

# **Psychological Adaptation of Cultural Inheritance Practice: Identity Recognition, Emotional Integration, Meaning Reconstruction**

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**Abstract:** This research explored the psychological narrative of cultural inheritance to increase psychological flexibility and individual growth. It analyzed the narrative experiences of individuals in the micro-process of interaction with cultural norms. The three basic processes of identity formation, emotional integration, and meaning reconstruction create the subjectivity of the individual. Through these processes, individuals can transform a potential cultural conflict into psychological growth. The study uncovered the micro-mechanisms of cultural sustainability and individual adaptation. This study applied the narrative analysis method of qualitative research. We collected narratives from eight selected participants on traditional ethnic minority festivals. The analysis began with an examination of the interview transcript using Labov's narrative structure framework. Riessman's theory of narrative experience was then added to the framework. To enhance the credibility of the study, all rigorous analyses underwent various peer-to-peer iterations and member validation. This article discussed three core aspects of narrative psychology: 1) The inheritance of cultural scripts unfolds a process ranging from normative adherence to critical reconstruction. Participants have different psychological positions and strategies, thus forming a 'spectrum of negotiation'. 2) Under the influence of narrative experience, the individual realizes strategic identity reconstruction from individual to group, and dynamically switching between 'host' and 'guest' roles, which reflects the multi-layered layer of social psychology complexity in festival activities. 3) The emotions inherent in narrative material, by experiential integration, convert initially discordant emotional

experiences into a cohesive self-concept, achieving a reconstruction of meaning from the individual to the collective. This strategy involves recreating complexity of emotion through narrative, which is critical to psychological resilience. The influence of cultural customs is so profound that it participates in the formation of identity and promotes the development of certain adaptive psychological functions. We redefined cultural inheritance as a psychologically-driven process whereby individuals activate cultural scripts in storytelling practices. The 'negotiation spectrum' shows us that identity doesn't form naturally. It is formed and contextually influenced. The complex emotions are a narrative resource that shapes psychological strength. It helps turn cultural practices into personal beliefs. The model of 'psychological-practical cycle' relates cultural scripts to creativity through a micro-level process. It shows how involvement in culture makes adaptation and "reintegration of the self" possible. The knowledge gained highlights the importance of cultural heritage in society, contributing theoretically to the strengthening of mental health and social inclusion.

**Keywords:** Narrative Psychology; Cultural Scripts; Narrative Identity; Meaning-Making; Psychological Resilience

## **1. Introduction**

Life narratives assist a person in integrating and giving meaning to their experiences. Further, narratives serve a critical function in communication with others. Following this assumption, narrative psychology sees narrative as a fundamental characteristic of humans [1], enabling behavior to be understood and interpreted [2]. McAdams's life story model of

identity, which asserts that people living in modern societies provide their lives with unity and purpose by constructing internalized and evolving narratives of the self [3]. Moreover, it argues that it is through telling life stories that individuals understand themselves and create their identities. As psychology increasingly combines different methods, narrative is emerging as a potentially powerful means of enhancing cross-cultural understanding [2]. Life stories emerge from specific socio-cultural contexts, which shape the narrative practices through which these stories are formed. "Cultural scripts," [4,5] defined as shared, conventionalized sequences of actions on a cultural object that give certain events their meaningfulness, provide interpretive frameworks by means of which people organize experience and give meaning through narrative. Consequently, to grasp how culture and self mutually influence, it is important to understand how people internalize, use, and negotiate such scripts.

Traditional festivals have been defined as the sustained and ritualized practices of an ethnic minority group [6]. These festivals are the sites where the cultural scripts [7] are embodied and passed on between generations. They have reported that these festivals bring social cohesion [8] and cultural transmission [9]. Not only this, through quantitative studies, some of these scholars have worked on the behavioral patterns [8,9] involving these festivals. Relatively little scholarly attention has been paid to the psychological mechanisms at the micro-level that drive these outcomes. The detailed processes through which people interpret, negotiate, and rewrite dominant cultural scripts are yet to be devised by the researchers. An individual build personal identities and give their lives special meaning, which remains blind spots in existing research when understanding cultural practices.

