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International Communication Strategies for Minnan Stone Carving Art through Cross-Cultural Adaptation and Semiotic Translation

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Abstract

As a national intangible cultural heritage and a vital artistic carrier of the Maritime Silk Road, Minnan stone carving accounts for over 40% of China's stone carving exports. However, despite its technical excellence, it faces significant challenges in international communication—most notably, the erosion of cultural symbolism and cognitive disconnection among global audiences. Drawing on the dual perspectives of cross-cultural adaptation and symbolic translation, this study integrates relevant theoretical frameworks to examine the barriers to the global dissemination of Minnan stone carving. On the level of cross-cultural adaptation, problems such as cultural cognition gaps and imbalance in communication settings are identified; at the symbolic translation level, issues of symbolic system closure and narrative discontinuity are observed. In response, this research proposes a "Dual-Track Symbiotic Communication Model", outlining reconstruction strategies across five dimensions: cultural stratified adaptation, communication scene reconstruction, symbolic reconfiguration, layered narration, and collaborative mechanisms. This study not only provides a new analytical framework for the international dissemination of intangible cultural heritage but also promotes the transformation of Minnan stone carving from a model of mere technical export to one of meaningful cultural dialogue.

Keywords:
Minnan Stone Carving Art; International Communication; Cross-Cultural Adaptation; Symbolic Translation; Dual-Track Symbiotic Communication Model

1. Introduction

1.1 Research Background

As a shining gem of traditional Chinese arts and crafts, Minnan stone carving embodies profound historical heritage and cultural genes, with its artistic value and cultural significance manifested across multiple dimensions. From a regional cultural perspective, Minnan stone carving—represented by Huian stone carving—was included in the first batch of China's National Intangible Cultural Heritage List in 2006. Its exquisite craftsmanship in both relief and round carving, together with delicate depictions of figures, flora, and fauna, constitute a distinctive visual semiotic system within Minnan culture. Historically, Minnan stone carving also served as an artistic medium along the Maritime Silk Road. As early as the Tang and Song dynasties, merchant ships departing from Quanzhou Port carried stone sculptures such as Buddha statues and pagoda

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components to Southeast and East Asia, spreading Eastern aesthetics across the region. Surviving examples—such as the stone lions before the San Agustin Church in Manila, the Philippines, and the stone reliefs adorning Leong San Tong Khoo Kongsi in Penang, Malaysia—attest to Minnan stone carving's historical role as a "cultural envoy of maritime art." Today, the art form's most iconic expression—Huian stone carving—has achieved remarkable commercial success, with exports to more than 100 countries and regions, accounting for over 40% of China's total stone-carving exports [1]. However, despite this economic success, the traditional cultural symbols embedded in Minnan stone carving have encountered serious translation and adaptation challenges in international communication, leading to their gradual symbolic dilution.

In the contemporary context of globalization and cultural pluralism, the international dissemination of Minnan stone carving continues to face significant obstacles. On one hand, foreign audiences' understanding of Minnan stone carving remains fragmented. The Western art world often categorizes it simply as an "Oriental craft," emphasizing technical skill and materiality while overlooking its profound cultural connotations. For example, the fengshishi (Wind Lion God), a symbolic guardian in Minnan coastal folklore, is frequently misinterpreted abroad as an "abstract" or "animal sculpture," stripping away its cultural meaning as a talisman warding off evil. On the other hand, although overseas Chinese communities in Southeast Asia retain cultural ties to Minnan stone carving, younger generations—shaped by Western education and aesthetics—show a weakening recognition of its religious and folk symbolism, revealing an intergenerational communication gap.

