Background

The existence of the village may be 200 years, and the demise of the village will take 100 years. The historical length of the entire village is 300 years, as long as a dynasty -- An interview with a villager in Gangdong Village.

Mr. Fei Xiaotong once mentioned in 'Rural China' that from the grass-roots level, Chinese society is rural. The rural China depicted by Mr. Fei Xiaotong is China in the 1930 s and 1940 s. At that time, Chinese society was still in a very primitive and conservative state, and the Western technological revolution had not yet entered. However, with the process of urbanization and market-oriented reform, rural people have entered the city, leading to the increasingly barren local culture, the disintegration of civilization, and the cultural symbols in the old civilization system. It has become increasingly single and missing. The impact of the traditional social value system (Wang, 2003). At present, China's rural

society has undergone tremendous changes, and even within the village, the gap between the rich and the poor has also undergone great changes, and social stratification has become more and more obvious (He, 2019). Therefore, the author takes the village where he has lived for 30 years as a blueprint to explain the history of village cultural changes. The author is both a witness and a participant. Because of the perennial study outside, the author can not only observe everything from the perspective of God, but also lean over and cultivate in it, which is of profound significance for understanding Chinese farmers and rural areas.



**Figure 1. Beautiful Original Village**

### *1.1 Proposing Research Questions*

This paper takes the author's hometown as the research object, Gangdong Village, located in Guxiang Township, Linying County, Luohe City, Henan Province, west of the railway. The village is mainly based on breeding, planting and weaving. There are two natural villages, seven villagers' groups, the whole natural village, mainly migrant workers in leisure time, and returning home to harvest crops in busy time. Specialties mainly include Linying garlic, Luohe Ma chicken, earth duck eggs and other local specialties. The main agricultural products are soybeans, corn, wheat, cabbage and bean sprouts. This article is referred to as the old district.

At present, a new community with a new cooperative model has been established in the hometown, referred to as the new district. The new district is half out of agricultural production and life patterns. The community and the land are connected, and the city is also connected. On one side of the road is farmland, on the other side is the city, as a transitional link, to the villagers' psychological played a connecting role (Zheng, 2007).

Through the two angles of the 'traditional reservation' of the old district and the 'current change' of the

new district, the author deconstructs and compares the symbols of the external visual image of the village, reveals the rural changes, and explains the law of the image reconstruction behind it, constructs the development history of the transformation of rural culture, and provides the possibility for rural development.

### *1.2 Village Changes*

In the original village, it was originally a soil structure, a tile structure. With the maturity and development of brick-burning technology, cement brick structure has become the mainstream, and the single-family courtyard has become the primary choice for rural living. Under the closed space of the square, the pattern of the home is formed, and the red paint is used for the decoration of the gate. In the roof design, the corrugated and eaves commonly used in ancient China are used. The minimalist style highlights practicality and retains the sense of hierarchy in traditional architectural design. The outer area of the house will not be specially transformed, generally according to local conditions, and the craftsmen will not be asked to specially plan the green space in the urban space, and to uniformly cut the formed flowers and trunks. The most is to lay a hardened road, walking. The traditional rural tribes give people a sense of roughness, desolation, and abruptness. It has strong realistic aesthetic characteristics. This narrow, oppressive, simple, rough style is really where the farmers live (Xing, 2001).



**Figure 2. Traditional Dwellings**

If you look from the air, you will find that throughout the central plains, rural houses seem to be dotted on vast farmland, and there is no large-scale, regionalized, regionalized development model. Among them, the small raised grave bag, if it is quickly changed on the time line, in the evolution of generations, the grave head is constantly uplifted and flat, because the dead people can not fight the living people, under the pressure of survival, shoveling the grave head, carrying out agricultural

production, recuperating and living, is the king's way (Wang, 1996).



**Figure 3. Scattered Layout**

Carefully, the layout of villages in North China did not have a unified plan at the beginning. It is built on the basis of mountain, water and terrain. Therefore, when the author walks around the village at will, except that the main road stretches from east to west and from north to south, forming a cross and deliberately dividing the village into four areas. Other auxiliary roads are randomly formed according to the place where residents live, and there is no certain rule (Fu, 2012).



