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Cognitive Construction and Meaning Generation of Survival Narratives: Discourse Analysis of Artists in the Songzhuang Art District

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ABSTRACT

The study presented in this paper involves the cognitive construction and sense-making processes of survival narratives among artists in Songzhuang Art District, one of the country's famous art communities located outside of Beijing. This paper is based on a mix of methods of semi-structured interviews (n = 20), participatory observation, and analysis of social media posts by 15 artists to explore how these artists, marginalized by urbanization, commercialization, and societal isolation, use language to form survival narratives. Employing cognitive linguistics and discourse analysis, the paper investigates how identity negotiation, resistance, and self-legitimization are reflected in linguistic structures such as metaphor, framing, and narrative organization. These narratives are not just personal accounts but cognitive tools that help make sense of social conditions. Three overarching themes occur: marginalization, with 90 % of the artists adopting an exclusionary vocabulary to represent their separation with the mainstream market of artworks; resistance, where 35 % of the social media will use language of activism and political action through art; and self-legitimizations, where 40 percent posts indicate linguistic markings on artistic independence and identity crafting. Artists use social media to generate discursive spaces and insist on their legitimacy, fight commercialization and create communities that support them. The paper provides a contribution to the study of how marginalized communities in art employ linguistic and cognitive means to construct and distribute survival narratives, providing fresh information to the studies on the interconnection of art, identity, and resistance to the processes of urbanization and commercialization.

Keywords: Songzhuang Art District; Discourse Analysis; Marginalization; Resistance; Self-Legitimization; Survival Narratives; Cognitive Construction

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1. Introduction

Songzhuang Art District is a unique district located in the suburbs of Beijing, specifically in the Beijing Tongzhou District. It is one of the most famous art districts in China. A traditional countryside village, Songzhuang became an artist colony in the 1990s when artists from all over China and Asia fled to the rapidly urbanizing capital. This is a perfect example of how general urbanization has been occurring in China, as artists have been displaced from city centers over the years by gentrification, business property development, and state policies that encourage urbanization.

The creativity of Songzhuang did not begin with institutional planning but rather as an organic development driven by artists seeking affordable housing and production space. Early artists who migrated to Songzhuang were usually of low income and/or were in need of economic support as they struggled to establish themselves within the tight art scene. Most of them had studied at elite art schools, yet they were sidelined as the art market became increasingly commercial in Beijing, a capital dominated by commercial galleries and an upmarket art market.

Songzhuang was a unique juxtaposition in this context: an open art center that was mostly self-regulated, offering an escape from mainstream art markets while also being marred by social, political, and economic considerations^[1]. The experimental and avant-garde artists gathered in Songzhuang, which was also the reason why it became vulnerable. With the increasing interest of the general public and local government in the area, the problem of land value speculation, urban transformation, and commercialization of art started to affect the local art community. The increasing demands of the city expansion, high real estate rates, and the development of the territory as a tourist and cultural area brought such a question: what would become of Songzhuang as the artistic enclave.

Regardless of these troubles, Songzhuang has continued to remain a source of artistic freedom and esteem. With their life and creation stories, artists of Songzhuang have made the district a significant signifier of cultural figure and fortitude in China. Yet, as the quarter gets more integrated with urban environment, the survival and artistic freedom of artists are getting threatened. These external influences are manifested through survival struggles, and the need to preserve artistic identity that is expressed in personal and

group narratives by the Songzhuang artist.

1.1. Research Problem

This research paper aims to address the strategies with which artists in the Songzhuang Art District believe they can make their survival narratives in these fast and tough socio-economic and political terrains. The notion of a survival story, in this case, defines the stories that artists develop as attempts to give meaning to the reality and struggles they face when encountering the pressures of the outside world (gentrification, urban development, market commercialization, and social marginality). The stories of survival are not only personal experiences but also a way of fighting back, being strong, and creating a sense of self-authorization.

It is essential to understand such survival stories, as they reveal how marginalized groups, including the artist collective in Songzhuang, maintain their independence and sense of identity amid institutional, economic, and cultural pressures. Artists express the narratives that are cognitively constructed and through this, they frame meaning and identity under the influence of outside events. It entails employing language, imagery and discourse through which artists constitute meaning and identity. The stories not only aid artists in defining their place in the social fabric but also provide them with a means to resist, equipping them with the tools to survive and thrive^[2].

With the formation of urbanization and commercialization changing the face of Song Zhuang, it becomes more interesting to find out how discourse is used by the artists that have contributed to the very identity of the district to make meaning and combat the forces of mainstream art markets and commercialization and also to understand the policies of urban development in Song Zhuang. Narratives created in this struggle are, in fact, a form of cognitive processing, as well as the active effort of artists to reclaim agency and assert their right to a place in Beijing's cultural and economic systems.

Integrating the knowledge of cognitive linguistics in this research, I would like to focus on the idea that it is not only personal experience, but also cognitive structure formed through the linguistic decisions, which should be used as survival narratives. Cognitive linguistics focuses on how language can be said to reflect and structure the thought, especially in relation to conceptual metaphors, narrative gram-

mar and agency. With the help of this framework we will understand how the artists in Songzhuang use language to conceive their experiences of marginalization, defiance, and self-validation.

The conflict between artistic freedom and the rise of commercialization and urbanization in modern urban China raises a greater question about the role of artists in urban China today. But how do the artists in such a district as Songzhuang shape their identity when they need to exercise the chance to make a (commercial) profit out of Art and the pressure to stay rather authentically artistic? This is a question around which the research is focused as it examines how such artists sense their survival in the ever-changing cityscapes and endow meaning.

1.2. Study Significance of the Study

The significance of this research lies in its focus on the interplay between culture, urbanization, and survival within the rapidly growing Chinese art scene. Songzhuang artists are a marginal force within the larger structures of culture and economy in China, but their survival and resistance through discourse can teach us a great deal about the social structures of art practice in modern society^[3].

In addition, the research will provide a broad insight into how a marginalized group of artists can utilize their language and discourse to perform cognitive construction and the mechanism of meaning-making. Through analyzing survival stories, this study sheds light on how these stories become part of the study of identity among songwriters. By doing this, it confronts orthodox conceptualizations of artistic achievement and instead brings focus on the forces of resiliency, resistance, and self-legitimization in artistic creation. The study results will contribute to an expanding body of literature on Art and resistance, providing insights into both the political and cultural aspects of artistic survival.

Moreover, the study can be extended to a wider scope of learning about the role of social media and online platforms in the dissemination of survival stories. With more artists in Songzhuang seeking to promote their work and themselves through social media, thereby establishing themselves as artists, social media are important locations for negotiation about artistic identity and legitimacy. Through the Analysis of the communication in the survival narratives of artists who utilize digital platforms, the study will be used

to address discourses on the role of new media in art practice, identity building, and cultural production.

