

An Analysis of the Identity Attributes and Cultural Colours of Female Characters under the Perspective of Symbolic Interactionism: An Example from *Escape from the British Museum*

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Abstract:

This thesis analyzes the identity attributes and cultural colours of the female characters in the microshort drama *Escape from the British Museum* from the perspective of symbolic interactionism. Symbolic interactionism is concerned with the process of people constructing and understanding social reality through symbols in social interaction. This paper takes the female characters incarnated as in the Chinese Tang-style Jade Pot with Thin Patterns in the play as the main object of analysis, and explores how the symbols of their language, behavior and clothing convey cultural background and identity attributes, and drive the narrative process in the play. The study adopts content analysis and questionnaire survey methods to analyze the meaning construction strategies of female character symbols, and how these symbols achieve the dissemination and promotion of Chinese culture in the new media environment. By analyzing the interaction between character symbols and audience interpretation, the paper reveals the innovative narrative techniques of micro sketches in cultural dissemination and identity construction. The results show that the characters' use of symbols not only strengthens the sense of cultural identity, but also effectively enhances the audience's emotional resonance and cultural awareness through symbolic interaction. The research in this paper provides a new perspective for the application of symbolic interaction theory in the field of short micro-drama, and at the same time provides theoretical guidance with practical significance for the creation of short micro-drama.

Keywords: Symbolic interactionism, Cultural coloring, Identity attributes, Micro-sketches, *Escape from the British Museum*

1. Introduction

As a new form of film and television that accompanies the rise of short video platforms, micro-short dramas have gradually emerged since the late 2010s and rapidly developed and expanded in the 2020s. With its short, concise and content-intensive narrative, micro-short dramas have quickly won the favor of a wide range of viewers. With the development of mobile internet and the popularity of social media, micro short dramas not only satisfy the entertainment needs of modern audiences in their fast-paced lives, but also become an important carrier for cultural expression and discussion of social issues. Through symbolic elements such as characters' language, behavior, costumes and props, micro-dramas can effectively convey complex cultural information in a limited time, and enhance the audience's sense of immersion and empathy. *Escape from the British Museum*, as a typical representative of this form, has quickly attracted widespread attention and discussion since its launch in August 2023. This short micro-drama tells the story of a Chinese thin jade pot with entwined branches that *Escapes from the British Museum*, transforms into a girl, and embarks on a journey home with a Chinese media personality. The female characters in the play not only symbolize the essence of Chinese culture, but also their identity attributes and cultural colors demonstrated through symbolic interactions, which in a short period of time successfully triggered the audience to think deeply about cultural heritage preservation and national identity. The success of the drama is not only due to its compact storyline and novel characterisation, but also to its clever use of Chinese cultural symbols, which deepens the audience's knowledge and empathy of Chinese culture through the cultural connotations conveyed by the symbols. From the perspective of symbolic interactionism, this study will explore how the female characters in *Escape from the British Museum* display their identity attributes and cultural colours through symbols, and analyze how these symbols can achieve the effective dissemination of Chinese culture in the new media environment. Through this study, this paper aims to provide a new perspective on the application of symbolic interaction theory in the field of new media, as well as to provide theoretical basis and practical guidance for understanding how micro short dramas can achieve cultural communication through symbolic interaction.

As an important sociological theory, symbolic interactionism has been widely used in the analysis of traditional media, social media, and film and television works, but its application in the field of micro-short dramas is still relatively new and under-explored. In recent years, micro-short dramas have attracted a great deal of atten-

tion from scholars due to their uniqueness in terms of emotional resonance strategies, dissemination of cultural innovations, and narrative features. Existing studies such as Guo Kai explored the path of emotional resonance in microshorts [1], Qin Weiwei studied the role of symbols in collective memory and cultural awareness evocation [2], and Jia Yufan analyzed the key role of microshorts in cross-cultural communication [3]. Especially in the phenomenal micro short drama *Escape from the British Museum*, scholars have revealed the importance of symbols in cultural communication and emotional resonance by analyzing the use of symbols and characterisation from multiple perspectives. However, most of the existing studies focus on narrative techniques and cultural communication strategies at the macro level, and lack micro analysis of the construction of symbolic meanings of the characters, especially in the display of the identity attributes and cultural colours of the characters, there is still a research gap. Therefore, this study aims to fill this academic gap by exploring in depth how the female characters in *Escape from the British Museum* display their identity attributes and cultural background through symbols, and expanding the application of symbolic interaction theory in the field of micro-sketch theatre.

The purpose of this study is to analyze in depth the ways in which the identity attributes and cultural colours of the female characters in the micro-drama *Escape from the British Museum* are displayed from the perspective of symbolic interactionism. Specifically, it explores the strategies of constructing symbolic meanings for the female characters: it analyzes how the female characters, incarnated in the Chinese Tang-style Jade Pot, display their cultural background and identity attributes through symbolic elements such as language, behaviors, costumes and props in the play.

