

International Dissemination of Chinese Excellent Traditional Culture

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Abstract: *As economic levels continue to develop, China's rising international status. But as a country with great cultural resources, a cultural "deficit" persists. It means that China's cultural "soft power" should not be delayed. This paper analyzes the related fields of international image building and cultural communication, proposing methods for the international dissemination of outstanding traditional Chinese culture, and explores the three aspects of communication subject, communication mode and communication effectiveness. The aim is to "tell China's story well and spread China's voice well" to empower and help China.*

Keywords: *international communication; Chinese traditional culture; Communication effectiveness*

1. Introduction

As an ancient civilization with a long history, China uses very rich cultural resources. At present, however, China is always in a weak position in the international cultural market, and there exists the embarrassing situation of "not being able to speak or not being able to transmit what has been said". In the face of such a problem, this paper hopes to try its best to make an analysis of the current international communication situation and put forward some tryable solutions so that the excellent traditional Chinese culture can take root on the world stage and show its charm to the people of the world.

2. Significance of the international dissemination of traditional culture

2.1. Exchanges and mutual understanding among civilizations to promote "beauty and commonwealth"

Civilizations are enriched by exchanges, and civilizations are enriched by mutual understanding. From ancient times to the present, China has had a history of exchanges and mutual understanding with the world's civilizations. Yao ruled the whole world and pacified the southern province of Qiaotong, King Mu of Zhou hunting in the west (idiom); fig. a long and difficult journey, later Xu Fu's eastward journey, Xuanzang traveled west in search of the true scriptures, Ganjin's eastward journey to spread Buddhism, Zheng He traveled to the West Ocean, and Zhang Qian's mission to the Western Regions, etc. In the vastness of history, the Chinese nation has composed the splendor of the Silk Road with 10,000 miles of camel bells and 10,000 miles of waves, and has also created the flourishing Tang Dynasty with 10,000 countries paying homage to the coronet.^[1] In the process of such benign exchanges and mutual understanding, China has received many excellent foreign cultures and realized self-renewal in the process of continuous intermingling. At the same time, it has also spread many advanced Chinese civilizations to the neighboring countries, realizing exchanges and mutual understanding. Today, China's "Belt and Road" concept is recognized and supported by many countries around the world. The President of Serbia, Mr. Vucic, has repeatedly thanked China's Belt and Road Initiative for the development opportunities it has brought to Serbia. He believes that the Belt and Road Initiative "connects different countries, cultures and people on a spiritual and material level". Moreover, cultural diplomacy has a more far-reaching impact on the international community and a higher degree of national discussion than traditional diplomacy. This will make it possible for countries to communicate with each other from the bottom up in terms of culture, people's affinity and friendship, and to effectively promote "harmony and differences, beauty and commonality" among different national cultures.

2.2. A community of human destiny for a "commonwealth of nations"

The contribution of a country or a nation to the world and to humanity as a whole lies not only in the creation of abundant material wealth, but also in the contribution of advanced ideas and concepts. For example, the slogan of the Beijing Winter Olympics, "Together to the Future", embodies the idea of "One World, One Family" of Chinese civilization, which is a Chinese interpretation of the Olympic spirit under the value of "Community of Human Destiny". Chinese culture has a long history of five thousand years, in which we do not deny that in the process of development there are certain feudal and outdated ideas that should be abandoned. However, Chinese culture, as the only ancient country among the four ancient countries in the world that has not experienced the cultural faults of the Dark Ages, the excellent traditional Chinese culture, which has been continuously chosen, must have its unique advancement. For example, "Lu Wang Xinxue", "Confucianism and Taoism", "non-genetic inheritance" and so on. China hopes to disseminate this excellent, broad and profound traditional culture to the world, and sincerely hopes that all outstanding cultures will shine on the world stage and become valuable treasures to be jointly guarded in the long river of destiny of all mankind.