At a deeper level, the internationalization of intangible cultural heritage (ICH) constantly grapples with the tension between cultural authenticity and cross-cultural adaptability. The artistic allure of Minnan stone carving lies precisely in its unique cultural DNA—from the use of granite and the "three parts carving, seven parts polishing" craftsmanship tradition, to the symbolic expressions of maritime and diaspora culture—all of which constitute its inimitable authenticity. Yet, differing aesthetic preferences and value systems among international audiences often create a dilemma: strict preservation risks cultural alienation, while excessive adaptation leads to cultural dilution. To cater to global markets, some manufacturers have begun mass-producing statues of Ultraman, Godzilla, Cupid, or the Virgin Mary—boosting sales but undermining the cultural integrity of Minnan stone carving. Others have overly simplified traditional motifs such as Qilin Bearing Auspiciousness or Carp Leaping over the Dragon Gate, stripping them of their narrative and symbolic depth. This tension not only constrains Minnan stone carving's globalization but also reflects a broader challenge in the international dissemination of intangible cultural heritage: how to sustain cultural roots while fostering meaningful cross-cultural dialogue and value transmission.

1.2 Research Questions and Significance

In examining the global communication of Minnan stone carving, two central issues emerge. First, why does Minnan stone carving achieve technical recognition but remain culturally misunderstood among non-Chinese audiences? Western critics often praise its "exceptional stone-carving craftsmanship" yet rarely engage with its spiritual symbolism—such as Shigandang's protective role in domestic belief systems or the dragon motif's maritime cultural metaphors. This phenomenon of "technical appreciation but cultural disconnection" stems from the cultural discount effect in cross-cultural communication, where contextual disparities distort meaning and hinder value transmission. Second, how can semiotic translation strategies mitigate cul-

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tural discounting and construct a communication pathway that balances local authenticity with global resonance? Minnan stone carving's symbolic system is deeply rooted in its local context—from religious beliefs to folk traditions—making its meaning largely dependent on cultural familiarity. Therefore, effective international communication must translate these localized symbols into a globally intelligible cultural language capable of evoking empathy and shared understanding.

The significance of this research lies in its theoretical innovation and practical application. At the theoretical level, this study integrates the dual perspectives of cross-cultural adaptation and semiotic translation to construct an analytical framework for the international communication of Minnan stone carving. Previous studies have tended to focus on a single dimension—either exploring strategies of cultural adaptation or examining semiotic mechanisms. This research, however, synthesizes both perspectives into a three-dimensional analytical model: Cultural Decoding – uncovering the deep meanings of Minnan stone carving's cultural symbols; Symbolic Reconstruction – enabling cross-contextual transformation of those symbols; Medium Adaptation – optimizing communication channels and formats. Building upon this framework, the study further identifies the mechanisms of cultural discount formation, contributing a new analytical lens to the broader field of intangible heritage dissemination. At the practical level, the findings will directly inform strategies for Minnan stone carving's global outreach. By refining semiotic translation methods and developing context-based adaptation strategies, this research offers actionable insights for international exhibition planning and cultural-creative product development, promoting a shift from "technical export" to "cultural dialogue" in Minnan stone carving's global communication paradigm.

2. Theoretical Foundations

2.1 Origins of Cross-Cultural Adaptation Theory

Cross-cultural adaptation theory provides a foundational framework for analyzing the challenges faced in the international dissemination of Minnan stone carving art. In Beyond Culture, Hall (1976) proposed the "Cultural Iceberg Model," which suggests that the visible aspects of culture represent only a small portion of its entirety, while deeper layers—such as values and belief systems—determine the essence of intercultural communication [2]. This theoretical insight precisely mirrors the current state of Minnan stone carving's global outreach: while its exquisite craftsmanship is widely recognized abroad, the underlying cultural meanings—such as the Shigandang belief in spiritual protection or the dragon motif's maritime symbolism—are often overlooked or misunderstood due to cultural differences. Spitzberg's (1997) model of intercultural communication competence further underscores that communicators must develop adaptive capacities across cognitive, affective, and behavioral dimensions to effectively resolve cultural conflicts [3]. A parallel can be found in the success of Jingdezhen porcelain in European markets: by blending traditional blue-and-white motifs with Western geometric aesthetics, it retained its Eastern artistic essence while achieving cross-cultural resonance. This experience offers valuable insight for Minnan stone carving as it seeks to overcome the "cultural discount" effect in international communication.