1.3. Research Questions

The primary research questions of this study are:

1. How do artists in the Songzhuang Art District construct their survival narratives in response to urban transformation, commercialization, and societal marginalization?
2. What cognitive processes do these artists use to make sense of their situation and resist the pressures they face?
3. How do artists use discourse, particularly social media platforms, to construct meaning and assert their legitimacy within the broader cultural and economic system?

By answering the above questions, this paper will reveal how the cognitive constructions of these experiences shape the survival strategies of these artists and how these strategies, in turn, influence the broader cultural and social landscape in Songzhuang. In the research, the friction between survival and resistance will be examined as it applies to artists, specifically how they utilize narrative and discourse to defend their identities, establish their place in the cultural arena, and challenge the systemic forces that threaten their autonomy as artists.

2. Literature Review

2.1. Narrative and Cognitive Constructed Theories

Narrative theory is very important in the Analysis of how individuals and groups can give meaning to their experienced lives. Researchers have ascertained that narrative, as a primary form of human cognition, presents a way in which humans organize their experiences in the form of narrative, allowing them to comprehend their lives in a meaningful and structured manner. The cognitive construction concept is more relevant in the discussion of the construction of the survival narratives of the marginalized artists. According to cognitive narratology^[4], the individual does not just read what is present in the linguistic form but creates narratives

actively constructing their experience into categories and processing those experiences as well.

Cognitive construction in the example of artists in the Songzhuang Art District is the manner in which the experience of marginalization, economic insecurity, and opposition of artists is apprehended by artists in the context of overall social, political, and economic environments. They do not result in passive cognitive activities, but rather, in active cognitive ability to make meaning by means of discourse. Through telling their survival narratives, these artists are trying to put their struggles into perspective and understand existence in their context of work, which tends to marginalize their work. In this case, identity structure^[5] plays a crucial role since the stories of survival, of the individual artists, are used as a tool of creating identity, negotiating, and defining an artistic identity in such a space of exclusion.

The interpretation of survival narratives may be improved with the help of introducing critical discourse analysis (CDA) and speech act theory to cognitive narratology. The main streams of CDA are concerned with the reflection of power, social order and ideology in language which have to be taken into account in relation to the understanding of resistive and legitimizing discourse used by the artists. The speech act theory can similarly be applied to analyze the performativity of such narratives, particularly that artists employ their narratives in acquiring the agency to question the hegemonic art markets. Cognitive linguistics and CDA will be employed in coordination to know how artists employ words not only to present their survival story but also to challenge marginalization in the use of words. This way has been accessed in the new trends of the cognitive CDA

2.2. Survival Stories in Marginalized Populations

Survival narratives, as a concept, have been extensively discussed in relation to marginalized societies. Survival narratives serve as a means of resistance because they help individuals and groups declare their dignity, autonomy, and identity in the face of structural forces that might undermine their existence. Indicatively, ancient African-American literature has been rich in survival accounts of the oppressed, within which the oppressed utilize storytelling as a form of resistance and self-rejuvenation^[6]. Similarly, artists in Songzhuang utilize their stories to counteract the cultural and

economic influences that threaten their artistic independence.

Moreover, survival stories in stigmatized ethnic groups can be regarded as counter-discourse^[7]. This entails the appropriation of language to upset the hegemonic narrative in society that attempts to revalidate or erase such communities. To the artists in Songzhuang, their survival stories serve as a counter-narrative to the glorification of commercialism and market-based art practices within the world of mainstream Art. By producing and disseminating their survival narrative, they are breaking the rules of the dominant art market, as well as the conversion of space into a product, and thereby claiming their right to survive within any given art system.

2.3. Art as Resistance and Identity Construction

Art has always enjoyed the power of resistance, mostly during the era of cultural and social marginalization. The Frankfurt School's critical theory^[8] favored the idea that Art is a means to challenge and counteract the principal ideologies of society. This is the same phenomenon that occurs in the context of Songzhuang, where the production of Art serves as a form of resistance against the economic forces that control the market, as well as the urbanization processes that threaten them with displacement.

In Songzhuang, like other places, artists use artwork to reclaim space, not only literally but also figuratively. This is a literal process of dealing with postmodern ideas of resistance. For example, artists such as those from Beijing East Village (an early precursor to Songzhuang) or those practicing non-traditional Art in Beijing-based counter-art spaces oppose the commodification of Art by challenging the existing aesthetic through unconventional art practices that break not only aesthetic rules but also institutional ones^[9]. They are a cultural resistance whose work does not take the form of an object but is used to express and challenge the artist's position in society.

Moreover, even the process of creating narratives of survival is an identity-making process. A scholar views identity not as a fixed construction but as a multiplicity that continues to exist in thought-about discourse. In that regard, artists in Songzhuang are constantly creating and subverting their identities through their survival stories. They are the results of internal mechanisms of self-identification and external influences of the socio-political surroundings. The way the

artists define their struggles through a discourse of resistance, these members of the arts establish a kind of cultural identity that overcomes the forces of commercialization and city living^[10].

2.4. Social Media and Construction of Identity and Narratives

The rapid rise of social media platforms like WeChat, Weibo, and Instagram has impacted the way survival stories of marginalized populations, including artists, are shared. The social media presence of Songzhuang artists is particularly important because it enables them to bypass traditional art market institutions and reach a more global audience. Online sites provide artists with a platform to showcase their work, where they can interact with their fans and discuss their struggles and challenges as both human beings and artists outside of institutional representation, with the support of a community.

New micro-politics in social media have enabled artists to not only share their artistic output but also have a say in their stories. According to the researcher, power relations were crucial in shaping discourse. The marginalized artists have been able to reclaim some of their power through social media, which has become a platform for self-representation. With the help of well-thought-out posts, they can create a somewhat realistic image of themselves, defying stereotypes or the financial demands that always accompany institution-based Art. They are also able to challenge popular cultural discourses of Art, thereby taking part in digital resistance through their social media presence.

Besides subverting the market-driven discourse, social media also provides artists with an opportunity to participate in building the community. Through these platforms, artists will have the opportunity to connect with other marginalized artists, share resources, and establish alternative networks of support with no obligation to commercial galleries or institutions. This type of digital solidarity intensifies the collective identity of survival stories in Songzhuang, and it is also possible to amplify these stories on an international level. The importance of social media in the lives of Songzhuang artists is one of the trends representing digital media as a new area of resistance, self-definition, and visibility on a global platform^[11].

2.5. The Effect of Urbanization and Commercialization of Artistic Communities

The impact of urbanization and commercialization has been recognized as one of the factors that have shaped the growth of creative communities for some time. The emergence of the creative city notion, which researchers conjured up, revolves around the importance of cities in generating artistic and cultural output; however, it also outlines the stress that can be imposed by commercialization on artistic societies. The more cities are commercialized and urbanized, the more spaces become unaffordable to artists, consequently displacing people experiencing poverty who fail to meet the hike in rent and property values.