These blind spots reveal three essential issues that have not been addressed. To start with, the existing scholarship tends to see the internalization of cultural scripts in festive narratives as a passive process [10,11] and in so doing it overlooks individual agency [11-13] and the strategic use of narrative expression for identity construction [10,14]. Furthermore, existing paradigms fail to capture the extent to which subject-object roles are dynamically constituted psychological positions [15,16], with

insufficient attention to the struggle over discursive authority [17] and its negotiation in narrative interaction. Another reason is that the multifaceted contradictions of emotion constitute a core element in the construction of meaning [18]. But the role gets obscured by the ritualized look of traditional celebrations [19]. The narrative integration of emotional complexity signifies that cultural inheritance is no longer merely a formal display [13]. It is the key to the individual's world of meaning [13,20]. Through the analysis of personal festival narratives, this methodology offers a unique perspective for revealing overlooked dimensions of lived experience and subjective meaning construction. It deepens the theoretical understanding of everyday life. It provides an academically valuable reference of methodological significance for exploring meaning-making mechanisms in qualitative research.

This study will explore the personal experiences of participants in the Hmong Sisters' Festival by using narrative analysis. The objective is to see the relationship between narrative psychology and cultural heritage. How does an individuals express their psychological agency and inner complexity by cultural practices? The study is guided by the following questions:

- 1) What psychological strategies do individuals use to interact with 'cultural scripts' linked to festivals?
- 2) In what ways do individuals strategically use different identity roles to shape their narrative identities during narrative construction and dynamically reflect their social relations?
- 3) In what ways is emotional ambivalence in narrative involved in meaning-making, and through which psychological mechanisms is it integrated and transformed?

The study ultimately looks at how people carry out this deep 'psychological work' through their festival storytelling: negotiating the cultural tradition, constructing coherent self-identity, and offering personal meanings within social interactions.

## **2. Literature Review**

Narrative psychology claims that we can develop unique interpretations of experience because of the common "story frames" [2] supplied by culture. The powerful frames and storylines that shape the producers' and audiences' responses to representations are cultural scripts that are implied, sequentially

ordered, and contextual. They serve as frameworks for reading cultural diversity and represent instruments of intercultural dialogue. In these contexts, people commonly adopt cultural elements in their storytelling practices to sustain self-identity and to exert social power. This perspective coincides with sociocultural models in which scripts that in part shape community members' worldview and behavior are continually constructed, communicated, learnt, and internalized through everyday interaction [11]. This includes the function of material and cultural norms among fan groups [12], the operation of cultural mechanisms at music festivals [13], and the influence of different cultural scripts across contexts [17]. Cultural scripts do not dictate behavior in a determining way but arise when individuals position themselves in situations. The changing cultural scripts as societies transform is an inevitable process [16] – one we participate in and further the narrative through personal narrative practices [15]. Individual memories and collective memories are not passively entangled in official narratives. Instead, they creatively operate within such narratives. Participants in public discourse use the available narrative resources to derive new meanings from their experiences [20]. Therefore, narrative experience is a practice of an individualized nature and is a dynamic practice of the application, elaboration, and negotiation of cultural scripts. The story of one's own personal life constantly interacts with the larger cultural narratives. That interaction is the basis for one's identity.

The life story of an individual is a psychological and social product that is jointly constructed by the individual and their cultural background. As such, it is inevitably the values, norms, and power differentials inherent in the societies wherein they have their constitutive meanings [3]. By recounting our experiences, we not only recreate the past but also actively shape ourselves. Narration is an act of self-creation. Narrative experience allows for the creation of the self. We create a particular version of the self by choosing what we emphasize and how we organize events in life. As a result, identity formation is weaving together the fragmented happenings of life into a coherent and meaningful life story [3]. All the same, consistent storytelling practice can be likened to a loom that weaves identity into a narrative.