2. Literature review

Existing studies provide rich background and theoretical support for *Escape from the British Museum* and its narrative techniques, covering a wide range of aspects such as emotional resonance and memory awakening, cultural innovation and communication strategies, narrative features and creative techniques, as well as specific cases and path analyzes. Guo Kai's study explores the emotional resonance strategy of cultural micro-dramas [1], Qin Weiwei analyzes the awakening of memory and consciousness in the context of soft communication [2]; Jia Yufan focuses on the cultural innovation and communication of micro-dramas on short video platforms [3]; Bai Lu and Zhang Ge explore the cross-cultural communication strategy of micro-dramas [4]; Xu Chengcheng analyzes

the content selection and communication techniques of phenomenal short dramas [5], and Hu Xinya explores the unique narrative features of online short dramas [6]; Xiao Yuqin and Zhang Weixi studied the narrative innovation and value expression of emotional nesting in micro-short dramas [7], Wang Yiming focused on the creative features and value of micro-short dramas [8], and Wang Yu analyzed the dissemination path of short videos of cultural relics [9].

Symbolic Interaction Theory, proposed by George Herbert Mead and Herbert Blumer, focuses on the construction and understanding of social reality and meaning by individuals through symbols in social interaction [10]. The theory emphasises symbols and meanings in human interactions, through which individuals are able to give meaning to behaviors and events in order to construct self and social relationships. Symbolic interaction theory focuses not only on individual perspectives, but also on how symbols such as roles, facial expressions, body language, gestures and behaviors convey messages in interaction. These studies provide a solid theoretical foundation for this study, which helps to analyze in depth the strategies of character symbolic meaning construction and their role in the development of the plot. Through the above literature research and the construction of the theoretical framework, this study will deeply analyze the interaction between characters and symbols in *Escape from the British Museum*, revealing the application and significance of the symbolic interaction theory in the narrative innovation of micro short plays. The analysis of character-symbol interaction in this study stems from the application of symbolic interaction theory, which emphasises the role of symbols in social interaction and meaning construction. This theme is examined in order to understand the strategies used by the characters in the micro short plays to display their social identities and cultural backgrounds through symbols, and how such symbolic interactions contribute to the development of the plot.

The academic innovation of this study lies in the use of symbolic interaction theory to analyze the interaction between characters and symbols in the short micro-drama *Escape from the British Museum*, which fills the gap of symbolic interaction theory in the study of short micro-drama. Specifically, this study focuses on the strategies of constructing symbolic meanings of the two main characters, and reveals how symbols help the characters to show their social identities and cultural backgrounds by meticulously analysing the characters' languages, behaviors and costumes in the play. Unlike existing studies that mainly focus on macro-level narrative techniques and cultural communication strategies, this study delves into how the audience interprets the characters and the plot

through symbols, and generates emotional resonance and identification through such interpretations. At the same time, this study will focus on analysing how the symbols in *Escape from the British Museum* achieve the dissemination and promotion of Chinese culture, and reveal the specific mechanism of symbolic interaction in cultural communication. In addition, by combining qualitative and quantitative empirical analysis methods, it will provide a more comprehensive theoretical and empirical basis for the application of symbolic interaction theory in new media research, as well as provide valuable practical guidance for the creation of micro short plays.

3. Methodology

In order to explore the strategies of constructing symbolic meanings of the female character in the microshort drama *Escape from the British Museum*, this study will adopt a qualitative research method, focusing on the use of the content analysis method and supplemented by the analysis of the character's symbolic interactions, to systematically parse out how the character demonstrates her cultural background and identity attributes through the symbolic elements of language, behaviors, costumes and props.

3.1 Content analysis method

Content analysis is the main method used in this study to deeply analyze the symbolic significance of the female characters as the incarnation of the Chinese Tang-style Jade Pot with Thin-bodied Patterns [11]. Through the combination of semiotics and narrative analysis, this study will systematically dissect the language, behaviors and costumes of the characters in the play with each other, and explore how these symbols construct and convey their cultural contexts and identity attributes. Specifically, the content analysis will focus on each symbolic element, identifying the role it plays in the play and how it demonstrates the character's identity and cultural colours through its interactions. Firstly, in terms of linguistic interaction, the female character incarnated in the Chinese Tang-style Jade Pot at the beginning of the film switches from English to Chinese when she meets the Chinese photographer and starts a dialogue. The reason for this is that the female character hears the photographer talking to himself in Chinese. This enables the foreigner heroine to construct a sense of cultural belonging in terms of language. Language is an important distinguishing concept in the structure of different cultural hierarchies. The film here expresses more of the identity and cultural closeness brought by similar languages. It is also the interaction of language that makes the heroine miss her motherland more strongly. In addition, the linguistic interaction in