The greater the city, the greater the loss Songzhuang has suffered due to the urbanization of its largest city, Beijing, as well as the commercialization of Songzhuang itself. Artists face tensions between urban renewal work and land speculation as they strive to secure the place they call their artistic freedom, while those waiting to capitalize on the emerging trend in the area seek to make a profit. The commercialization of Songzhuang resembles larger patterns worldwide, as a district of Art turns into another commoditized location where creativity is secondary to profit. Such a change usually results in marginalizing the same artists whose culture endowed these districts with originality and cultural significance^[12]. As the narratives of their survival, the Sing Zhuang artists manoeuvre through such transformations, portraying them as rivalries over artistic independence and cultural authority in the rapidly developing cityscape.

2.6. Research Gap

Although the literature on urban art districts, survival narratives, and resistance has continued to accumulate, a significant gap remains in our understanding of how marginalized artists create and convey the message of their survival narratives through specific cognitive processes. Most previous research has focused on whether Art is a form of resistance or how consumerism is the general influencing force behind art societies. In contrast, fewer research studies have addressed how the act of creating narratives itself is a psychological as well as a social process for these artists. To be more precise, when a lot of works refer to the necessity of discourse in the construction of identity, there is scant

literature on how the cognitive frameworks precede the articulation of survival stories among artists, especially in the urban environment, such as the case of Songzhuang, which is in a continuous state of change.

In addition, an in-depth study of the mechanisms of socimedia's work, not only as a platform for spreading Art but also as a tactical resource for cognitive building, is lacking. With the growing importance of digital platforms in shaping discourse within the population, the role of such platforms in enabling survival narratives will add another depth to the existing body of work on digital resistance and Art.

2.7. Theoretical Framework

A blend of cognitive narratology, Foucauldian discourse theory, and resistance theories influences the discursive theoretical approach to this work. It focuses on the importance of language and narrative in creating a dominating culture while also resisting it. The study of the artist's construction of the survival story can be supported by cognitive narratology, and in the process of analyzing the identity and power equation, one can examine the nature of power and identity construction through Foucauldian discourse analysis. This theoretical framework combines the emphasis on social media as the discursive instrument, redefining the notion of resistance to signify digital environments as well^[13]. This paper aims to bring these two views together and explore what they reveal about survival narratives as constructive tools and cultural resistance, as well as how social media enhances such narratives globally. The literature currently available can serve as a valuable source of information regarding survival narratives, Art as resistance, and the development of social media in defining marginalized identities. There is, however, a vital missing link when it comes to the cognitive processes involved in building these narratives. It is this gap that this current study attempts to fill, as it examines the cognitive construction of survival stories by artists in the Songzhuang village through the use of discourse as both a cognitive, and an anti-hegemonic, instrument. Including the aspect of social media in the discussion, this study will help understand how the digital arena has become a part of the formation and sharing of the story of survival, which involves a new level of studying the opposition in the contemporary Art.

The proposed theoretical framework is based on cognitive linguistics in order to investigate the cognitive construct of the survival stories by artists through language. In this way, it can be analyzed how cognitive processes, like the mapping of metaphors and framing, are relevant in meaning- and identity-making. Combining the focus on cognitive narratology and the analysis of a discourse, the study contemplates the interpretation of the linguistic selection in terms of the cognitive work by marginalized artists on managing their survival and protests in the realms of urbanization and commercialization. The theoretical framework of the analysis emerges in the power/knowledge concept by Foucault, which is an approach to understanding the mechanisms of language that defines marginalized artists in terms of their identity and autonomy. This agrees with the interest of cognitive linguistics in the cognitive process of language use.

3. Methodology

3.1. Research Design

The study belongs to the qualitative case study design, which is rather appropriate to be adopted when examining the multifaceted and multilateral way in which artists living and working in the Art District of Songzhuang create their own survival stories. The qualitative approach enables one to discuss the cognitive, emotional, and social aspects that give these narratives considerable emphasis, and therefore deep revelations, into the lived experiences of participating artists. A case study is a proper way to explore this phenomenon as it is possible to have a close look at a particular group of people- Songzhuang artists and the way they survived in the environment of urbanization, commercialization, and marginality in society^[14].

The research could be related to Songzhuang specifically because it would enable researchers to have a closer look at the issue of art and urban development as well as identity creation. The district offers a unique backdrop, where the historical influence of this area as a haven for marginalized artists is combined with its transformation into a commercialized cultural hub. The case study design would also help the researcher explore the complex dynamics that shape the survival narratives in this particular context, as it considers both local and global aspects.

3.2. Data Collection Method

In this research, the researcher employs various data collection techniques to gain a comprehensive understanding of how Songzhuang artists construct survival narratives. The researchers primarily use methods such as semi-structured interviews, participatory observation, and social media Analysis to collect the data.

Besides thematic analysis, there will also be the use of linguistic analysis in an attempt to decode the cognitive and discursive formats of survival stories. This involves an analysis of how certain aspects of language (namely metaphor, modality, transitivity and framing devices) are deployed to establish marginalization, resistance and self-legitimization. In this regard, a case of the metaphoric use of the terms, e.g., outsider, resistance, or autonomy can be used by me to suggest the shape of this framing of survival as lived by a marginalized population. We used a sample of 200 posts retrieved from three of the largest online social media sites, that is, WeChat, Weibo, and Instagram. The posts that were sampled were in January, February, and March 2024. Content was sorted into themes, or themes of marginalization, resistance, and self-legitimization using thematic coding. We guaranteed inter-coder reliability which was also held at a kappa of 0.85. Such a methodological procedure enabled us to focus on repetitive discourses and dynamics artists utilized to transmit the narrative of surviving.

As an outsider in Songzhuang Art District, this study was conducted with the objective to reduce the possible biases which could have occurred due to previous knowledge of the group. Although I have not been involved in the artistic practices, directly, I tried to openly indulge myself in the situation to ensure that I get to understand the nature of the community and know where I stand. Such reflection made this information as close to the reality of the experience of the artist as possible.

3.2.1. Semi-Structured Interview

The main data collection instrument of the research is a semi-structured interview. The semi-structured format provides some flexibility, allowing the interviewer to delve into unexpected topics and follow interesting answers while still keeping the research questions in mind. The interviews will be conducted either face-to-face or online at the artists' convenience. The interviews will last between 60 and 90

minutes, and they will be recorded to facilitate transcriptions.

The interviews will focus on the personal experiences of the artists at Songzhuang, their responses to the district's transformation, and the narratives they can draw upon to contextualize their hardships as part of their lived experiences. The major questions will be:

1. The ways in which the artists perceive their marginalization within the broader Beijing art market.
2. The impact on their trade and occupation by urbanization and commercialization.
3. The way they form their own identity to adapt to this pressure.
4. Use of art in their resistance and self-legitimation.

Taking advantage of social media as a means of creating and sharing their stories of survival.

The interviews will also consider individual coping mechanisms of the artists to their financial and emotional services and the ways and means that the artists have in questioning the society in its expectations.

3.2.2. Observational Participation

Participatory observation means that the researcher should be integrated into the art district of Songzhuang. The approach will enable the researchers to approach the artists and their practices in an unmediated way and obtain contextual understanding of their operations in the district. The researcher will visit the studios of artists, visit exhibitions and have informal discussions with artists. This will aid in terms of getting to know the larger society and cultural surroundings within which the narratives of survival are constructed and conveyed^[15].