2.3. Promoting the building of China's cultural self-confidence

For many years, China has had a long-term deficit in the trade of cultural products, and a large country rich in cultural resources is facing the embarrassment of a "cultural deficit". The use of cross-cultural communication by other countries with strong cultural soft power has already had an impact on our young people growing up in "Generation Z". This impact is two-fold. Take the United States and Japan as examples: positive influences such as the sense of justice and power of Ultraman, the clever and witty Conan, and the kind and lovely Cherry Maruko in Japanese anime. These characters and stories promote the spirit of bravery, justice, kindness and resilience, and have positive guiding significance for the audience; The freedom, individuality, and creativity of the characters in American dramas are relatively complementary to a teenager's courage to think "outside the box". But at the same time the negative effects cannot be ignored. For example, the "funereal culture" and "otaku culture" in Japanese culture, and the "personal hedonism" and "blurring of legal boundaries" in American dramas may adversely affect adolescents, whose values and worldviews have not yet been fully established, and may lead to paranoia, over-indulgence, or radicalization. In this case, China is actively building the construction of Chinese traditional culture export construction, in the world to establish a positive and steady international image of a great power, is conducive to strengthening China's national self-confidence, cultural self-confidence.

3. Optimization of the communication body

3.1. Multi-media synergistic communication

Under the current international situation, the world's media is still in the development pattern of Western strength and Eastern weakness. Chinese news media are still in a relatively weak position in international communication, with the phenomenon of "lost words" and "few words", and a lack of "discourse" that matches international status and comprehensive national power.

On this basis, building national mainstream media with international credibility is also a key task in China's foreign communications. China will face the world's information with objectivity, truthfulness and equality. Accurate and rapid integration of reports, buttressing the people, a stable and firm position, a confident and resolute attitude, and the accumulation of international credibility through the daily work of the media. Through the People's Daily, Xinhua News Agency, China Daily and other mainstream media on the introduction of China's outstanding traditional culture and its derivatives of publicity, and strive to let the world hear the voice of China, feel the charm of Chinese traditional culture. In addition to mainstream media, multi-media synergy is also a major way to optimise the way we communicate externally. To achieve a more comprehensive representation of Chinese civilization, it is essential to broaden image building processes across diverse media platforms and reflect the peaceful and profound nature of this great nation in mainstream media. Additionally, presenting authentic stories of traditional Chinese culture on other collaborative media platforms can overcome the issue of limited international discourse dissemination and support the creation of a more three-dimensional image of Chinese civilization.

3.2. *Strengthening the output of Chinese cultural integration excellence*

There will be a degree of cultural discounting between any intercultural exchanges and transmissions. For example, Colin Hoskins and others have argued that if a particular television programme, film or video rooted in a culture is very attractive in the domestic market. It's because the audience in the domestic market shares the same common sense and lifestyle. But in other places, the appeal will be reduced because the audience there will find it difficult to identify with the style, values, beliefs, history, myths, social systems, natural environment and behavioural patterns. Differences in cultural structures are the main reason for the phenomenon of "cultural discounting". "Iron still needs its own hardness", we need to strengthen the organic combination of excellent traditional Chinese culture and excellent products, to create cultural excellence, to minimise this cultural discount effect.

Based on the myths of China's excellent traditional culture, the film products "Nezha: Birth of the Demon Child" and "New Gods: YangJian" have successfully gone beyond the country's borders; the cultural programme "China in Classics", based on the ancient books of China's excellent traditional culture, has created a buzz on platforms in several countries; the TV series "A Lifelong Journey" said, "I hope to let overseas viewers also see the 50-year life story of the Chinese common people, and the resilience and efforts of the common people in their aspiration and pursuit of a better life under the social changes". Video blogger Li Ziqi's "Chinese idylls" have captivated countless foreigners, and the game "Genshin Impact" has been selected as a key project for national cultural export, and is aptly integrated into the intangible cultural heritage of various regions of China, reproducing ancient folklore and folk performance, shadow puppetry, Nuo opera and other theatrical elements to attract players' attention. These kinds of traditional Chinese culture kernel with "teach a man to fish, rather than teach him to fish" invisible way of dissemination, as opposed to Westerners to Chinese kung fu and other peculiar gaze, effectively avoided to enter the cross-cultural stereotypes of the blind spot, opened up a new mode of Chinese cultural output.