2.2 Constructing the Semiotic Translation Framework

Semiotic translation theory provides the methodological foundation for facilitating the global transmission

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of Minnan stone carving's cultural symbols. Peirce's (1931) triadic model of the sign—comprising the representamen, object, and interpretant—reveals that the essence of cultural communication lies in the reconstruction of meaning through the interpretant in different contexts [4]. For instance, the "Wind Lion God" (Fengshinya) sculpture, regarded in southern Fujian as a guardian deity, may be reinterpreted in Western contexts as an abstract or animal sculpture. Such discrepancies in interpretation lead to the erosion of cultural connotation. Homi Bhabha's (1994) concept of the "Third Space" offers a solution, proposing that new zones of meaning can be created through cultural hybridity [5]. The 19th-century dissemination of Japanese ukiyo-e provides a relevant example: Hokusai's The Great Wave off Kanagawa was stripped of its original narrative about Japanese fishermen and reinterpreted by Western artists as a universal symbol of natural power—an act of cross-cultural re-signification. This suggests that Minnan stone carving can likewise achieve global resonance by abstracting its symbolic elements and reconstructing its narrative logic to build new layers of meaning within international cultural contexts.

2.3 Research Progress on Minnan Stone Carving Art

Existing scholarship reveals a significant gap in the study of Minnan stone carving's international communication. Domestic research has largely focused on its craftsmanship and regional culture. For example, The Development History of Hui'an Stone Carving Art [6] systematically traces the evolution of techniques from the Tang and Song dynasties to the present, yet offers limited discussion on global communication mechanisms. In contrast, international attention remains sporadic. Institutions such as the British Museum and the Metropolitan Museum of Art have documented Minnan stone sculptures in their collections, and a few sinologists have analyzed their artistic styles. However, a systematic theoretical framework for studying their international dissemination has yet to emerge. This academic vacuum has practical consequences: many enterprises export stone sculptures without addressing the issues of semiotic translation or cross-cultural adaptation. Traditional motifs are often oversimplified into decorative patterns—enhancing visual appeal but stripping away narrative depth and cultural identity. Therefore, current research must move beyond the confines of art history and regional studies to construct an integrated theoretical framework grounded in international communication. Such a framework can empower the global dissemination of Minnan stone carving art by transforming it from mere "craft export" into meaningful "cultural dialogue."

3. The Current State of Communication from Dual Perspectives

3.1 Challenges from a Cross-Cultural Adaptation Perspective

(1) Cultural Cognition Gap

The cultural cognition challenges faced by Minnan stone carving in Southeast Asia and Western markets fundamentally stem from systemic differences in meaning-decoding mechanisms across cultural contexts. In Southeast Asia, although Chinese diasporic communities retain historical memory of symbols such as the Wind Lion God (Fengshinya) and Shigandang, generational change has reshaped patterns of cultural understanding. Taking Penang, Malaysia as an example, younger generations of Chinese Malaysians—educated in Western systems and immersed in multicultural environments—have gradually detached their understanding of traditional stone carving from its religious and folkloric contexts. For this generation, the Wind Lion God

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is appreciated more for its decorative aesthetics than for its traditional function of warding off evil. This cognitive attenuation not only weakens the depth of cultural inheritance but also reduces the carvings to hollow visual icons devoid of emotional resonance.

In contrast, the cultural misinterpretation observed in Europe and North America arises from a fundamentally different cognitive framework. The Western art world often categorizes Minnan stone carvings as "Oriental handicrafts," focusing narrowly on technical aspects such as the precision of stone cutting or the smoothness of lines, while ignoring the profound connection between the art form and maritime culture. The seafaring wisdom of Minnan ancestors and the dragon motif's metaphorical invocation of oceanic strength are largely lost in translation. More concerningly, such interpretive biases risk reinforcing Orientalist stereotypes, confining Minnan stone carving within the exoticized label of an "Eastern spectacle."