which the heroine returns to China with different letters of home and converses with different artifacts in Chinese museums also constructs the return of cultural attributes. At this time, the heroine is not only a thin jade pot with Chinese entwined branches in exile, but also a channel to communicate and connect the dialogue between the artifacts in the British Museum and the Chinese museums. She conveys concerns and greetings from across the ocean in a friendly tone. In addition to the content of her greetings, she also conveys a narrative about the Chinese artefacts in the British Museum in relation to their own experiences and thoughts of their homeland. At the end of the verbal interaction, each of the artefacts left in the British Museum is anthropomorphised to express the promise of “peace at home”, and behind each of these promises is the voice of the heroine shouting the promise. At this time, the heroine has become a representative of the Chinese artefacts that have been displaced. What she represents is not only the group of Chinese cultural relics in the British Museum itself, but also a strong sense of patriotism and nostalgia. Behind this emotional appeal is a strong patriotic conviction. Simply put, the symbols behind the heroine are closely related to patriotism. The cultural connotation behind it is also an emotional expression of a sense of belonging to one’s hometown in the same way.

In terms of behavior, from the beginning of the film the heroine hugs the photographer, and the interaction of this behavior also paves the way for the logical inevitability of the overall action of the whole film where the heroine follows the photographer to escape. From the heroine’s decision to flee, her decision to take a letter home, and her decision to look for Chinese people, the behavioral logic of the film starts to meet the photographer and go step by step to implement the plan of returning to China. The concept of cultural belonging is transformed from a force of intention to a force of practice. Behind this process are the interactions between the heroine and the photographer as well as the interaction between the heroine and the artefacts in the Chinese museum. The first behavioral interaction is between the lost artefacts and the Chinese people, which is based on the same source of cultural identity to build up the contradiction and unity of different cultural backgrounds. The same Chinese identity, but different cultural connotations and cultural upbringing. Despite the differences, the photographer chose to return to his home country because he thought the UK was not suitable for him. In contrast, the Chinese Tang-style Jade Ewer, which has been in exile, has a great obsession and motivation for the distant China. Here, their interactions have a unifying purpose, which is China. The cultural concept behind this lies in the interpretation of the meaning of home and country. The family state is a geographical concept

and a spiritual symbol in Chinese culture. In the Chinese canonical texts, the family and the state are symbols of identity and the unity of the family and the state in the same hierarchy of size. Under this concept of “family and country”, the heroine’s interaction with the photographer achieves the unity of recognition of the motherland. It is also on the basis of this unity that the heroine, who has escaped from the British Museum, has the opportunity to interact with the artefacts in the Chinese museum. At this point, the cultural symbols are not just artifacts talking to each other, but artifacts with different life experiences. They belong to the same China, but have different cultural missions. What the artefacts in the Chinese museums carry are memories of important historical traces. On the one hand, it is the proof of historical existence, and on the other hand, it is the proof of cultural heaviness. The artifacts that engage in dialogue with the heroine are matched with each Chinese artifact in the British Museum that can support the latter’s cultural significance. This interaction constitutes yet another exploration of Chinese culture. From the figurine of the zither master to the figurine of the flute master, from the Tang horse to the Tang pony, from the Buddha to the Lohan the call to return home, the protection of the country’s gates, and the exploration of the meaning of life become the content of the interaction.

The costume aspect of the heroine also reveals connotations of cultural attributes. The lime green and white Tang Chinese dress replicates the colour of the jade pot itself. Meanwhile, the heroine’s hairstyle is also a reference to the Chinese Tang Dynasty’s women’s hair style of double-maiden Wangxian bun, which looks lively and playful. Similarly, according to feedback from the film’s creators, the jade pot in the film is a reference to the Chinese thin-bodied jade pot with entwined twig motifs created by Yu Ting, a representative inheritor of the intangible cultural heritage of Jiangsu Province (Suzhou Jade Sculpture), in 2011, which was purchased by the National Museum of the United Kingdom in 2017. The “entwined branches pattern” is a common auspicious pattern in Chinese porcelain, prevalent after the Yuan dynasty, known as the Ming dynasty, with plant branches or vines as the skeleton, to the upper and lower, left and right extension, the cycle of repetitions, the flow, endless changes, because of its continuous structure, and therefore has the meaning of “endless life”. Because of its continuous structure, it also has the meaning of “endless life”. In the film, the endlessness is a kind of persistence and perseverance for the “eternal security of the country”. No matter where the cultural relics are, no matter how much time passes. The lost cultural relics always carry the patriotic heart to undertake the mission and the patience to look forward to the early return of the country.