4. Optimization of communication methods

4.1. *Cute spreads*

Chinese culture has a long history and a long history of ancient wisdom. However, how to use the old for the new, so that its form is more in line with the modern aesthetic direction without changing its core, lies in our "new interpretation" of the old traditions. At present, foreign people's knowledge of Chinese culture is still limited, for example, people in western countries like Europe and the United States say that their deepest impression and preference for China is some cute symbols, such as pandas and children.^[2] So how to make use of this lovely symbol to comprehensively construct another lovely image of the excellent traditional Chinese culture? Scholar Zhao Xinli's 2017 book *Moe Power: A Theory of Cute Communication* points out that "cute communication is a communication activity unfolding through cute messages." Bing Dwen Dwen of the Beijing Winter Olympics, for example, the display process has taken a lovely narrative, in addition to the image of lovely, lovely demeanour, but also shows a lovely personality, set off a global "a Dwen is hard to buy" "love Dwen craze". Can we create a new image of traditional Chinese culture by following the successful model of Bing Dwen Dwen? For instance, we can depict the "Confucius Troupe" as dressed in long shirts and learning Confucius' thoughts through shaking their heads, thus resembling the Q versions of Yan Hui, Zi Lu, and other figures. Additionally, through "The Classic of Mountains and Seas" can feature cute beasts with unique personalities. By first attracting the interest of foreigners with cute symbols and slowly leading them to open the door of Chinese excellent traditional culture, it is more likely to complete the transformation from "didactic communication" to "dialogue communication".

4.2. *Empathic communication*

Empathic communication is the process of forming, transmitting and spreading common or similar emotions and feelings. Empathic communication helps audiences of different races and cultural backgrounds to bridge the cultural gap caused by political, social and historical traditions on the basis of sharing basic human emotions, thus improving the effectiveness of international communication. Most notably, empathic communication allows viewers to actively participate in secondary communication, such as retweeting, sharing and commenting. Empathy has also been shown to deepen the brain's memory and promote changes in attitudes and actions by instilling long-term memories.

Let's still take the Bing Dwen Dwen in the Beijing Winter Olympics as an example. Bing Dwen Dwen employs personified communication, which allows it to mimic interpersonal communication and inject emotion. Bing Dwen Dwen is now a dynamic and personified mascot, thanks to the emotional injection provided through stories and scenes depicting conflicts, companions, snow clearing, kicking the guardrail, running away from home, and feeling sad during off-duty hours. Many netizens at home and abroad expressed their reluctance when Bing Dwen Dwen was off duty for the last time, as if they were parting with a lovely good friend, and even shed tears of sadness. All of this indicates that during the time that Bing Dwen Dwen plays with people, a strong emotional connection is established between the two parties, and the empathy between people produces an excellent communication effect. Learning from this example, the excellent traditional Chinese culture can also try to take an empathetic approach to communication.

4.3. Transcultural communication

In 2018, Professor Shi Anbin of Tsinghua University proposed "transcultural communication", which means that transcultural communication does not place one country's culture above other cultures, nor does it achieve positive communication through cultural self-replication. The purpose of transcultural communication is to establish a "holistic globalisation" communication system, which is committed to creating an inclusive, harmonious, mutually respectful and equal communication environment. China's own internal cultural inheritance needs to be based on the new coordinate system of the new era, to make a new interpretation of the traditional culture to adapt to the times, then in the external dissemination of more need to establish a reference system based on the culture of other countries. In the foreign propaganda work, we should be correct and innovative, the use of language should be used in overseas audiences to understand, easy to accept the narrative, such as the English title of the PRC is simple and concise. All human beings, as one and the same creature, must have an underlying consensus in their living culture. In transcultural communication, what we have to do is to seek this consensus in order to achieve a higher level of harmony. As the old Chinese saying goes: "Gentlemen are peaceful but different", although the excellent traditional Chinese culture has its own regionality and epochal nature, the idea of pursuing world peace and respecting differences and individuality is a continuous continuation. Using transcultural communication, the people of the world can really see our excellent traditional Chinese culture through equal exchange.

4.4. Precision communication

Many countries are low-context countries, and many Chinese high-context cultural habits are more obscure and euphemistic to foreigners, making it difficult to really see and understand the kernel. The concept of precision communication emphasizes the elements of communication that are equipped with this differentiation, including audience differences, media differences, subject differences, content differences, and so on.^[3] In order to achieve better communication results, communication should be well adjusted through pre-communication surveys. For example, for the adaptation of audience differences, for example, after the domestic costume drama "Empresses in the Palace" went to the United States, a series of re-editing was carried out to adapt to the American cultural habits, and the content of China's international communication was reconstructed and interpreted, so as to add adaptability for the expression of the content of international communication. It should be noted that, to a certain extent, the study of audiences in different countries can improve the efficiency of our cultural communication, but we should not blindly cater to the tastes of other overseas audiences in the transmission of values, as "playing to the crowd" is not conducive to the achievement of a cultural consensus, nor is it conducive to the shaping of a truthful, three-dimensional, and comprehensive national image of China.