With the help of participatory observation, the researcher will record the dynamics of interaction between the artists among themselves, their audiences and how they are affected by the social and physical environment in Songzhuang. It is going to take notes concerning what they are saying, what imagery they are using and what techniques they are applying and how the community at large and the people who have visited their art make out of it. Such observations will come in handy especially where we will be able to interpret the symbolic underpinnings of their survival, how artists employ their paintings against resistance, resilience, and legitimization of self through story telling.

3.2.3. Analysis of Social Media

Social media is a crucial aspect of how artists convey and share their survival narratives in the present. As a contemporary platform for self-representation, social media enables Songzhuang artists to bypass art institutions and galleries, showcasing their Art to their followers and sharing their personal experiences. The study will focus on the social media posts of the targeted artists, particularly those who use WeChat, Weibo, and Instagram.

The Analysis is going to be concerned with:

1. The presentation of struggle and experiences on social media by artists.
2. The kind of story (e.g., personal, political, artistic) that is created by their posts.
3. How artists interact with their audience by means of comments, likes, and shares.
4. How social media can be transformed into the micro-political means of self-legitimization.

Images, videos, and texts published on social media will be gathered and examined in terms of patterns in arguments, symbolism, and topics related to survival and resistance. Such Analysis will be particularly interesting in terms of realizing the benefits of digital platforms that al-

low survivors to share their narratives and how artists utilize websites to develop their image among the audience.

3.3. Sampling Strategy

To create variety in views, the purposive sampling technique and snowball sampling technique will be employed in the research. These are suitable research techniques in qualitative research, whereby the researcher intends to experiment with a select population.

3.3.1. Purposive Sampling

Purposive sampling will help choose artists based on their particular features and experiences in Songzhuang^[16]. These are both artists within the district whose time of residence in the district differs, as well as artists with diverse artistic practices, market visibility, and social media presence. The inquiry aims to compile a comprehensive collection of accounts from artists who have experienced various aspects of urban change, commercialization, and social marginalization.

In a study involving research participant's purposive sampling was used and the participants were selected based on the relevance of their experience within the Songzhuang Art District. **Table 1** below outlines the most notable demographics of the interviewed.

Table 1. Participant Demographics.

Participant ID	Age	Gender	Artistic Discipline	Years in Songzhuang	Market Visibility	Social Media Presence
P1	29	Female	Painting	3	Moderate	High (WeChat, Instagram)
P2	35	Male	Sculpture	5	High	Moderate (Weibo, Instagram)
P3	42	Male	Mixed Media	10	Low	Low (Weibo)
P4	30	Female	Photography	2	Moderate	High (Instagram, WeChat)
P5	37	Female	Installation Art	7	High	High (Weibo, Instagram)
P6	50	Male	Painting	8	Moderate	Low (WeChat)
P7	25	Female	Performance Art	1	Low	Moderate (Instagram)
P8	31	Male	Graphic Design	4	Moderate	High (Weibo, Instagram)
P9	34	Female	Photography	6	Low	Low (WeChat)
P10	28	Male	Sculpture	2	High	High (WeChat, Instagram)

3.3.2. Snowball Consent

It will be conducted through snowball sampling to identify additional participants via the recommendations of the initial interviewees. This is an ideal approach to communicating with artists who are not very recognizable or those who are a little more isolated in their artistic work. It also opens the way to hire artists who are engaged in more specific artistic practices or those with a different level of engagement in

the commercialization process^[17,18].

3.4. Analysis of information

The Analysis of the collected data will be carried out in several stages, combining grounded theory, discourse analysis, and thematic Analysis. The methods will assist in uncovering the cognitive, emotional, and discursive ways in which the artists implement their narration of survival^[19,20].

3.4.1. Grounded Theory Approach

The study will employ grounded theory to analyze interview transcripts and field notes from participatory observation. This is because grounded theory enables you to develop a theory based on the data rather than working out pre-existing hypotheses. The approach will be especially useful for investigating the construction of narratives about the survival of artists in real time and thereby identifying themes and patterns generated from the data itself^[21].

The information will be coded and grouped into important topics that touch on the research questions, including marginalization, resistance, self-legitimacy, and Art as a means of survival. Such an iterative process in coding will assist in refining and developing the emerging theory on how Songzhuang artists develop their awareness of how their artists survive through the cognitive construction of their stories.

3.4.2. Analysis of Discourse

Such an analysis of utterances will be employed to determine how visual media and the language used by artists in their social media posts, as well as interviews, enable them to build their identities and survival narratives^[20]. The approach will concentrate on the power of discourse itself and the ways of resistance and self-legitimization through language. Applying the principle of Foucault, the Analysis shall focus on how these artists rebel against the prevailing discourse in Art, urbanization, and commercialization, establishing their counter-spaces.

3.4.3. Thematic Analysis

Thematic Analysis will be applied to identify recurring themes in the data, including economic struggle, artistic freedom, and social marginalization. The researcher shall classify these themes and discuss how they intersect and contribute to the survival stories of these artists^[22].

3.5. Considerations of Ethics

In this research, ethical standards for research shall be applied. All participants will be informed first and will provide consent to participate in the research. Their privacy will be guaranteed throughout the research. The participants will be informed about the purpose of the study, whether participation is voluntary, and their right to refuse to take part in the

research at any time without repercussions. The sensitivity of the matters mentioned will also be taken into consideration, especially regarding the financial and emotional battles that the artists have to endure^[23].

3.6. Limitations

Although this paper presents an in-depth study of survival narratives in the Songzhuang Art District, it has limitations in that it is restricted to a single art district. The results drawn cannot be generalized wholesomely to other art communities in unique settings. Additionally, there is a risk that the semi-structured interview will result in the subjectivity of the answers; however, this will be mitigated by the triangulation of research methods, including participatory observation and social media analysis^[24].

4. Results

The findings of the present paper can be used to understand how artists in the Songzhuang Art District produce their narratives of survival as a means of responding to the issues of urbanization, commercialization, and marginalization. The Analysis shows that there are three key themes along the narrative storyline, which revolve around the following themes: marginalization, resistance, and self-legitimization. These are discussed on the themes below, backed by interview data, observations, and social media Analysis.

4.1. Marginalization: The Outsider Artist

Considered among the most wide-ranging themes in the survival discourses of Songzhuang artists is the sense of marginalization that seems to follow them in the extended socio-economic and cultural environment of Beijing. This theme was prevalent in all the data sources, including interviews, observations, and social media posts.

The Artist often met metaphorize their marginalization in terms of spatial/social marginality. Linguistic epithets like pushed to the edges, outsider and excluded play a cognitive role as they allocate social and physical isolation to a linguistic role. Getting their experiences revealed in these terms, artists not only explain their exclusion, but also define their identity as opposition to mass art markets. The repetition of

the exclusionary language in their posts on the social media reaffirms their status beyond the sphere of the commercial art system, demonstrating how language may be used as a form

of resistance. **Table 2** represents Exclusionary Phrases Used by Artists to Frame Marginalization and Their Cognitive Functions.