(2) Imbalance in Communication Contexts

The current overreliance on religious contexts within Chinese communities in Southeast Asia reveals the conservatism of Minnan stone carving's adaptation strategies. Temples such as Singapore's Thian Hock Keng and Bangkok's Wat Leng Noei Yi preserve exquisite Minnan stone carvings, yet the art remains confined within ritual spaces. This reliance on "safe contexts" stems from the communicator's preference for environments with built-in cultural familiarity, minimizing the risks of misinterpretation. However, non-Chinese audiences in Southeast Asia engage minimally with such temple-based works, exposing the limitations of a single-context communication model. By contrast, Japan's success in globalizing its stonework lies in its ability to transcend contextual boundaries through modern reinterpretation. Tadao Ando's integration of kare-sansui (Zen rock gardens) into museum spaces exemplifies a "de-religionized" transformation—translating Zen aesthetics into a universal "experience of tranquility." This approach allowed stone art to evolve beyond its traditional settings, finding renewed expression in architecture, interior design, and public art. Encouragingly, Minnan stone carving has begun to explore similar innovations. The World Minnan Cultural Festival, held in recent years in Manila, Jakarta, Bangkok, and Taoyuan, adopted a "traditional craftsmanship + creative industries" model, exhibiting stone carving alongside other intangible heritage forms such as lacquer thread sculpture and Nanyin music. This cluster-based communication strategy transcended geographic and community boundaries, infusing Minnan stone carving with new meaning as part of a "Minnan cultural complex" and facilitating its transformation from a religious symbol into a medium of intercultural dialogue.

At the same time, the Xiamen International Stone Fair illustrates the potential of industry-driven platforms. As the world's largest professional stone exhibition, it attracts architects, interior designers, and public art institutions, creating fertile ground for cross-sector collaboration. For example, Hui'an stone carving enterprises have incorporated digital modeling to standardize production—meeting modern demands for precision and sustainability—while embedding traditional motifs such as wave patterns and swallow-tail ridges into hotel lobbies and commercial complexes. A high-end restaurant that used Minnan stone carvings as its design centerpiece reinterpreted the "Carp Leaping over the Dragon Gate" motif into a modern aesthetic form, transforming the folk symbol into a spatial narrative device.

However, these innovations have yet to coalesce into a systematic communication framework. Compared with Japan's multi-scenario model of "museum + architecture + home design" popularized by Ando, Minnan

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stone carving still faces three structural challenges: (1) non-religious dissemination lacks coherent cultural storytelling, often remaining at the level of symbolic collage; (2) digital technology is applied mainly to production rather than communication, failing to create immersive cultural experiences; and (3) stable international collaboration networks in public art remain underdeveloped. This pattern of "isolated breakthroughs without systemic expansion" underscores the urgent need for strategic innovation toward scalable and sustainable scene reconstruction.

3.2 Encoding Deficiencies from a Semiotic Translation Perspective

(1) Closed Symbolic System

The symbolic system of Minnan stone carving exhibits a form of "cultural closure," rooted in its lack of proactive cross-cultural interpretation. Traditional motifs such as Lotus Emerging from Water and Qilin Treading on Clouds convey layered meanings through classical texts like The Classic of Mountains and Seas and Records of Minnan Folk Customs. Yet, without a standardized explanatory framework, these meanings dissipate in international contexts. In European art exhibitions, viewers often conflate the Qilin with the Western unicorn, overlooking its auspicious symbolism and ethnic identity implications.

The translation barrier is even more pronounced at the technical level. Terminologies such as openwork carving (tou diao) and deep relief (chen diao) have no direct equivalents in Western sculpture theory, making it difficult for foreign audiences to grasp their artistic value. Western critics often use terms like "pierced carving" to describe Minnan's tou diao technique, failing to recognize its literati aesthetics—where "the chisel replaces the brush, and stone becomes the paper."

(2)Disrupted Narrative Logic

The fragmented storytelling in Minnan stone carving's current dissemination stems from a misalignment in symbolic encoding. Product manuals for export items frequently fall into a "technological fetishism" trap—overemphasizing parameters like granite's compressive strength or carving precision—while neglecting the narrative interconnections among maritime culture, craftsmanship, and Minnan daily life.