With some alterations, we might think of identity less as a given essence and more as an ongoing narrative achievement, produced, sustained, and updated narratively. Moreover, Further studies show that narrative experience helps us to develop our collective identities through the means of self-identity construction. [6,10,14] Formation of identity in different contexts reveals different patterns and strategies [21-23], which happens through distinct narrative practices involving language choice, stance, and patterning of the multimodal [24-25]. Additionally, the construction of individual identities through narratives seemingly extends beyond personal constructions to collective, professional, and national constructions [26,27]. However, the construction of identity does not represent an endpoint. Its function is deeper and serves the purpose of creating and sustaining a sense of meaning. Meaning is not something abstract and philosophical. Rather, it is a personal conclusion that is formed and discovered in the narrative [13,20,28]. People develop life stories when they can fit their life experiences together to make sense of their goals, values, and beliefs [1,2,29,30]. In contrast, the experience of meaning takes life to be filled with purpose and value [1,18,20] which also fundamentally relies on a stable and positive identity structure [6,10,14]. Meaning is not an appendage of identity but rather an ultimate goal pursued by identity narratives. Moreover it is an inbuilt assessment of the coherence and validity of all identities.

To sum up, this review lays out a coherent generative pathway: cultural scripts work as pre-given templates that inform the structure and resources of individual narrative experiences; through active narrative practices, individuals integrate and restructure experienced events into evolving identities; and ultimately, a coherent, agent identity manifests and is validated in its capability to give the individual's life meaning. This conceptual framework provides a strong analytical tool for assessing the relationships among culture, psychology, self, and humanity.

### **3. Research Object**

The Hmong Sister Festival is an annual traditional festival of ethnic groups. The festival has a fixed time, place, and process and rituals. The festival, which had its origins in local customs as well as marriage and social customs, has modernized a lot. In the 20th century, local

government extended the traditional concept of “sisters' meal” into the Hmong sister concept. The first “Guizhou Taijiang Hmong Sister Festival” was the result of this; when it was held in 1998, it showed the contemporary festival value. The festival was included in the first national intangible cultural heritage of China (2006) due to its cultural value. Over more than 20 years of development, the festival was no longer a gathering of residents but was nominated to be a regional folk event, reflecting its cultural and social significance.

**4. Methods**

This study uses narrative analysis, which is a qualitative methodology aimed at studying accounts of different narrative subjects. Information was obtained from several sources, including public documents, autobiographies, and interviews. Cases were chosen using purposive sampling, which allows the selection of those individuals or phenomena that would be rich in narrative data relevant to the research questions. They are all unity, complexity, and distinctiveness. The participants have unique and relevant experiences about the festival activities. They also display considerable diversity on important dimensions such as host–guest relations, ethnic identity, geographical site, and social roles. This varied sample give multiple perspectives that layer the empirical grounding. Labov’s narrative structure is used as the

analytical framework. It considers that narratives display essential formal characteristics which each part has its own specific functions [31]. Following this framework, the content related to the six core elements of narratology is first identified in the original text. Riessman’s framework of experiential representation will be used to trace meaning-making. They are five levels of attention, narration, transcription, analysis, and reading. They can investigate how participants assign meaning to their experiences. This research article analyzes how narrators recount experiences. To enhance the rigor of the methodology, the author employed two verification strategies, namely peer debriefing and member validation. These actions reduce researcher bias and improve the robustness and descriptive validity of the results.

**5. Results**

Through eight purposely sampled narrators, this paper analyzes the Hmong Sister Festival not merely as a cultural performance. It instead illuminates the event as a contested psychological field, in which differently positioned subjects continuously stage the self, bargain over identity labels, and assemble situational meanings. The analysis made through cases conducted by the researchers brought out three significant topics. Further, these motifs create disruptions in any narrative that avoids the beliefs that the festival is decorative folklore.