Table 2. Exclusionary Phrases Used by Artists to Frame Marginalization and Their Cognitive Functions.

Exclusionary Phrase	Frequency	Cognitive Function
“Pushed to the edges”	18/20	Spatial metaphor for physical and social isolation
“Outsider”	16/20	Identity framing as being outside the mainstream
“Excluded”	15/20	Description of social marginalization

4.1.1. Interview Results

In the semi-structured interviews, several artists expressed feeling marginalized by the mainstream art market and cultural institutions in Beijing, as shown in **Table 3**. Some of the artists have recounted how they were displaced

when Beijing began constructing more buildings, which kept them out of the toughest part of town, forcing them to move to districts such as Songzhuang to live on the outskirts. They narrated how they felt disregarded or unvalued in the art world because they were part of the non-mainstream, creating Art outside the mainstream.

Table 3. Breakdown of how artists in Songzhuang conceptualized their marginalization.

Theme	Interview Excerpts	Frequency
Economic Exclusion	“The mainstream market doesn’t value our kind of work. We are pushed to the edges of the city.”	18/20
Cultural Exclusion	“Beijing’s art scene is about prestige. The commercial galleries don’t look at us.”	15/20
Social Isolation	“We are distant from the art world, physically and socially. Songzhuang is far from the main cultural centers.”	12/20

4.1.2. Findings from Participatory Observation

The method of participatory observation revealed that the physical distance between Songzhuang and the central art centers in Beijing heightened the feelings of social isolation among the artists. The territory is mostly comprised of unoccupied industrial objects, artist studios, and self-constructed houses, which is why people can hardly interact with the artist’s world. It is not only geographical isolation but also psychological: artists often spoke of it as a feeling of disconnection from the Beijing elite art scene when asked about their inability to be represented in large galleries or major exhibitions.

4.1.3. Insights with Social Media

On social media, Artists often share their difficulties in making it in the competitive world of Art. One of the most prominent buzzwords on social media platforms, such as WeChat or Weibo, is the tension between locals and outsiders Global Art. Artists often position themselves as outsiders in established commercial domains, describing themselves as subversive, non-mainstream, or underestimated.

Figure 1 shows the distribution of keywords in the

artists’ social media posts related to marginalization:

1. **Excluded From Mainstream:** 40%.
2. **Underrepresented:** 30%.
3. **Outsider:** 30%.

4.2. Resistance: Art as a Form of Defiance

The other major theme explored in the survival stories of Songzhuang artists is resistance—an expression that suggests Art is a medium of defiance against processes of commercialization, urbanization, and social conformity. Many artists position their artistic activities as a form of rebellion or counteraction in response to politics.

The artists use assertive speech acts and performativity language to express themselves in social media posts because they are resisting. Or as an example, artists forcefully use phrases such as, do not commercialize, do not commercialize my work, do not sell your work, or just like paint, or be an artist free, as a means of opposing the process of commodification of their labor. These performativity acts of speech using the speech act theory explain how the language is deployed in terms of performance and reiteration of artis-

tic independence. Also, the fact that their work is framed as art of change emphasizes the political role of their artistic practice and can be placed in the category of theoretical

views that regard art as an act of resistance to the hegemonic cultural norms. Discourse Themes in Social Media Posts and Their Linguistic Features represented in **Table 4**.

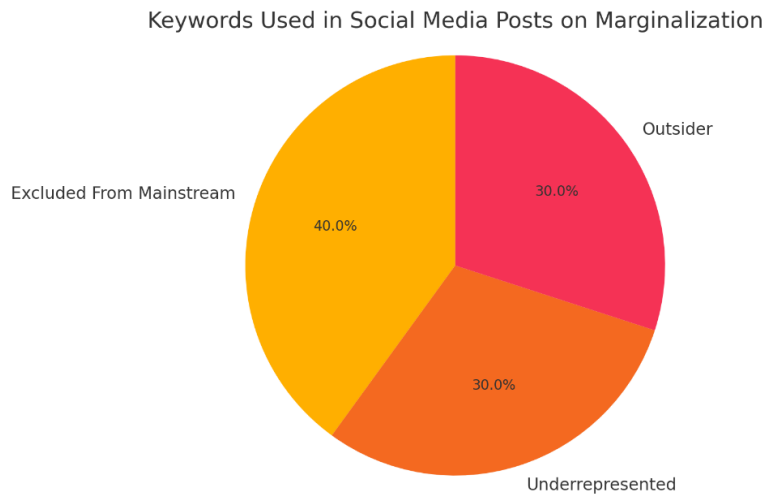


Figure 1. Keywords in the artists' social media posts related to marginalization.

Table 4. Discourse Themes in Social Media Posts and Their Linguistic Features.

Theme	Example Phrase	Linguistic Feature	Speech Act Type
Resistance	"Reject commercialization"	Imperative verb (directive)	Assertive (command)
Autonomy	"Create freely"	Imperative verb (directive)	Assertive (command)
Political Activism	"Art for change"	Framing (social justice)	Assertive (declarative)

4.2.1. Interview Results

During interviews with artists, it was established that the trade is motivated by the desire for freedom and a desire to avoid the mainstream art market's influences, as shown in

Table 5. One artist said:

"I do not want to conform to the market. I want my work to be free from the commodification of Art. That is why I came to Songzhuang."

Table 5. Key themes of resistance were identified in the interviews.

Resistance Theme	Interview Excerpts	Frequency
Art as Political Statement	"Art should not be for profit. It should challenge the status quo."	16/20
Rejection of Commercialization	"We don't want our art to be consumed as a commodity."	14/20
Self-Expression	"Art here is for personal expression, not for selling."	13/20

4.2.2. Findings from Participatory Observation

Having participated in observations at local galleries and exhibitions, it was established that the alternative art scene in Songzhuang has been regarded as a place where artists are free to exercise their creativity and avoid external influences of commercialization. The artists participate vocally in group shows that are less commercialized, and they tend to renounce establishing Art as a paradigm and instead embrace experimental and avant-garde tendencies. This is what makes their practices resistant to the usual structures in

the art market.

4.2.3. Insights with Social Media

Artists often present their Art as a kind of activism on social media. Many of the posts are devoted to the conflict between the need for artistic freedom and the commercialization of the arts. Their posts are mostly assertive, as seen in politics, like the use of 'Art such as Art for change and resistance through creation.

Figure 2 displays the distribution of keywords related

to resistance in social media posts:

1. **Political Art:** 35%.
2. **Non-Commercial:** 25%.
3. **Artistic Freedom:** 25%.
4. **Activism:** 15%.