3.2 Questionnaire Survey method

In order to further explore the audience's interpretation of the symbols in the play and their understanding of the cultural background and identity attributes of the female characters, this study will design and distribute a questionnaire to collect audience feedback [12]. The questionnaire will cover questions on symbol interpretation, cultural background perception and emotional response, with a target sample size of 200-300 to ensure representative data. The questionnaire will be distributed through online platforms (e.g. Questionnaire Star, SurveyMonkey) and social media (e.g. WeChat, Weibo), targeting microshorts enthusiasts, cultural researchers, and general audiences, to obtain multi-level feedback. Once data collection is complete, audience feedback will be analyzed using quantitative methods such as descriptive statistics and correlation analysis to explore the relationship between audience interpretation of symbols and emotional resonance. Through these analyzes, the study will reveal how the audience interprets the cultural background and identity attributes of the characters through the symbols.

Whether in the visual analysis of data and modelling analysis, the pre-processing of data is particularly important.

Because the integrity of the data will have a great impact on the results, all the data in this paper in the data to do visual analysis as well as data analysis before the need to go through the questionnaire survey collected 300 questionnaires for data pre-processing, so that the results of this paper is more really reliable.

Firstly, the 300 questionnaires collected were judged according to the validity of the completed data, and 37 invalid questionnaires were found, including more missing values and invalid answers, which had no value for analysis. Therefore, 37 invalid questionnaires were deleted; then each option of the multiple choice questions was set as an independent variable and coded.

3.2.1 Basic information statistics

Basic information statistics on the valid questionnaires collected this time, the specific results are shown in Table 1: In this surveyed population, there are 125 males, accounting for 47.5%. There are 138 women, accounting for 52.5 %; the five age groups in the surveyed population are relatively average, each accounting for nearly 20%; the highest educational level among them is graduate and above.

Table 1 Basic information statistics

variant	options (as in computer software settings)	frequency	per cent
distinguishing between the sexes	male	125	47.50%
	women	138	52.50%
(a person's) age	Under 18	41	15.60%
	18-25 years	64	24.30%
	26-35 years	50	19.00%
	36-45 years	49	18.60%
	46 and over	59	22.50%
academic qualifications	High school and below	87	33.10%
	undergraduate (adjective)	83	31.50%
	Postgraduate and above	93	35.40%

3.2.2 Symbolic Interpretation and Cultural Cognitive Statistics

(1) Interpretation of the heroine's identity symbolism

In order to explore the current respondent group's under-

standing of the identity symbolism of the female protagonist (the incarnation of the Chinese Tang-style Jade Pot with Thin Jade Patterns), this paper draws a bar chart of it, and the results are shown in Figure 1:

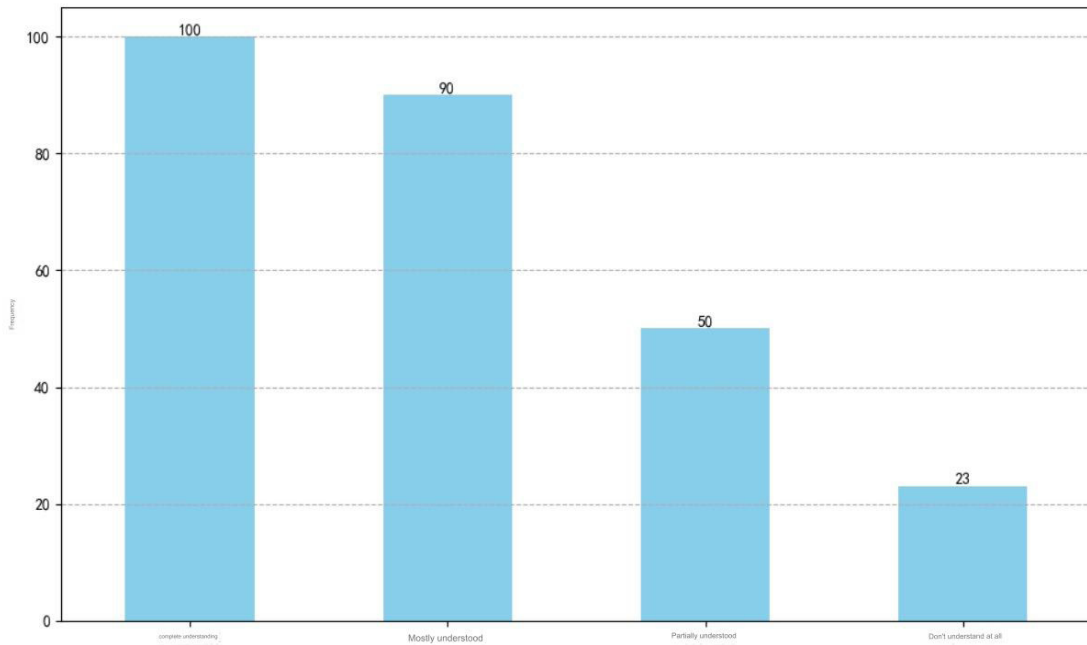


Figure 1 Level of understanding of the heroine's identity symbols

From Figure 1, it can be found that 190 of the respondents can basically understand the symbolism of the heroine, 50 can partially understand it, and only 23 do not understand the symbolism of the heroine at all. This reflects the audience's high level of understanding of the heroine's symbolism and shows the success of character design in conveying emotional and cultural connotations in the work.

(2) *The heroine's language conveys a sense of cultural belonging*

The paper continues to analyze the respondent group's perception of whether the language (Chinese) used by the female protagonist in her dialogue with the Chinese artefacts effectively conveys her sense of cultural belonging, and the results are shown in Figure 2:

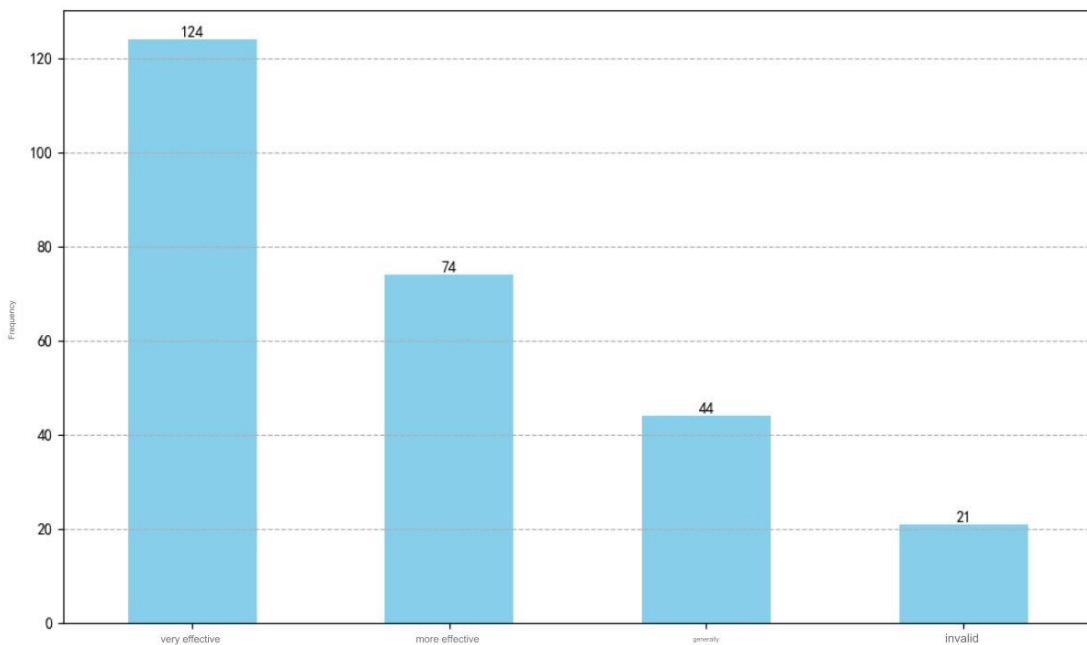


Figure 2 Sense of cultural belonging

In Figure 2, it can be found that 198 of the interviewees can basically understand that the heroine's language

conveys a sense of cultural belonging, 44 of them have a neutral attitude towards conveying a sense of cultural be-

longing, and only 21 of them think that the heroine’s language does not convey a sense of cultural belonging. This reflects the effectiveness of the heroine’s language in conveying a sense of cultural belonging, and that the majority of viewers were able to feel the cultural connotations.
 (3)Heroine behavior conveys a quest for cultural belong-

ing
 The paper goes on to analyze the respondent group’s perception of whether the heroine’s behavior (e.g. hugging the cameraman and fleeing) gives you a sense of their quest for cultural belonging, the results of which are shown in Figure 3:

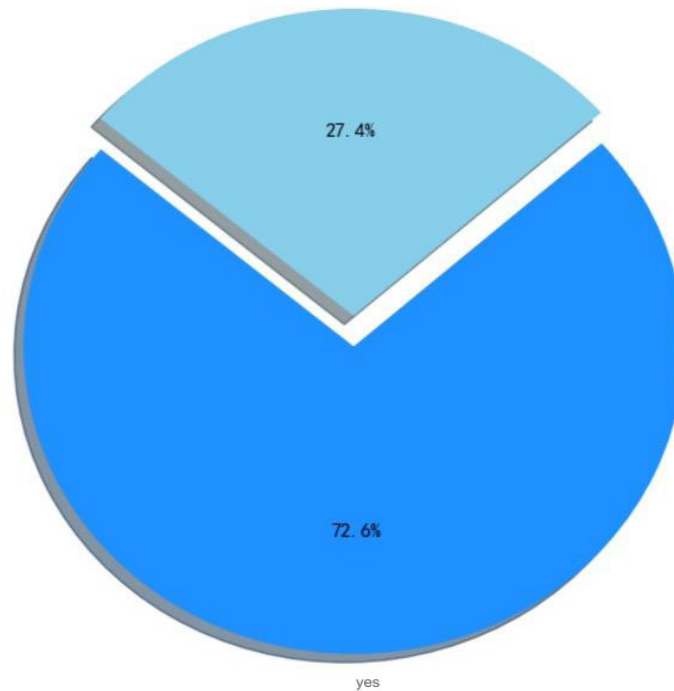


Figure 3 Sense of cultural belonging

From Figure 3, it can be found that 72.6% of the respondents in this survey thought that they could feel the heroine’s pursuit of cultural belonging, and only 27.4% thought that they could not feel the heroine’s pursuit of cultural belonging. This result reflects the audience’s high

recognition of the heroine’s pursuit of a sense of cultural belonging and emphasises the importance of the character in cultural transmission and emotional resonance.
 (4)Chinese Cultural Cognition

Table 2 Chinese Cultural Perceptions

issues	options (as in computer software settings)	frequency	per cent
Chinese Culture Awareness	Language (switching between Chinese and English)	198	28.91%
	behavior (e.g. exodus, British Museum vs. Chinese Museum)	172	25.11%
	Clothing (e.g., Tang Dynasty Hanbok)	133	19.41%
	Props (e.g., jade pots, letters, etc.)	182	26.57%

As can be seen from Table 2, language and props occupy an important place in the perception of Chinese culture, reflecting the importance attached to cultural exchange and history. Perceptions of behavior suggest that the actual experience of culture is equally important, while the relatively low cognitive engagement of costumes suggests that when promoting traditional culture, more attention may need to be paid to how it is applied and communicat-

ed in modern society.

4. Perceived cultural context

4.1 Basic cultural background perception

In order to understand the respondent group’s basic knowledge of Chinese cultural background, this paper

analyzes the collected data and the results are shown in Table 3:

Table 3 Perceived cultural background

issues	options (as in computer software settings)	frequency	per cent
Learn more about traditional elements of Chinese culture through the characters	Yes	157	59.6%
	No	106	40.4%
Heroine costumes add to understanding of cultural identity	Yes	163	62 %
	No	100	38 %
The storyline successfully demonstrates the loss of Chinese culture in Overseas Loss and Belonging	Yes	135	51.4%
	No	128	48.6%
Level of prior knowledge of traditional culture	Mostly understand	110	41.8%
	Partially understand	108	41%
	Not understand	45	17.20%

As can be seen from Table 3, most participants (close to 60%) believed that the characters helped them to better understand Chinese cultural traditions, which suggests that characterisation plays an important role in cultural communication; more than 60% of the participants believed that the heroine’s costume helped them to understand cultural identity. This suggests that costumes, as cultural symbols, are effective in conveying specific cultural messages; and on the loss of Chinese culture overseas, 51.4% believed that the storyline successfully demonstrated the issue of cultural loss and belonging, while 48.6% held the opposite opinion. This suggests that this topic is some-

what controversial among the participants, and may reflect different understandings of cultural presentation; the level of understanding of traditional culture As a whole, the survey results show that the participants’ understanding of traditional culture is more polarised, with about 83% indicating that they have a certain level of understanding (either very much or a little), while only 17.2% indicated that they have no understanding at all.

4.2 The Cultural Emotions Conveyed by the Female Protagonist Influence the Degree to which You are Attuned to the Chinese Culture