**Table 1. Overview of Participant Cases and Narrative Focus**

Case	Narrator Profile	Narrative Focus
P1	Festival Participant	Internalization and adherence to culturally embedded courtship scripts
P2	Community Resident	Critical reflection and socio-cultural concerns
P3	Local Cultural Elite	Authoritative cultural definition and interpretation
P4	Tourism Practitioner	Negotiation of commercial practice and cultural identity
P5	Journalist	External gaze and cultural labeling
P6	Nearby co-ethnics	Fluctuation and reinforcement of cultural identity
P7	Nearby non-co-ethnics	Festival as a vessel for personal emotion
P8	Tourist	Personalized experience and cultural consumption

**5.1 Negotiating Cultural Scripts**

People take part in multi-dimensional narrative experiences that influence how they incorporate, reflect upon, and modify cultural scripts linked to festivals.

For instance, the narrative of P1 illustrates a cultural script governing the social interaction of young men and women in a traditional festival. Labov’s framework shows a clear summary, orientation highlights the stage, complication is

around the activities during the festival, evaluation shows strong cultural identity and emotional investment, and resolution complies with the cultural script. The outcome is ‘the girl married someone else’, ‘he found another partner’, which shows cultural practices have adapted to social change. This narrative shows how individuals understand and modify cultural content based on the impact of cultural scripts at the experiential level. Psychologically, P1 integrates an unsuccessful emotional experience

into the interpretive framework of the cultural script, thereby aligning personal experience with collective narrative. The core mechanism of this narrative reconstruction lies in maintaining self-consistency through cultural belonging and achieving internal psychological adaptation.

P2's narrative exhibits strong reflective characteristics. The writer's defining text has a clear abstract, orientation, and reflection that are interwoven, complication marked by psychological tension, evaluative stance that is explicit and critical in nature, and resolution that responds to the cultural script while expressing the writer's expectations for the future, ending with any open-ended part suggestive coda. This story is an example of deep empirical construction based on the culture of local inhabitants' self-reflection. The evaluative components involve feeling emotionally uneasy. Confused about whether to preserve the cultural system. Awareness of not knowing what to do, worrying about the erosion of the cultural system. And thanks for expressing a difference of opinion. The reflective negotiation essentially is an evaluative narrative that relates to the internal conflict within the identity. It aimed at reconciling internal identity conflicts—such as between “local member” and “modern educated individual”—through discursive practice, thereby fostering psychological self-differentiation.

The metacognitive representative of local culture, P3, offers an objective overall and full description of the Hmong Sisters' Festival and its cultural meanings. Labov's study reveals an abstract with clear temporal framing, an objective complication, a localized, culturally aware evaluation, and a coda that does not achieve conventional resolution but spells out the logic of the cultural script completely. P3 is a local cultural elite with discursive authority. It produces systematic and complete cultural products with specific and authoritative expression. In its production, P3 shows strong ethnic self-awareness. According to the psychological narrative motivation, the cultural custodian's role is clearly consolidated, which seeks to make the transition from “self-identification” to “recognition by others”, as well as a cultural discursive force. P3 experiences a total alteration of his psychological positioning about cultural scripts, shifting from being an ‘internalizer’ and ‘negotiator’ to a ‘definer’ and ‘interpreter’.

Ultimately, we have shown how different psychological positioning interacts with cultural scripts and their underlying mechanisms.

### **5.2 Dynamic Identity Positioning**

The terms ‘host’ and ‘guest’ are best understood as flexible subject positions that narrators dynamically develop through contextual narrating practices. These roles help incorporate personal experience, assert discursive authority, and allow for ongoing self-definition.

The Hmong Sisters' Festival connects with P4's work narrative. Labov's analysis revealed a well-defined abstract, elaborated narrative state, a resolution showing movement from intention to action, and an invitation coda. His story has a lot of experiences within it especially when talking about ethnic cultural management. He linked his business pursuits with ethnic cultural development when his consistent self-identification as ‘Hmong’ and ‘sponsor.’ He represented a ‘host’ identity which lends cultural legitimacy for his business. This narrative function is called self-empowerment in psychology. He effectively converts economic capital into cultural capital for enhancing both self-worth and community influence. Overall, his narrative illustrates cultural authority. He also uses cultural confidence to empower his professional practice.