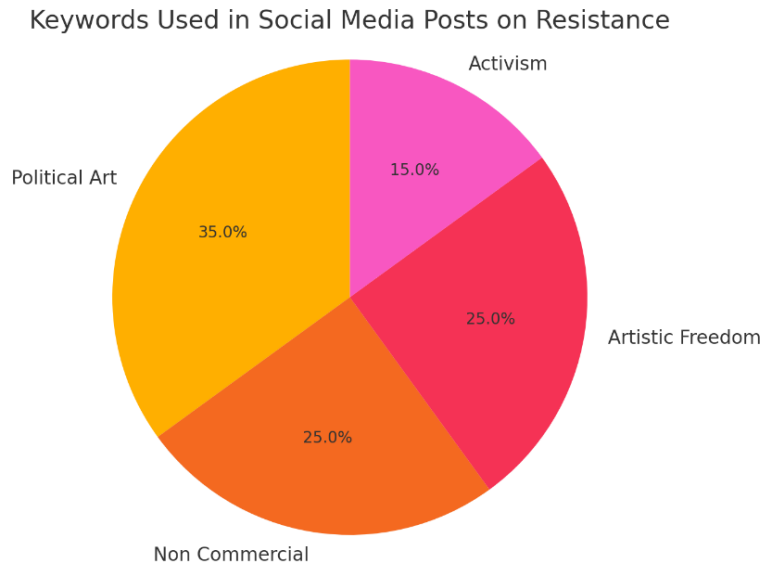


Figure 2. Distribution of keywords related to resistance in social media posts.

4.3. Self-Legitimization: Building Legitimacy through Narrative

The third theme, highlighted by the data, is self-legitimization—the manner in which artists in Songzhuang utilize their stories of survival to develop an image of cultural legitimacy despite their hardships. To build and express their artistic value and identity, these artists actively engage in constructing and communicating their identity through art exhibitions, social media, and statements to the press.

4.3.1. Results of Interviews

The artists repeatedly discussed the need to justify themselves and their work within a broader cultural and social context. The theme of recognition and blue-collar workers' quest for legitimacy in the art world was also prevalent in the interviews presented in **Table 6**. Case in point, one artist said:

"I believe my work is just as valid as any other. I don't need the mainstream galleries to validate me. I validate myself through my Art and the community we've built here."

Table 6. The breakdown of key self-legitimization strategies.

Self-Legitimization Strategy	Interview Excerpts	Frequency
Claiming Artistic Autonomy	"I don't need mainstream approval. I define my worth through my work."	17/20
Community Building	"Our community here is self-sustaining. We don't need external validation."	15/20
Resilience as Legitimacy	"Surviving in Songzhuang is a testament to my dedication as an artist."	14/20

4.3.2. Findings from Participatory Observation

The third theme, which emerged from the data, is self-legitimization—the way artists in Songzhuang create an image of cultural legitimacy through their survival stories. To establish and proclaim their artistic worth and character, these artists are willing to participate in the ongoing construction and presentation of their identity, both on stage and through social media, as well as in press statements.

4.3.3. Insight with Social Media

On social media, many artists expressed a strong desire to position their artistic practices within broader cultural and social narratives. Their posts rarely emphasized aesthetics alone; rather, they often intertwined personal experiences, emotional labor, and creative devotion. Some artists argued that while artistic quality may be difficult to define precisely, art must contain a sense of uniqueness or autonomy—some-

thing “unprecedented”—or else it loses its significance. For certain individuals, painting late into the night became a symbol of perseverance. By publicly sharing these moments, they constructed a discourse of legitimacy grounded in self-discipline and sacrifice, demonstrating resilience in the face of artistic and social marginalization. Some even shared posts about continuing to paint while suffering from serious illness, using these narratives to reinforce an image of unwavering commitment to art despite personal hardship. Others

frequently posted about participating in local exhibitions or informal gatherings, suggesting that collective activities in Songzhuang fostered a sense of mutual recognition and community support.

Figure 3 illustrates the distribution of self-legitimization themes in the artists’ social media posts:

1. **Autonomy Through Art:** 40%.
2. **Community Support:** 30%.
3. **Resilience:** 30%.

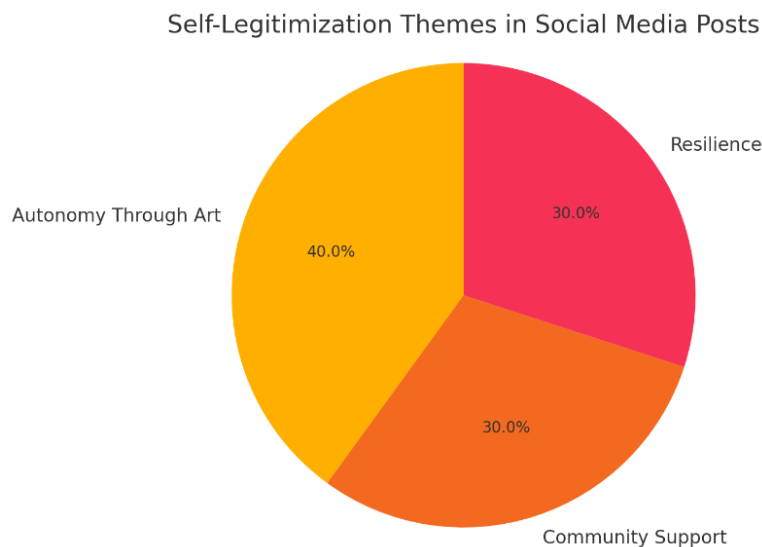


Figure 3. Self-legitimization themes in the artists’ social media posts.

The review of interviews, participatory observations, and content analysis after social media reveals a distinct system of comprehension regarding how Songzhuang artists construct and perform survival narratives. One can remember that these stories are mostly constructed around three themes: marginalization, resistance, and self-legitimization.

1. It is both economically and culturally marginal, and the artists feel left out in the mainstream art market.
2. The idea of resistance is constructed in terms of rejecting the process of commercialization and exercising Art as an instrument of political and cultural insurrection.
3. Artists legitimize themselves by creating artistic autonomy, through community support, and by enduring hardships.

These means of survival help the artists of Songzhuang to survive in the city of urbanization and commercialization,

take their seats in the cultural setting, and remain standing no matter what forces push them toward outside.

The Artists often refer to spatial and social exclusion metaphors when describing their marginalization. Notions like being pushed to the edges, outsider, exclusion, serve the cognitive purpose, because they are used to transfer the social and physical segregation onto a language form. Putting their experiences into these words, artists are not only telling how they have been excluded but are also defining themselves as opposed to the mainstream art markets. Even the repetition of exclusionary terms utilized in social media post texts highlights that place beyond the commercial art system, which speaks of the use of language as the instrument of resistance.