5. Optimization of communication effectiveness

5.1. Strengthening individual narratives in postmodernism

In the past, China was influenced by the form and content of its domestic communication, and its foreign propaganda was also inclined to grandiose narratives, spreading China's excellent culture to the outside world in order to shape the image of a great power. But in fact, due to the foreign cultural context, this kind of "ungrounded" grand narrative in the world is less accepted. In addition, some foreign media are afraid of China's rapid economic development and try to stigmatize China in order to inhibit China's outward development. The uninformed foreign people will also believe that the stigmatized China is "real", and under the subtle influence of this "China threat theory", it is not surprising that they

subconsciously reject Chinese culture. In order to avoid such a "stigma" being placed on China's head, China's external communication should focus on improving its effectiveness and move towards "dialogic communication". By portraying the touching details of traditional Chinese culture in an equal, gentle and stable manner, we can make the big picture visible in a small way, and avoid the rejection that may be brought about by grandiose narratives.

5.2. Enhancing the international acceptance of our country through "moulded by others"

For a long time in the past, China's international image has been dominated by the foreign media's "other molding", not grasped by itself, and the level of development of cultural "soft power" is lower than that of "hard power". With the development of its economic power, China then took the initiative and returned the task of shaping its own image to itself, using "self-shaping" as its main means of communication. According to the Attribution theory, the communication behavior of the communication subject inevitably has the intention of persuasion, and in the process of communication, the receiver will actively explore their intention. Then the purpose of communication is inversely proportional to the effect of communication. If an independent third party or an intermediary with little or no self-interest is used to deliver the message, it can be a good way to gain acceptance from the audience. For example, on the YouTube platform, accounts such as "Jerry Kowal, I am Jerry Guo" and "PopMatta Ma Jia", through their own personal experiences in China, have helped to increase the acceptance of China's good image on the Internet by presenting the real face of China to international viewers in a way that is true to life. Based on their personal experiences in China, accounts often use phrases like "foreign eyes to see China, foreign mouths to speak about China" to present an accurate depiction of China to the global audience. This approach helps to dispel any false perceptions and enhances China's positive image on the Internet. The propaganda of Chinese excellent traditional culture can also follow this form, encouraging foreign friends in China to learn Chinese excellent traditional culture by policy, and encouraging them to share what they have learned and felt to the world platform, so as to achieve the good dissemination effect of "other shaping".

5.3. Attempts to create chain IP to drive international influence

The U.S. has Harry Potter, the U.K. has Sherlock, Thailand has gay dramas, and South Korea has idol troupes, all of which have a complete chain industry structure that can generate strong international influence and economic benefits. As a large country with cultural resources, China holds "important treasures", and the myths, novels, and tangible cultural heritage of the excellent traditional Chinese culture can be emulated in many directions to create a "Chinese universe of the gods", "universe of immortality cultivation", "cultural and creative industry chain", and so on. As an example, the mythological work "Heaven Official's Blessing" has gained a lot of attention and critical acclaim globally. It is reported that as of February 2021, the broadcast volume of "Heaven Official's Blessing" in foreign countries has exceeded 350 million, and there are many peripherals sold in foreign countries, including the degree of discussion on social platforms for "Heaven Official's Blessing" and the work of the second creation is also relatively enthusiastic, showing a good export trend.

6. Conclusions

"With regard to traditional Chinese culture, it is necessary to insist on utilizing the past for the present and promoting the new, as well as inheriting and carrying forward the excellent elements therein." Traditional Chinese cultural thinking is everlasting, and it is also our responsibility to disseminate outstanding culture to the international community. On the basis of in-depth study of the history of Chinese civilization, "we should base ourselves on the land of China and tell the story of Chinese civilization well." Strengthen in-depth cultural exchanges and reverse the "cultural deficit". Let the world see the image of a gentle and calm big country with cultural heritage.

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