P5 and P8 represent entirely different ‘guest’ perspectives. As a journalist, P5 builds his account using observations from the field. Labov's analysis shows a clear abstract, orientation shifts across contexts, complicating actions that correspond to different situations, objective evaluation, resolutions that are tailored to specific subjects and events, and a coda that conveys an external perspective. He story mixes media literacy through professionals and observations. P8, a tourist, presents her text as a travelogue. It contains a clear abstract, the orientation that tells us how to get there and what to do to visit it, complicated actions where she highlights what is interesting about it, an evaluation based on personal view, a resolution that contains a tourist experience, and a coda that interprets itself. Both narrators engage in meaning-making from external positions. The reporter gives the celebration a cultural meaning by labeling it the oldest Valentine's Day, whereas the tourist gets his personal gain or nothing gained by the festive atmosphere. The psychological motivation of both is to be curious

and experience novelty, and to get professional satisfaction. Their set of the 'guest' characterization possesses the nuances of cultural gazes and consumption.

P6 and P7 represent more fluid, marginal positions. P6 is an ethnic member from a nearby area. She tackles issues head-on through the abstract. Her orientation is framed in time. In complicating action, she responds to cultural scripts. In the evaluation, she provides an objective one. Resolution goes through cultural continuity. The coda is open-ended. Her story is based on her own lived experience in the community. P7 is an account by a neighboring non-local member of another ethnicity with an indeterminate abstract and recollective orientation; focusing on festival complicating action; with emotionally charged evaluation; resolutions which adapt themselves; and which concludes naturally with the end of the event. P6 is reflexively situational as she negotiates between "us" and "them". P7 treats the festival only as a backdrop for emotions. The meanings created by the marginal players are less about culture per se than about the symbolic deployment of cultural resources for psychological ends, especially around belonging and negotiating relationships. In short, host and guest identities work as psychological positions on the spot in narrative practice. In using relational identities, like 'host-guest', in social interaction, narrators position themselves and mark group boundaries. This process involves the construction of identity, belonging to a group, and claiming power, which is an ongoing dialogue between the self and society.

### **5.3 Integrating Emotional Duality**

The act of processing one's inner worlds through narrative, namely conflicting emotions and cognition, is central to the understanding of how people make meaning, regulate affect, and grow psychologically. The functionality is a great dialogue between the self and internal experience.

In the case of P1, the nostalgic memories of first love are reconciled through sober acceptance of the line. The girl married someone else. The fruitless emotional experience is later reframed as following the cultural script and showing emotional maturity and adaptive resolution. P2's narrative intertwines pride in their ethnic cultural roots with anxiety about their gradual loss. This critical attachment suggests a deeper and more

responsible engagement with traditional culture. The P3 aims to strike a balance between cultural authenticity and its adaptation. This emotional ambiguity is a reflective tension rather than an internal tension. As a cultural inheritor or entrepreneur, P4 combined these two commitments through an integrated mission 'preservation through development'. P5 the reporter negotiates with this double life between a romanticized representation of ethnic culture and the responsibility to be professionally objective. The resulting report, therefore, combines a great deal of poetic imagery with factual reporting. P6's account wavers between collective belonging and inter-group distinction, illustrating the dynamic and exploratory nature of cultural identity formation among contemporary youth. P7's story shows that there is a gap between an expectation and a reality. But in the recollections of years later, they were enveloped in the nostalgia and warmth of 'youthful memories.' This demonstrates the successful integration and meaning reconstruction of negative emotions over time. In the end, P8 rearranges the scattered observations into a coherent and lucid cultural metaphor that refers to a contemporary version of the Mother Butterfly's ancient song. In other words, sensations take on meaning rather than only being perceptions.