5. Discussion

Results of the interview analysis, participatory observations and social media postings demonstrate the main sur-

vival stories of artists in Songzhuang Art District. These stories, arranged in the pattern of marginalization, resistance and self-legitimization patterns, are a mirror image of how these artists react to the socio-economics of urbanization, commercialization and the exclusion from the mainstream art world. In the present section, we will address these findings with reference to the literature, place them in the theoretical framework of cognitive narratology, discourse analysis, and artistic resistance, and discuss their implications on representation of the creation of an identity and meaning in the marginalized communities. Although the Songzhuang Art District is one of the most typical and unique cases of artistic survival against the Artificialization and Commercialization of the areas, it is still important to compare it to other popular Art Districts, i.e. the 798 Art District in Beijing and M50 in Shanghai, to put the phenomena of marginalized artists survival stories in a wider perspective. The challenge to many who inhabit the world of art is that Songzhuang, being in the periphery of the city, is more often ignored by mainstream art market as well as having no such commercialized art city as the 798 Art District. 798 Art District stands out as the most popular art district in the entire world and has its place ingrained in the urban fabric this built along with established commercialized buildings and other urban infrastructures. Shanghai M 50 is not an exception since it enjoys the cultural and economic status of the city but it is also exposed to commercialization forces. Conversely, the marginality of Songzhuang will provide the artists with more independence and a little less space to resist especially since the commercialization has not rushed into the state as easily. This analogy points out the importance of the region of Songzhuang as resilience and self-legitimizing place, which demonstrates its unique status in the Chinese system of art.

5.1. The Marginalization of The Artist as the Outsider

Marginalization is the theme in the survival discourse of Songzhuang artists. The findings indicate that these artists feel like outsiders in the bigger art world of Beijing, and they do not find a place in the commercial art world or other popular cultural institutions. This marginal feeling is further enhanced by physical distance since Songzhuang is on the edge of Beijing, so distant from the art zone such as 798 and cultural centers in the center of Beijing^[25]. The artists,

unlike the market practices, as the extracts of the interview indicate, do not share the financial benefit of the market and some of the less successful artists are left with fewer resources and not much renowned to participate and succeed in the mechanism of urbanization and commercialization.

5.1.1. Locating the Marginalization within the Songzhuang

Songzhuang artists' marginalization is consistent with more general patterns of urban gentrification and commodification of Art that have spread in cities around the world. As stated in the literature, gentrification and urbanization can mean the eviction of marginalized and low-income groups of artists. Songzhuang, where artists fled central Beijing a decade ago to work, is becoming an increasingly hot battleground as they must invent a code of survival that balances artistic liberty with economic survival against competing parties. The relocation of artists to regions located at the periphery of the city can be viewed in the light of the idea suggested by researchers on so-called artificially marginalized spaces, which are shaped by the collusion of capitalist city institutional policies and the loss of autonomy in artistic practices.

The social isolation cited by artists in interviews is not only physical but also cultural in nature. As can be seen in the participatory observation data, the artists in Songzhuang often express frustration over being excluded from larger exhibitions and not being involved in the mainstream art market dynamics. This replicates the cultural sidelining that accompanies the transformation of artistic work into economic goods. The Songzhuang artists are caught between their aspiring artistic ideals and the art world, which is increasingly concerned with marketing rather than Art.

5.1.2. Marginalization as the Social Media Platform

The posts on social media also shed more light on the artists' feelings of exclusion. The numerous appearances of the words "excluded" and "underrepresented" speak to how the artists want to be seen in a system that has marginalized them. The communication of these struggles through social media has enabled artists to bypass traditional art institutions and reach a broader audience through straightforward means]. This supports the theory of counter discourse, in which marginalized subjects utilize language and images to

subvert mainstream frameworks of meaning and generate an alternative sphere of meaning-making.

The fact that the percentage of posts made by these artists on social media focusing on economic exclusion is in the majority (40%) is an indication of how such artists perceive the commercialization of Art as an act that deprives their artistic output of validity in the eyes of the mainstream market. All the keywords, found in Graph 1 are indicative of the need to reestablish themselves in the art world, namely: “Excluded from Mainstream”, “Underrepresented”, and “Outsider”. By posting their work on the Internet, the artists establish their own spaces of resistance in which they oppose the commodification of mainstream Art.

5.2. Resistance: Art and the Illusion of Defiance

Resistance is the second main theme in the history of survival of the Songzhuang artists. Both the interviews and the social media posts revealed this theme as artists discussed how, through Art, they rebel against the influence of commercialization, urbanization, and societal expectations. Resistance, in this case, is a personal and a group initiative; it means rejecting the prevailing art market as well as a conscious attempt to maintain their creative freedom.

5.2.1. Opposition to Commercialization

Artists repeatedly stated in the interviews that they did not want to be commercialized or compromised. I do not want to be a market phenomenon, as one artist claimed. I do not want my work to be commercialized. This is the reason why I went over to Songzhuang.” This is indicative of the attitude of most artists, who feel that commercialization goes against their identity as artists. Their contribution to Art is not aimed at being used as a product, but to elicit thinking or voice an opinion, either personal or political. This is in agreement with the culture industry, as criticized by scholars who believe that the commodification of Art poses a declining possibility of it breaking existing societal norms.

According to the Analysis of social media (**Figure 2**), it is also apparent that the political Art (35%) is one of the crucial features of the resistance that the artists have used. When these artists package their artistic efforts and present them to audiences as Art of change, they are also embarking on cultural activism beyond the usual Art-making efforts.

On social media, they get to showcase their artistic values, which tend to defy mainstream tastes and adopt experimental forms.

5.2.2. The Use of Art as a Political Statement

Artists employ their creativity as a means of political resistance against the social and economic systems they perceive as unfair. This is especially true when an artwork seeks to critique urban development or government policies. These artworks are not just mere reflections of reality in Songzhuang but rather challenges against the status quo. They depict the fight against freedom of expression which stood discernible in the initials evident in the social well, when artists tend to speak their Art as political Art, as Art in aid of political struggle).

Social media enables the artists of Songzhuang to share their resistance with the rest of the world beyond the walls of galleries and exhibition spaces. It even enables it to connect with its followers in such a way that helps fortify its political message. Artists claim the right to create beyond the confines of commercialism, as they both challenge the market and the state through various interactive posts, hashtags, and online campaigns.

5.3. Self-Legitimization: Constructing Legitimacy by Narrative

The third theme identified in the stories about survival is self-justification. Becoming legitimate in a market where Chinese artists are often relegated to the periphery is a crucial survival tool for Songzhuang artists. Their artistic worth and artistic expression are performed and published with little to no institutional consent, through the establishment of a narrative that recognizes their Art and justifies their existence in the cultural ecosystem.

5.3.1. Artistic Independence as Validity

Claiming artistic autonomy was one of the primary self-legitimizing tactics identified during the interviews. The process of defining their value and self-validation through their Art was brought up repeatedly by the artists. These artists are not validated by outside forces (i.e., having their work represented in a gallery or being accepted into a museum), but rather by their survival and self-production. This is in accordance with literature that emphasizes identity as narrative- and self-representation-based. Songzhuang artists defy the

market narrative and create their value through the performance of resilience and self-assignment, thereby defining themselves on their terms. As a result, their artistic practices become the source of their performance.