In contrast, Japan's global communication of stone lanterns succeeds through an integrated narrative framework combining natural philosophy, craftsmanship, and aesthetics of living. For instance, a $500 stone lantern sold in a Western boutique devotes 60% of its product description to explaining wabi-sabi aesthetics, 30% to stone origins and craftsmanship, and only 10% to dimensions and technical specifications—a clear indication of the power of narrative framing.

By comparison, Minnan stone carving exports—such as Hui'an's Double Fish Playing with Pearl—focus solely on "0.1 mm carving precision," omitting the cultural meaning of the fish motif, which symbolizes abundance ("year after year with surplus") and reflects Minnan's maritime ethos. This absence of storytelling strips the work of symbolic depth, reducing it to a low-value craft product. Without reconstructing its narrative logic, Minnan stone carving risks remaining trapped in a "low cultural value, high technical output" dilemma.

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4. Strategies for Reconstructing the International Communication Pathways of Minnan Stone Carving

4.1 Optimization from a Cross-Cultural Adaptation Perspective

(1) Layered Cultural Adaptation Strategy

Cultural communication is fundamentally the negotiation and fusion of meaning systems across contexts. Drawing on Hofstede's (1983) theory of cultural dimensions—particularly his distinction between "core values" and "surface practices" [7]—Minnan stone carving's cultural elements can be divided into "core layers" and "adaptive layers." The core layer embodies the cultural DNA—such as the iconographic proportions and gestures of Buddhist figures carved at Quanzhou's Kaiyuan Temple—which form part of East Asia's shared artistic language and should be preserved for authenticity and cultural continuity. Studies have shown that retaining complete religious symbolism in Southeast Asian Chinese temples reinforces cultural identity among second- and third-generation overseas Chinese.

The adaptive layer, however, requires contextual reinterpretation for global audiences. For example, the Shigandang—traditionally a household guardian—can be reimagined as an urban "protector" within public art installations in Europe or the U.S., where the context of local flood prevention provides new relevance. Abstract stone sculptures could retain the Shigandang's imposing form while incorporating hydrological data projections on the base, linking ancient spiritual beliefs with modern environmental resilience. Such contextual reconstruction bridges cultural gaps and enhances audience engagement.

(2) Reconstructing Communication Scenarios

Minnan stone carving should establish a three-dimensional communication matrix encompassing "faith, folklore, and modernity," activating different layers of cultural resonance across target markets. In Southeast Asian Chinese communities, the temple-based tradition should continue to reinforce cultural roots; in Western markets, however, communication can leverage shared maritime cultural themes to open new artistic spaces. For instance, a collaborative exhibition with the National Maritime Museum of the Netherlands under the theme "Stone and Sea" could juxtapose the dragon motifs of Minnan stone carvings with Viking ship carvings from Northern Europe. A curated section titled "Sculpted Narratives of Maritime Civilizations" would allow visitors to appreciate the shared human wisdom embedded in oceanic cultures. This kind of cross-cultural dialogue has the potential to dismantle stereotypes of "Oriental craftsmanship" and reposition Minnan stone carving at the center of global art discourse.

4.2 Systematic Construction from a Semiotic Translation Perspective

(1) Symbolic Decoding and Reconstruction

Minnan stone carving should develop a distinct "symbolic lexicon," classifying cultural symbols into "natural" and "humanistic" categories and promoting cross-contextual transmission through processes of "abstraction" and "re-encoding." Natural symbols—such as wave, lotus, and bat patterns—can highlight themes of maritime civilization and diasporic memory. Humanistic symbols may be modernized; for instance, the

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blue-and-white stripes of the Hui'an women's attire could be geometrically abstracted for use in stationery, scarves, or other cultural products. Such abstraction helps minimize cultural discount and enhances aesthetic universality.

(2) Cross-Context Narrative Framework

Minnan stone carving's international exhibitions should employ a three-tier narrative model encompassing craftsmanship, culture, and philosophy. The craftsmanship tier can feature live demonstrations of the "three parts chiseling, seven parts polishing" technique to elicit wonder; the cultural tier can display multimedia materials depicting Minnan people's seafaring livelihoods; and the philosophical tier can host roundtable discussions elevating the stone's resilience into the Confucian value of "unyielding integrity." This layered storytelling approach guides international audiences from technical admiration to cultural comprehension—transforming Minnan stone carving from an artifact of traditional craft into a medium of intercultural thought and dialogue.