**Figure 4. Main Road in the Village**



In the overall village design, from the villagers of the original simple aesthetic, according to the living environment, self-designed simple and not lack of life atmosphere, to achieve the magical harmony of brick tiles. To observe along the rural landscape, the broad perspective, the sky is clear, the cloudless, the open space, people integrate into the world, giving people a sense of alienation, remoteness, fresh air, which is used to the urban life of people can not understand, and there may be a sense of unreality. In the wave of social development, land transfer, rural demolition compensation, farmers buy houses into the city, the original living space in rural areas, gradually disintegrated, the living environment has gradually become the village model, even the collective housing model, farmers in essence into the city, living in the city. At present, the newly planned residential villages have a unified appearance and are arranged in rows. The new village layout is often selected in the geographical location of convenient transportation and close to the main urban area. It is convenient to narrow the geographical gap and economic gap between urban and rural areas. I always have a big city, and you and I have a small sense of anxiety, but some scholars also believe that this is a kind of reinforced concrete harmony. At the same time, with the progress of life and production technology, human society has changed from low houses to towering buildings, and the social model has also changed from acquaintance society to stranger society. The old social relations have been completely disintegrated (Lian, 2003).



**Figure 5. The Decline of the Village**

The following picture is the picture taken by the author during the busy time in rural areas. Under the new technological revolution, we used new mechanized tools such as tractors to upgrade and replace the production labor. The village square also shaped the sculpture, which is the return to the traditional god worship and shows the worship of the original. The visual impact of this scene on me is huge. It shows that rural people have no absolute resistance to the ancient village civilization and new things, but have slow integration and acceptance.



**Figure 6. The Fusion of Civilization Conflicts**

Chinese farmers are always simple and obedient. In the torrent of the times, being involved in the changes of the times, they are unable to resist, do not know the way home, but always in the cracks to survive, to adapt to this era, this is the greatness of Chinese farmers. It is not so much that the instruments of industrial civilization entered the old-fashioned rural life, or that in the living environment of the city, there were old-fashioned production and living tools (Li, 2008).

At the beginning, there will always be a feeling of disharmony, and unacceptable, but over time, the natural integration and deposition of farmers, slowly and the environment has reached a dynamic balance. We have countless experts, countless scholars, in the study of the three rural issues, the theory is always in an angle, explain a dimension. The suggestions of scholars are also reasonable, or to say, to look at complex and dynamic practical problems. My idea is to let the farmers' problems, back to the farmers. I believe that relying on the farmers' own strong silence, wait, the heart of the expectation, can always usher in their spring. At the same time, the customs and habits constructed on the original village, with the change of the layout of the living scene, passed away with the wind, and did not know whether it was happy or sad (Wang, 2021).

## **2. Research Methods**

The author through to his hometown, the wind. Take a large number of pictures and organize them into a database. See the annex for database collation. Through the extraction and comparative analysis of the elements in the massive pictures, the development law of rural image elements is revealed.

The photos were taken in two areas: the old area and the new area. In order to avoid the author's own subjective arbitrariness, the author only chooses the significant area to describe. Controversial content will not be discussed in this article. So as to excavate the core content of the picture. The specific

operation method is to list the images with red lines, and select 10 main and prominent image elements for each photo. By superimposing the elements presented in all images. This kind of research method can only reveal the changes of rural image at the macro level. In order to overcome the subjective bias of selecting images, this study adopts the following methods to make up for it: The first is to take a large number of pictures, so that the images that can be selected are many and miscellaneous, avoiding the deviation of small samples. Second, the image selection image, with the main principle of significance, because the number of positioning 10, and a lot of pictures in fact there is not so much the number of images, so there are actually a large number of small and micro images into the database, so as to enrich the image group, to avoid the subjective choice bias (Yang & Zhou, 2016).

### *2.1 The Construction of Rural Aesthetic Symbols*

Symbols are the markers of a series of things agreed by people. Local symbols, on the one hand, are the carrier of cultural significance and the externalization of spirit. On the one hand, it is the external form that can be perceived. The local symbol is a cultural perception system with inheritance meaning formed on the basis of regional characteristics, natural environment, human environment, interpersonal communication, housing construction, customs and habits (Ying & Li, 2013).