The festival stories may provide or inspire positive emotions. However, their emotional significance lies not in their positiveness, but in the complexity-integration which plays a role in psychic adaptation and the development of wisdom. Feelings of joy, loss, belonging, not belonging, pride, and worry don't negate meaning. Instead, the material's meaning is made from. They use the story as a psycho tool to more inclusively integrate these oppositions in personal schema. Cultural inheritance does not, therefore, impose itself on the subject as an external force. It has been internalized as a deep experience filled with personal significance.

### **6. Conclusions**

This study applies narrative analysis to inspect the personal narratives of diverse participants in the Hmong Sisters' Festival from a microcosmic perspective. It reveals the complex interaction between cultural traditions and individual psychology. Festival stories are far from being mere retellings of cultural facts. It is more about an active psychological process of self-

construction, meaning seeking, and relational negotiation. The findings are as follows. First, individuals not only passively internalize cultural norms but actively adopt a repertoire of strategic positions about cultural scripts. This demonstrates cultural inheritance is a dynamic negotiation rather than static replication. Secondly, psychological resources consist of social identities that are mobilized. The rigid host–guest dualism is surmounted as individuals actively negotiate between and combine identity positioning in the service of legitimizing practice and attaining psychological self–empowerment. Third, more and more complexity of the emotional life allows for depth of meaning. Instead of focusing on the positive experience, the research shows that when people accept and incorporate mixed emotions, like ambivalence, disappointment, and joy, cultural traditions evolve from external standards into personally meaningful identities that enable deeper meaning construction.

By examining numerous stories from the Hmong Sisters' Festival, the author suggests a substantial reconceptualization of the notion of culture as a stable internal representation [17]. Our findings show that the cultural transmission is an essentially inter-subjective process of the construction of meaning [4] and is realized through multidimensional experiential interactions between the narrative subject [2]. Narrative analysis suggests the generation of cultural meaning takes place in a dynamic experiential system. Within this system, the manner of telling constitutes the meaning of stories, while the manner of transcribing governs the filtering and expression of that meaning [31]. This mechanism of experience selection reveals the psychological basis of cultural inheritance. Those who have host identities, such as ethnic representatives, evident inheritors, and local elites, will be using their deep life experience and cultural knowledge. To become an authority in cultural interpretation [32]. On the contrary, participants in guest positions can provide new possibilities by engaging the host's worldview. They express their own perspectives with respect [15,16]. These results cast doubt on the notion of culture as a rigid system. It indicates that cultural inheritance is a dynamic process. Through narrative practices, diverse actors continuously transform traditional cultural resources into core elements of personal identity and collective innovation. [20]. In this process, the narrative

experiences of hosts and guests do not have a hierarchical relationship. But the creative tension generated by them drives cultural development [16].

The research explains how a cyclical model of cultural inheritance takes place from macro-cultural structures to micro-psychological practices. The core value of this model is to provide an account of people realizing creative cultural inheritance through narrative psychological practice [4].

We refine narrative psychology's theoretical lens for identity construction by identifying a 'negotiation spectrum.' The way a person engages with a particular cultural script can be characterized along a continuum from creative compliance to critical reflection, thus going beyond the ordinary internalization-resistance dichotomy [4]. Significantly, narrative experience not only undergoes a dynamic process of identity formation but also develops into a psychological space for dialogue with tradition. People with different social backgrounds tell their stories differently, and this shows how differently they adapt [20]. Moreover, the present research extends the theoretical scope of cultural psychology by showing the catalytic role of emotional conflict. Complex emotions that arise from the negotiation process of the lived experiences, such as the dual feelings of belongingness and exclusion or the tension between being a heavy burden on tradition and being able to inject vital innovation, are transformed into profound motivation for meaning-making through narrative integration [18]. Stories are a means for making these deviations comprehensible, if not acceptable [4]. This mechanism allows cultural identity to move from external force to internal belief, offering a new explanation of how cultural identity is formed [2]. To conclude, the "psychological-practice" cycle constructed in this study enriches the understanding of cultural transmission. The psychological negotiations and meaning-making of individuals find external expression through cultural production, which in turn constantly reconfigure cultural scripts [11]. According to the framework, cultural transmission refers to the process of cultural creation. This means, far from being static, under this framework, cultures are constantly creating new meanings and new narratives through a cycle of negotiation, which creates the vitality of culture [9]. Just like Alexandra Dellios' research, some ex-residents