5.3.2. Legitimacy-Teaming with Community

Besides autonomy, Songzhuang artists entitle legitimacy in a community they create. As mentioned in the participatory observation, several artists in Songzhuang collaborate, forming networks that help them survive under the pressures of commercialization. The communities not only provide mutual support, but they are also environments of collective legitimacy, in which artists can embrace their cultural relevance and artistic worth that survive beyond the art market, where Art has been commoditized.

The role of community support is also reflected in the artists' social media posts, as they tend to highlight the necessity of collaborative works and alternative art centers to underscore their work. Within the quotes of their posts, the population finds its most influential source of empowerment, through which they can unite in opposing their exclusion and restore themselves to the greater scope of Art.

5.4. Social Media in the Building of Survival Accounts

The results of this study also indicate that social media plays a significant role in the way Artists in the Songzhuang community create and present their narratives about survival. These artists have turned to social media, particularly WeChat, Weibo, and Instagram, to expand their reach, engage with audiences, and establish their identity. The findings note that through these platforms, artists deploy cultural resistance, claim legitimacy for themselves, and create solidarity networks both inside and outside the art community.

Using the list of keywords defined by the concepts of marginalization, resistance, and self-legitimization on social media in their posts, one can realize that artists actively employ this discourse to define their issues and identity. They do not merely post the Art on these pages, but also display their opposition to the commercialization of the art market and control over the signification of their Art. Social media provides a platform where they can tell their own story, independent of the commercial forces that aim to commercialize their Art.

The language that is used to construct cognitively the stories of survival allows these artists to enact resilience, and oppose the commercializing tendencies. Through examining linguistic aspects of their stories we get to understand the way these artists psychologically bargain about their identities and experiences. In their posts on social media, to give an example, the language employed can serve as a means of creating alternative discourses of legitimacy, autonomy and resistance. These are linguistic tactics that can help them fight against stronger laws of the market and affirm their right to form their own artistic identity.

5.5. Theory and Practice Implications

The research conducted has some important usefulness in theory and practice. In theory, this study contributes to the existing body of knowledge on narrative construction and the cognitive processes involved in the survival of marginalized artists. It is an extension of current theories of resistance and identity construction, because it offers empirical insight into the form and use of discourse and narrative as means to resilience and self-justification in coldly rejected communities of Art.

In practice, the fact that community-based art spaces and informal art markets present marginalized artists with the opportunity to claim a sense of identity while retaining their autonomy is what the study identifies as important. It also indicates that social media can be a good source of support for artists to promote themselves, resist commercialization, and reach the world market.

Summarizing, the findings of this paper highlight the leading roles played by marginalization, resistance, and self-legitimization in the discourse on the survival of Songzhuang artists. Such texts become a strong means for the artists to respond to external forces by establishing a notion of identity, worth and integrity based on artistic creations. This cognitive construction and the discourse enable artists to negotiate the urbanization, commercialization, and the exclusion, which is a complex process. Social media also enhances these stories, where artists are able to produce and give their survival stories to the rest of the world. Such conclusions add to a better comprehension of how narrative and resistance help marginalized artistic communities to overcome this contradiction caused by the challenges of capitalism in a commercialized and urban art world.

In the current work, the metaphors and text propositions, provided by the artists are critical in the building of their survival stories. The given findings can be pointed directly to the ideas of cognitive narratology which is concerned with structures of language in cognition and constructions of our understanding of events. In particular, conceptual metaphors employed by artists like: resisting the mainstream or navigating the margins are what allow us to arrive at an understanding of how such artists conceptualize their survival discursively and cognitively. These discursive structures manifest the thinking processes which contribute to the self-perceptions of marginalized artists in the art market.

In addition, the deployment of Foucauldian discourse analysis would help us investigate the extent to which such survival stories are produced not merely through the mental processes but also within the context of encompassing epistemic domains of power. The process of power spoken by Foucault works both through discourse; in defining their artistic selves as the opposition to the commercialization of the art world, the artists are telling power, or rather dominant narratives of culture and economy. The presented theoretical combination proves that the cognitive and discursive levels of the survival strategies the artists use support each other, providing a more holistic representation of their resistance and independence.

6. Conclusions

This paper has presented the generation of meaning and the building of cognition of survival narratives among the artists of the Songzhuang Art District. Through semi-structured interviews, participatory observations, and social media posts, the study has provided insight into how such artists work with narratives to make sense in their context of marginality, resistance, and their self-legitimizing position within a fast-urbanizing and highly commercialized art culture.

Through this research, it is found that marginalization is a key theme in the survival parameters of the Songzhuang artists, who report that they are not part of the mainstream art market experience, experiencing physical and cultural distance from the art hotspots in Beijing. Since such marginalization, the artists spend their time resisting through Art as a political act of rebellion and denying the forces of com-

mercialization. Identifying as artistically self-reliant in their work, they want to declare everyone as having this position. They want their Art as a form of self-expression and a system of group resistance. There is also the theme of self-legitimization, as artists build their artistic identity and express it in ways that are not dependent on mainstream validation, but rather on their strength and self-autonomy within their communities.

One important conclusion of this study is a significant observation of the importance of social media in such narratives of survival. With the help of platforms such as WeChat, Weibo, and Instagram, artists in Songzhuang can bypass traditional art schools and galleries, thereby creating a space to promote themselves, form artistic alliances, and engage in micro-political protest. With the help of social media, these artists demonstrate their right to exist and their cultural value, opposing the dominant discourses that negate the existence of their works.

The study has implications for general knowledge related to artistic resistance, cognitive narratology, and identity creation, providing empirical data on how marginalized artists utilize narrative, discourse, and digital mediums to resist commodification and establish their artistic merit and worth. It also sheds some light on how even the art communities may succeed under adverse conditions through establishing different networks and communal areas where artistic freedom may become the priority.

Summarily, the stories of survival of the Songzhuang artists reveal that the marginalized group is indeed a prolific participant in the process of meaning-making and that this involves translation into discourse. These stories not only guide artists in navigating the rewards and stresses of urbanization and commercialization, but can also be seen as expressions of resilience and resistance. The findings of this research indicate the need to carry out further studies to find the manner of other groups of child artists in China and other parts of the world adopt similar strategies to respond to marginalization and show descent of their own culture against commercial impulse and institutionalization.

Author Contributions

Conceptualization, C.Z., N.A.B.M.A., and M.F.B.H.; methodology, C.Z., N.A.B.M.A., and M.F.B.H.; software,

C.Z.; validation, C.Z., N.A.B.M.A., and M.F.B.H.; formal analysis, C.Z.; investigation, C.Z.; resources, C.Z.; data curation, C.Z.; writing—original draft preparation, C.Z.; writing—review and editing, C.Z., N.A.B.M.A., and M.F.B.H.; visualization, C.Z.; supervision, N.A.B.M.A. and M.F.B.H.; project administration, C.Z.; funding acquisition, C.Z. All authors have read and agreed to the published version of the manuscript.

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Informed Consent Statement

Informed consent was obtained from all subjects involved in the study.

Data Availability Statement

Data available on request due to privacy/ethical restrictions.

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Conflicts of Interest

The authors declare no conflict of interest.

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