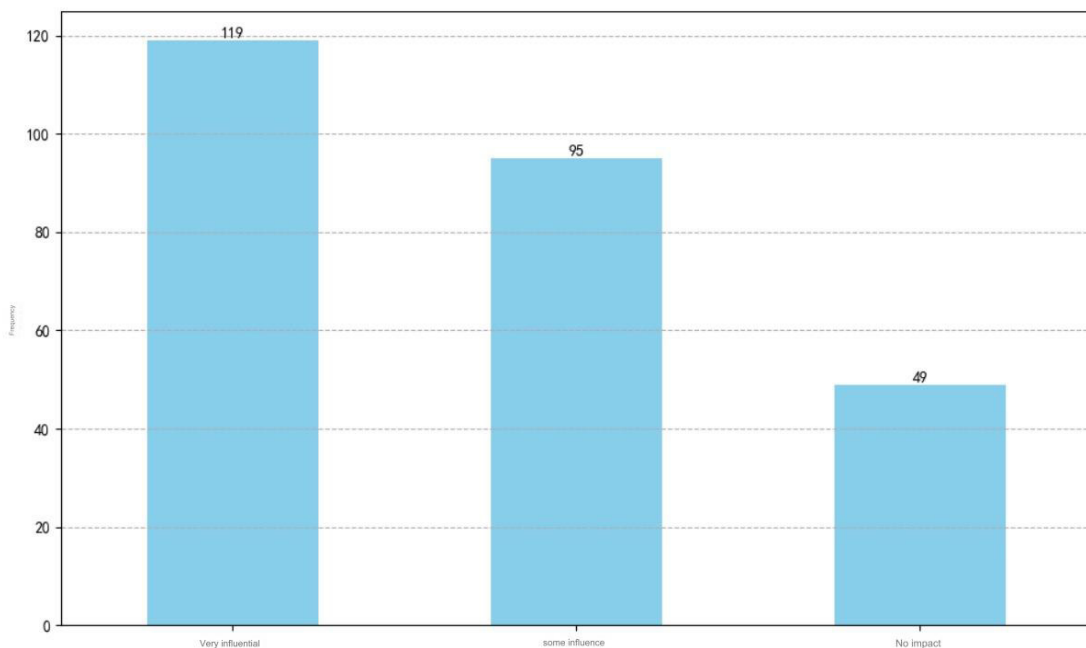


Figure 4 Degree of Cultural Emotional Influence

Figure 4 shows that 214 of the respondents were affected by the cultural emotions conveyed by the female protagon-

nist in their views of Chinese culture (including some and very much so), and only 49 were not affected by the cultural emotions conveyed by the female protagonist in their views of Chinese culture. This result reflects the positive role of female protagonists in conveying emotions about Chinese culture and emphasises the importance of characterisation and emotional expression in cultural communication.

5. Emotional resonance statistics

5.1 Basic information on emotional resonance

In order to understand the emotional resonance of the respondent group in the film as well as in Chinese culture, this paper analyzes the collected data and the results are shown in Table 4:

Table 4 Emotional resonance statistics

issues	options (as in computer software settings)	frequency	per cent
What scenes in the film affect emotional resonance	The heroine's dialogue with Chinese artefacts	134	24.01%
	The heroine's escape	107	19.18%
	Costumes and hairstyles of the heroines	151	27.06%
	Verbal interactions of the female protagonist	166	29.75%
Film symbols enhance Chinese cultural identity	be	163	62.00%
	clogged	100	38.00%
I hope more works like this will spread Chinese culture	be	193	73.40%
	clogged	70	26.60%

In Table 4, the dialogue between the heroine and the Chinese cultural relics in the emotional resonance scene (134, 24.01%): this scene can cause some emotional resonance, indicating the audience's concern for cultural heritage and historical inheritance. The heroine's escape (107, 19.18%): although this scene also has some impact, it has a lower level of emotional resonance than the other scenes. The heroine's dress and hairstyle (151, 27.06%): the audience's attention to the dress and hairstyle reflects the identification and resonance with the cultural symbols. Female protagonist's language interaction (166, 29.75%): this scene received the highest level of resonance, indicating that language plays an important role in emotional expression and cultural identity; in terms of the film's

symbols enhancing Chinese cultural identity, 163 respondents, and 62% of the population, believed that the film enhanced Chinese cultural identity; in terms of the hope for more similar works to spread Chinese culture, 193 In terms of hoping for more similar works to spread Chinese culture, 193 respondents hoped that there would be more films to spread Chinese culture.

5.2 The film affects the emotion towards Chinese culture

In order to understand how the show has influenced the respondents' emotional attitudes towards Chinese culture, this paper has plotted it as a bar chart as shown in Figure 5:

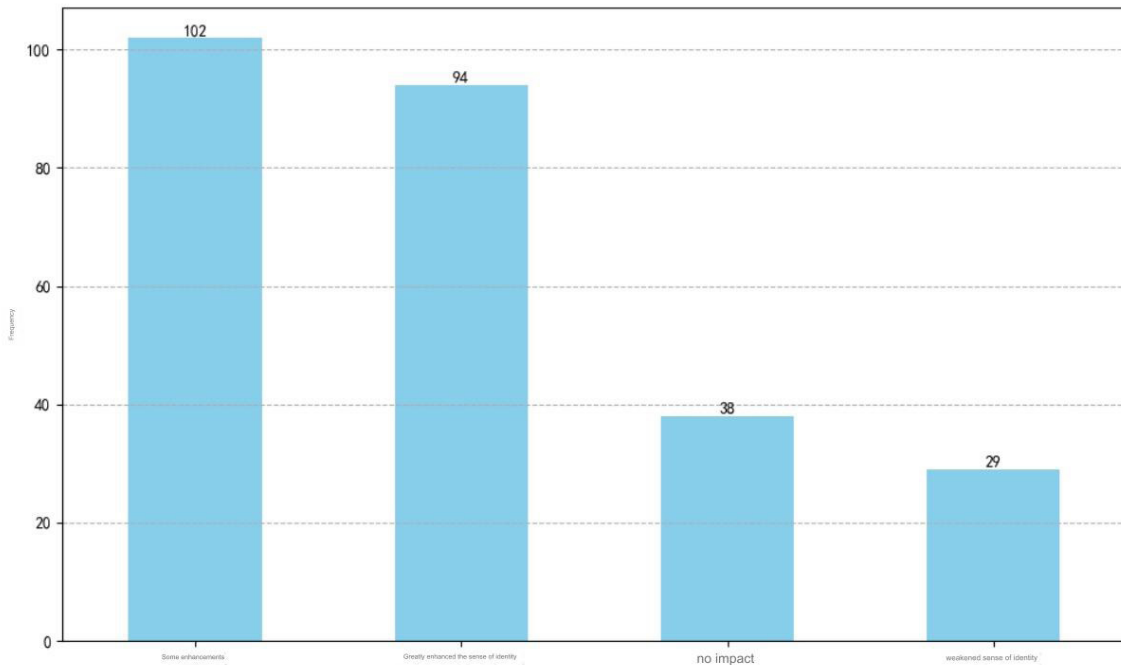


Figure 5 Influence on Affective Situation towards Chinese Culture

From Figure 5, it can be found that 196 respondents thought that the drama enhanced their emotional attitudes towards Chinese culture, 38 respondents thought that it did not affect their emotions towards Chinese culture, and 29 respondents thought that the drama weakened their emotions towards Chinese culture. The drama has achieved significant results in enhancing the audience’s emotional attitudes towards Chinese culture, but at the same time, we need to pay attention to the different feedbacks of some respondents so that we can better present the rich connotations of Chinese culture in our future creations.

6. Conclusion

Basic information statistics:

The gender ratio of respondents was close, with 47.5% male and 52.5% female.

The age distribution is relatively even, with each age group accounting for about 20 per cent.

Educational attainment is mainly postgraduate and above, accounting for 35.4%.

Symbolic Interpretation and Cultural Cognition:

The majority of respondents (190) were able to understand the symbolism of the female protagonist.

The language of the female protagonist was effective in conveying a sense of cultural belonging, with 198 respondents finding it effective.

The heroine’s behavior is felt by 72.6% of the respondents in her quest for cultural belonging.

Language and props are more important in the perception of Chinese culture than costumes.

Cultural Contextual Cognition:

Close to 60 per cent of respondents felt that the roles helped them to better understand Chinese cultural traditions.

More than 60 per cent felt that the heroine’s costume contributed to an understanding of cultural identity.

Opinions are more divided on the issue of cultural loss and attribution of storyline displays.

Emotional resonance:

The verbal interaction scenes of the heroine received the highest level of emotional resonance.

About 62% of the respondents believe that the film enhances the sense of Chinese cultural identity.

73.4% of respondents would like to see more similar works to spread Chinese culture.

Character design and storytelling play a key role in cultural transmission, especially as the sense of cultural belonging expressed through language and behavior is highly recognised by the audience. At the same time, cultural symbols such as language and props are crucial in enhancing the audience’s cultural awareness. The plotting of the story, especially in dealing with the issue of cultural loss and belonging, needs to consider the feelings and perspectives of different audiences more carefully. Emotional resonance is an effective means to promote cultural exchange, and language, as a core tool for cultural expres-

sion, is particularly prominent in this regard.

To sum up, this study starts from the identity attributes and cultural colours of the female characters in the micro short play *Escape from the British Museum*. Through the perspective of symbolic interactionism, it analyzed how the characters conveyed cultural background and identity attributes through symbolic elements such as language, behavior and clothing. The study used content analysis and questionnaire survey methods to explore in depth the meaning construction strategies of character symbols, and analyzed them through the audience's interpretation and emotional resonance of these symbols. The results show that the use of character symbols not only strengthens the audience's sense of cultural identity, but also effectively enhances the audience's emotional resonance and cultural awareness through symbolic interaction.

Looking ahead, the study of micro skits can further explore how symbolic interaction can play a role in wider cultural communication, especially how cross-cultural communication and cultural identity can be enhanced through different symbols. In the era of digital media, the interaction between symbols and culture will remain an area worthy of in-depth study, providing more innovative practical and theoretical support for new media cultural communication.

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