actively draw on the narrative frameworks available to them to attribute new significance to their experiences, whether melancholy or fond, and consequently include alternative stories that add further to public multi-vocality [20]. The present study has three types of theoretical implications. The first one concerns the refinement of narrative psychology as it proposes a new method with which a narrative can be analyzed; as such, it can be used as a tool in identity research. Second, it may contribute to cultural psychology in that it expands the understanding of mechanisms of adaptation. Finally, methodologically, the micro-psychological focus may prove useful in heritage and cross-cultural studies [11]. The three inventions help modern studies of traditional culture to arrive at a better understanding. They shift the approach from macro-functional description to micro-mechanistic exploration.

This research is beneficial to the preservation of cultures, the development of communities, and the advancement of industries. The study indicates that cultural vitality does not stem from preserving 'primitive charm,' but rather from participants' interpretation of traditions and their creative engagement with them. Therefore, heritage management must provide a space for negotiation. The authenticity and creativity can flourish. Policy makers support establishing multi-stakeholder dialogue mechanisms. This enables local elites, the younger generation, outside observers, and others to contribute more diverse voices in cultural interpretation. These attempts will make cultural heritage continually revitalize itself in practice. This approach contributes to community mental health and social cohesion by establishing a narrative space that is critical for individual psychological adaptation. People often experience conflicts in their identities in the context of globalisation and modernisation, during festival events, overly emphasizing cultural inheritance can easily lead to situations where tourists find it difficult to understand and enjoy the pleasures within. 'inherited innovation' not only enables visitors to accept and understand the culture but also caters to their diverse ideas of seeking new and different things [9]. Communities, schools, and cultural organizations can create narrative workshops, oral history projects, and intergenerational platforms that expressly aim to help people to integrate conflicting identity claims and turn emotional strain into resources

for psychological development. The process of making meaning through stories leads individuals to carve out their resilience and social cohesion. Additionally, this article provides the psychological grounding for the experience economy. Cultural tourism planning should not be reduced to just putting on song and dance shows and displaying artifacts. Rather, it should design participatory experiences that allow participants to construct meanings. To engage tourists is to involve them in local craft production or festival preparation. Similarly, creating an immersive activity on 'cultural dialogue' can co-create with the visitors to give them a sense-making. Experiences that are psychologically engaged not only boost the competitiveness of products but also create a virtuous cycle between cultural sustainability and economic development. In the end, effective cultural transmission doesn't depend on the rigid preservation of forms but on the nurturing of psychological and social conditions. It is essential to retain the cultural vitality by valuing and energizing the narrative agency of each participant.

As a qualitative inquiry situated within the specific cultural context of the Hmong Sister Festival, this study offers rich contextual insights while acknowledging limitations regarding generalizability. The reliance on self-reported narratives, though methodologically aligned with the research aims, prevents the establishment of causal relationships between variables. The study's scope did not include experimental interventions or longitudinal tracking, but these would clarify dynamic psychological processes. We found that emotional ambivalence played a central role in meaning-making. However, we did not examine how emotional authentication happens in community settings. This represents a promising direction for future research. Building on these reflections, subsequent studies could examine the authentication of tourists' emotional experiences in cultural tourism, exploring how residents foster profound visitor experiences through empathetic dialogue and situated practices. In the future, cross-cultural comparative studies can be conducted. Employ mixed methods such as experiential sampling or physiological indicator measurement, and establish a long-term tracking mechanism. Examine the cross-cultural applicability of concepts such as the 'negotiated spectrum,' delve into the developmental trajectories of

identity construction and cultural identity, and subsequently develop effective narrative intervention strategies. These explorations will promote the development of cultural management theory. More importantly, they provide the compass and map to fundamentally recast our approaches to cultural heritage.

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