In the past, some scholars have proposed that the shaping of rural cultural landscape has produced a series of cultural production landscapes, a workshop in rural areas, a house, a row of fence walls, an ancestral temple, a stream, and a asphalt road. These are the aesthetic elements of rural areas. These cultural elements are accumulated in thousands of years of cultural production and life activities. They are connected to each other and constitute aesthetic elements different from ordinary people. These elements constitute the background of individual growth, deeply embedded in the space of individual growth, long-term cultural infection, so that individual identity, habits, and love this way of life. With the change of lifestyle, there will be some new images to join, such as cars, electric vehicles, air conditioners and so on. But these elements are with the development of productive forces, gradually into people's life vision. It is not particularly abrupt. The slow acceptance of things by people to achieve harmony and unity is not contradictory. It is essentially the establishment of new aesthetic symbols (Zhang, 2021).

In fact, the establishment of new aesthetic symbols, in fact, is to build a new 'people', 'home', 'village' and other elements of the integration, poetic aggregation, the rural life and production activities, into a dynamic balance process. Let the villagers live poetically. In the process of life, people shape the symbols of cultural totems, regional ballads. The various ritual senses formed by weddings and funerals have formed the symbols of rural civilization. The organic dynamic adjustment of this set of ecosystems, although some elements have accidentally entered, will not affect the objective existence of the subject (Xu, 2022).

### *2.2 Old District*

The change of the symbol of the rural life scene is a slow passage in the past. The iteration of the scene is both familiar and unfamiliar, both cordial and alienated. The change of the aesthetic symbol is carried out invisibly, which may not give people a sudden feeling. For example, in the past, we lived in

tile houses, accumulated with tile blocks, and paved with dirt roads. These old life scenes may be real in the memory of the parents. If we leave for a few years and return to the countryside for the second time, we will find that there are great changes in our hometown. But if you are accompanied by rural time, may be less sensitive to change, perhaps one day, you will find that the original way of life, has gone. The elements in the pictures of the old area are summarized and superimposed (Lu, 2021), and the symbols of the countryside are mainly divided into two categories.

The first is the symbol of natural landscape, different natural climate, produce different vegetation system, due to the local four seasons. The spring is warm and sunny, the summer is hot and dry, the autumn is cool and windy, the tree shadow is swaying, and the winter is cold and dry. The local natural features make the local people work in spring, go out to work in summer, go home to buy crops in autumn, and enjoy the sunshine at home in winter. Every month on the 4th and 6th, on the road, there will be a fair. That is, people will hand the goods, the exchange of days, such as labor tools, food, vegetables and so on. At the same time, there are four small shops in the village to meet people's daily needs. The whole village has formed a self-sufficient life mode. Each natural landscape expresses the residents' life attitude and life experience. A stable ecological biological community was formed. In the wave of new rural construction, the village laid the cement floor, connected to the water pipe, stove also turned into natural gas, not only the rural basic living hardware has been improved, at the same time, the rural spiritual outlook has been raised to a new level, the rural revitalization.

The second category is the symbol of human environment. The farming civilization is different from other civilizations because it has formed all production and lifestyles, different from other times, transcending the material itself, and the human itself has its spiritual aspirations. Such as: the local ancestral temples, temples in the delivery of Guanyin, sustenance of the people's desire for children. The Jade Emperor expressed people's worship of heaven, and Sun Wukong expressed people's sacrifice to the spirit of resistance and inner ideal. All kinds of images repose people's worship of unknown things. At the same time, the external structure of the temple is integrated into the local overall architectural style. The architectural background of the temple is black and white. If viewed from a high place, it is like the existence of a traditional Chinese aesthetic landscape painting. The residential buildings in the countryside are generally built in the open area of the road, sitting in the north facing the south and facing the sun. In the sunset, let the buildings in front of you with soft light. The overall style of the village combines traditional concepts such as fengshui. In addition, the most obvious is the choice of rural burial tombology, will invite the local yin and yang division, the date and location, exploration. The belief and worship of the aboriginal people in the living environment is revealed in the bones. Therefore, in the simple cultural beliefs of farmers, the awe of nature and material production activities cannot be separated from the shackles of humanistic spirit (Zhou, 2020).

### *2.3 New District*

The new district belongs to the urban-rural fringe. The symbolic aesthetics of the new district has both the beautiful appeal of the city and the attachment to the homeland. But the whole has been very close



to urbanization. There are a large number of idle public areas in the whole new district, which can place agricultural tools of cultivated land. Clean and forested buildings, asphalt mixture of asphalt road, special area of green space, as well as kindergartens, hospitals, barber shops, small shops and other educational and living facilities.