4.3 Synergistic Mechanisms of the Dual Perspective

(1) Cultivating "Cultural Mediators"

Establishing cross-disciplinary teams composed of artisans, scholars, and designers is essential to bridging the professional gap that often hinders effective cultural communication. Collaboration between stone-carving workshops and universities could create a productive cycle encompassing cultural decoding, symbolic translation, and artisanal realization. For instance, scholars could extract the cultural connotations of the Wind Lion God from literature and field studies; designers could then reinterpret these meanings into an IP image that preserves traditional significance while appealing to international aesthetics; finally, artisans would bring the design to life through traditional carving techniques.

This academia–industry–craft model not only reconciles the tension between traditional craftsmanship and modern design but also ensures cultural accuracy through theoretical grounding. As a result, it achieves a dynamic balance between preservation and innovation, enabling traditional art to thrive in contemporary contexts.

(2) Revitalizing Symbols through Digital Media

Drawing inspiration from the British Museum's digital artifact interpretation system and the "Traveling Dunhuang" app, a "Minnan Stone Carving Interactive Symbol Atlas" could be developed to revitalize cultural symbols through AR technology. When users scan the "Double Fish Playing with Pearl" motif either online or on-site, the system could display its historical evolution, use 3D animation to recreate fishing village scenes in southern Fujian, and compare it with analogous Western symbols.

This interactive and narrative-based approach transcends the limits of time and space, transforming Minnan stone carvings from static exhibits into a living, interactive cultural database. In doing so, it opens new pathways for the global dissemination and digital preservation of traditional art.

5. Constructing the Reconstructed Model

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Grounded in the dual perspectives of cross-cultural adaptation and symbolic translation, this study proposes a "Dual-Track Symbiotic Communication Model." The model addresses two core challenges in the international dissemination of Minnan stone carving: Cross-cultural adaptation responds to the question of "how it can be accepted", focusing on cultural survival and resonance; Symbolic translation resolves the issue of "how it can be understood", emphasizing semantic depth and interpretive accuracy. Together, they form a closed-loop communication pathway consisting of cultural decoding, contextual adaptation, symbolic regeneration, and narrative infusion. This framework transcends the limitations of conventional intangible cultural heritage (ICH) dissemination—typically reliant on a single linear strategy—by integrating the dynamic flexibility of adaptation with the semantic precision of symbolic interpretation, resulting in a multidimensional, collaborative communication system.

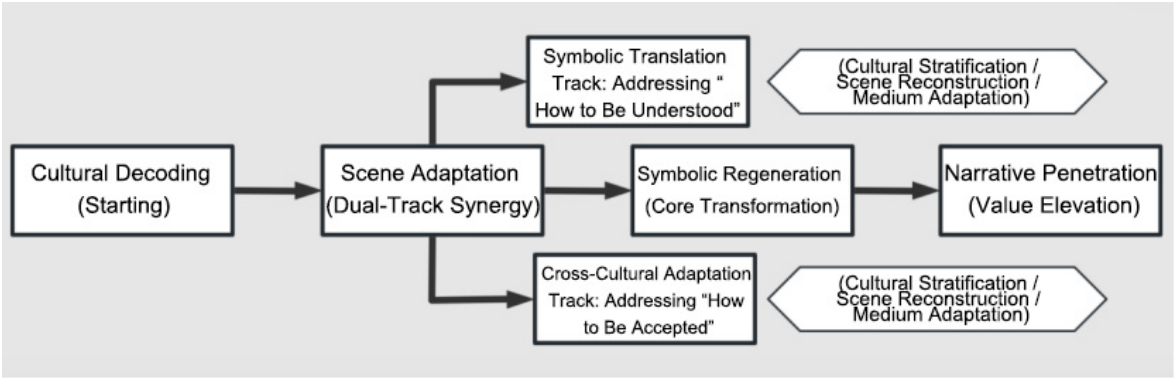


Figure 1. The Dual-Track Symbiotic Communication Model

From a structural standpoint, cultural decoding serves as the starting point. It deconstructs the cultural symbol system of Minnan stone carving and identifies distinct communication needs between the core layer and the variable layer. For example, the costume proportions of the Apsara Stone Relief at Quanzhou Kaiyuan Temple—part of the core layer—should maintain authenticity to preserve cultural identity, while folk symbols like Shigandang may undergo adaptive transformation across contexts.