A large number of villagers have their own property in the old district. The empty houses in the old district have been left uncleaned and idle for a long time, so there are weeds. If there are elderly people in the family, they are not willing to live in the new district, and they must return to the old district from time to time. In the four seasons of a year, most of the time they are working outside, and they will not live in the new district for a long time, thus forming a migratory bird lifestyle. Such contradictory behavior, mainly by some parents of the family, hope that their children have a better life, that is, in the ordinary sense of the city, paving the way for children's marriage, yearning for a better life. In the countryside, he is a village person, in the new district, behind closed doors, everyone is a stranger. This dualistic way of life can make them feel very confused when they are newly separated from rural life (Li, 2019).

Living in the new district, the aesthetic elements of the composition and the old district are significantly conflicting, and there is a sense of fragmentation in the scene. Its aesthetic elements mainly include:

The first is the modern cultural elements. In the new district, it is difficult to find the cultural symbols of the old district. More is the combination of reinforced concrete, neat and unified, single color, neither diamond Angle, and no characteristics, will be simple and practical planning to the extreme. Now the style of the building, simple and lively, give a clean and tidy feeling. The current urbanization process, will all the city to build the same, but in order to highlight the characteristics of the city, will the construction of some landmark buildings, the integration of some characteristic elements. The construction of the new district is integrated into the Mongolian yurt in China, which integrates catering and attracts people to fantasize about life on the grassland. At the same time, a landmark has been built, that is, a towering observatory, which is convenient for people to observe the distance. This architectural style aims to make people create a kind of 'I am the master'. I am very special and I am unique. At the same time, in front of tall buildings, the crowd feels a strong sense of oppression, and people are small. However, the combination of the two elements, in the new district, you will have a sense of trance in the city, but also a sense of reality in the countryside (Yang, Zhang, & Zhang, 2020).

The second cultural bearing symbol. The construction of the new district is after China's urbanization, so the overall design has a unified shadow of urbanization. However, considering the living area of rural people, it has expanded into the city in the public area, leaving some buffer locations. For example, the traditional cooperative model is retained, and the construction of the new district is built by the village leaders in a collective model. Therefore, there are collective farms and collective pig farms in the new district. The whole model is a mix of old and new. Concept mixing. Therefore, the new district carries the elements of the village's yearning for urban life, similar to the urban style, and constructs people's yearning for urban life. At the same time, for the nostalgia of the old district, there

are a large number of shops in the new district. In the layout of the shops, there are infiltrations of traditional rural elements, such as furnishings along the street, small pendants, and rural farm tools. The bearing of cultural symbols makes the residents of the new district not far away from the traditional rural life soil, but also into the modern elements. Let people's homeland can be placed. The soul has a habitat. At the same time, it also satisfies people's yearning for new things (Qi & Liu, 2019).

### 3. Comparative Study

In this paper, the environment and element changes of the old and new regions are compared. Explain the law of rural life changes. With the development of the times, people have produced a new way of production and life, which can be seen from the pictures. New urbanization elements have entered people's vision. The main changes in substitution in several aspects:

The first is the change of interpersonal relationship. In the past, due to low productivity, there may not be so many mechanical equipment available. People's communication may need to rely more on family affection and interpersonal interaction. Like the stage of harvesting corn, relatives may be needed to help. People's communication is not only the need of real life, but also the link of interpersonal communication. This kind of complex life demands, let people bound in a certain cultural framework, unable to develop their own independence. However, if you encounter any difficulties, you can also rely on the help of the group to achieve your own relief. For the villages, if they go out to work, someone helps, someone paves the road, the road will go a little less. The traditional cultural customs have maintained the continuation of the old living habits. In the acquaintance society, everyone has maintained the inheritance of a family by blood, with a strong warmth and care for the temperature. But there is also a bad side, that is, gossip, the spread of trivial things, so that an individual can not escape the pressure of the group (Zhu & Jiang, 2008).