Contextual adaptation then builds upon this decoding process, tailoring dissemination strategies for different markets. In Southeast Asian Chinese communities, continuing temple stone-carving traditions reinforces cultural foundations; in Western societies, expanding into modern art contexts allows these works to transition from ritual artifacts to public cultural expressions.

Next, symbolic regeneration, informed by symbolic translation theory, abstracts and reinterprets natural and humanistic motifs based on their traditional meanings to enhance international communicability. Finally, narrative infusion employs a three-tier storytelling framework—craftsmanship, culture, and philosophy—transforming stone carving from a purely visual art form into a carrier of Eastern values and wisdom.

The innovation of the Dual-Track Symbiotic Communication Model lies in dismantling the traditional separation between form-based dissemination and meaning-based communication. Conventional ICH transmission often emphasizes technical exhibition over cultural explanation. In contrast, this model synchronizes adaptive communication strategies with symbolic meaning-making, promoting a paradigm shift from "craft export" to "cultural dialogue."

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This closed-loop approach preserves the cultural authenticity of Minnan stone carving while enhancing its cross-cultural adaptability, offering a replicable theoretical framework and practical pathway for the global dissemination of intangible cultural heritage.

6. Conclusion and Outlook

Through an integrated analysis from the dual perspectives of cross-cultural adaptation and symbolic translation, this study illuminates the core transformation pathway for the international dissemination of Minnan stone carving art—shifting from superficial "craft display" toward a deeper construction of "cultural narrative" and "symbolic resonance." For decades, Minnan stone carving has earned global recognition for its technical excellence—particularly in relief carving, openwork carving, and round carving—yet it remains trapped in the dilemma of "visible craftsmanship but invisible spirit" due to the absence of compelling cultural narratives.

The proposed "Dual-Track Symbiotic Communication Model" provides an effective solution to mitigate this cultural discount. Cross-cultural adaptation and symbolic translation do not function in isolation; rather, they interact dynamically to reduce communicative friction and enhance cultural resonance. In the Southeast Asian market, while preserving temple stone-carving traditions to maintain cultural identity, traditional Minnan motifs can be reinterpreted as modern creative designs to engage younger generations of the Chinese diaspora. In the European and American markets, thematic joint exhibitions that integrate local cultural contexts—such as maritime civilization—can help reposition Minnan stone carvings as universal artistic symbols of "the dialogue between humanity and the sea." By aligning adaptive strategies with meaningful symbolic transmission, the model achieves both depth and breadth in cross-cultural communication.

Looking ahead, future research may advance along three key directions: Cultural Co-construction under the Belt and Road Initiative. Future studies could explore how Minnan stone carving interacts with the artistic traditions of countries along the Belt and Road. For instance, potential synergies between stone-carving craftsmanship and Islamic architectural ornamentation in the Middle East could be examined, or a "Stone Silk Road" exhibition could be developed in Central Asia to link the art form to the historical Silk Road narrative. Integrating Technology and Culture. Building a "Technology + Culture" fusion model could further enhance global engagement. Virtual reality (VR) technology could recreate traditional stone-carving workshops, while artificial intelligence (AI) could generate multilingual narrative scripts, creating immersive and contextually precise storytelling experiences. Establishing an Evaluation System for International Dissemination. A comprehensive assessment framework combining indicators such as cultural-symbol recognition, audience engagement, and growth in industrial value could provide empirical support for optimizing communication strategies. Pursuing these directions would not only expand the global communication landscape of Minnan stone carving but also offer valuable theoretical and practical references for the sustainable development of intangible cultural heritage worldwide.

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