In the new district, the distance between people has opened up and is no longer so close. Probably more of a small family, together. People's communication is more commercial. Based on the principle of fairness and reciprocity, the psychological burden of interpersonal communication has been reduced, and the interaction with urban residents has also increased. This way of life makes the individual an independent person. Perhaps individuals have lived in the environment of the old district since childhood, obsessed with interpersonal communication, perhaps too polite conversation, perhaps too down-to-earth discourse. However, the life of the new district does not completely hinder people's life. People can return to the old district and interact with the villagers. You can also go to the new district, this identity switch, so that the residents of the new district, the soul is no longer lost. And as the new district residents children in the new environment, grow up. They are familiar with the new way of life, and there are no traditional cultural elements in their growth experience, and the culture is broken. Coupled with the new land policy, intensive development, land transfer, large-scale mechanization, agricultural production, do not need more manpower and material resources, the old production model, can not continue. A large number of transferred labor force, into the city to work. Experienced the

convenience of the city, many rural people are young people do not want to go back to their hometown, dust in the memory of the backward image. Coupled with the diversification of urban life, entertainment diversification, material life, more abundant. The liberation of the individual has become a superior choice for a new generation of young people. The hometown is hard to leave. It is aimed at the older generation who have lived in the countryside for a long time. The new generation may have lost their emotional memory and bond. Coupled with the penetration of the Internet era, the mingling of culture and the migration of culture, a variety of new life elements are presented in front of people. People have accepted a new way of life from the spiritual level. Even in the old district, many elderly people who are already old have also brushed up with vibrato to pass their leisure time.

The second is the loss of tradition. In the old district, households, alone, narrow roads, the boundaries between families may not be obvious. Out the door everyone and close to each other. There are things we help each other. Under this ecosystem, many traditional customs and habits have been formed. It is like walking relatives in the first month, seasonal, solar terms, holding bazaars. This is for the needs of social interaction, the sense of ritual, the sense of ritual invisibly, has a strong symbolic significance. On the basis of strong communication, a series of rules of communication have been formed, which is the traditional sense of culture. Let individuals have a strong sense of identity for the life of the old district. There is also the old district life, people communicate too closely. On this basis, formed a series of communication distance. Everyone according to the distance, the formation of various generations, three cardinal guides and five constant virtues. The way of getting along between husband and wife is the law of conduct formed on the basis of social ethics. The old district of this master system, differential pattern. Let the young group bound in the land of life. For the stability of the family, the inheritance of this cultural gene has made a new generation of young people alive as the elderly. In the new district, the lifestyle is very close to the city. There may be rituals, and young people, forced by tradition, will return to the old district, visit relatives, and set up rituals. But with the passage of time, the older generation of old, young people become the head of a family, away from the go to life, accept the new habits of life, the old moral constraints, cultural traditions. Will be further faded. After all, young people who have lost their land no longer need to rely on the support of people living on that land, and new ways of making money have allowed young people to lose their dependence on that land. What follows is the disapproval of tradition (Wu, Y. & Wu, F., 2010).

#### 4. Conclusion

This paper explains the changing trend of people's life psychology behind it by comparing the changes of scenes in the old and new areas in the process of agricultural life, and by comparing the differences of image elements between the old and new areas. The progress of the times and the development of productive forces have had a huge impact on people's survival pattern. From the era of blood, to fire, to the era of electrical appliances, to the era of electronic information. With the progress of technology, people have produced a lot of different production modes. People have gone through a long road from

the era of group life to the era of individual independence. Whether the new area or the old area, the new image, or the old image, will produce a sudden feeling, but with everyone's familiarity and adaptation, the new image becomes a reasonable life element, into people's vision. Therefore, the change is to break the situation, the essence is to adapt to the new life.

In the spirit of rural life in the old district, the old production and living order is disrupted, and people will feel confused and powerless about the new life. Break in order. Let the people of the old district, obsessed with the old way of life, while the new production and lifestyle do not understand, but will slowly integrate into their own world. This comes from the Chinese farmers, since ancient times, strong adaptability.

In the process of constructing the cultural image of the new district, the first label of the villagers is still the farmers, so many local elements still exist in the new district, like graffiti, aesthetic style, farm tools, will appear in the aesthetic of the new district, the surface looks not harmonious. There are soil components, but with the villagers combined with the actual life, independent choice. It shows that in the villagers' aesthetics, practical and combined with the way of life of the land is practical. The dependence of the old aesthetic and the injection of the new aesthetic have created a different kind of harmony and unity in the new district.

Thus we find that the mix of old symbols and new elements; pragmatism and minimalism and combination; aesthetic taste and the transformation of the new district environment. Therefore, the residents of the new district have not lost the soul connection with the old district, but also satisfied the residents' yearning for a better life (Fan & Li, 2021).

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