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Research on the Effectiveness of Chinese Culture Spreading in Laos — An Analysis Based on Questionnaire Data

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Abstract

The dissemination of Chinese culture in Laos has a long history which is very diverse and interactive, and existing studies on the dissemination of Chinese culture in Laos in the academia generally neglect the in-depth analysis and evaluation of the dissemination effects. This study analyzes the current situation of Chinese culture in Laos and audience feedback through questionnaire surveys, which not only reveals the actual situation of Chinese culture dissemination in Laos, but also provides empirical support for the theory of its cross-cultural communication and international dissemination. At the theoretical level, this study emphasizes the influence of language barriers, cultural differences, communication forms and channels, and audience attitudes on the effectiveness of cultural communication, which provides a new perspective for the study of cultural soft power; at the practical level, the results of the study provide a basis for adjusting and optimizing the international communication strategy of Chinese culture, especially in the areas of content innovation, the selection of communication channels, the optimization of narrative strategy and the evaluation of communication effectiveness.

Key Words: Chinese culture, external communication, Laos, acceptability, effectiveness of dissemination

1. Introduction

External cultural communication is an important field of international communication and a special space for cultural inheritance, innovation and integration. Paying attention to the external communication of our own culture and conducting research on external cultural communication are important issues in the development of societies around the world. Since entering the 21st century, China has been developing rapidly, becoming the second largest economy in the world, and playing an increasingly important role in the international community, with its discourse power becoming more and more prominent. However, due to the long-standing situation of "the West is strong and the East is weak", coupled with the current treacherous international environment and the slanderous and defamatory remarks made against China by the Western countries, how to better pass on and carry forward the excellent traditional Chinese culture, enhance the confidence of the national culture, and further improve the soft power of the country; how to better fulfill China's leading role in the international community, promote the world's cultural diversity, and push forward the construction of a more fair and equitable international order and a community of human destiny are key issues that have been widely pondered and explored by all walks of life. These questions naturally lead to a reflection on the effectiveness of China's cultural communication to the outside world. Since the 18th CPC National Congress, General Secretary Xi Jinping has put forward a series of new concepts, assertions and strategies for the promotion of outstanding traditional culture and the strengthening of international communication capacity building, which not only have practical significance in guiding the work of cultural communication to the outside world, but also put forward the requirements for the paradigm change of cultural communication to the outside world from a higher level.

2. The Spread of Chinese Culture in Laos: History and Status Quo

China and Laos are neighboring socialist countries linked by mountains and rivers, and their friendly relations have a long history, which, according to the historical records available in China, can be traced back as far as the early 3rd century A.D., when the Tangming or Dao Ming State, the earliest state in Laos, sent an envoy to China in the 6th year of the reign of the Wu Huangwu (227 A.D.) (Gu, 2005). This "marked the beginning of formal relations between China and Laos" (Huang, 1962). According to Lao history books, Khun Borom (known as Pirogue in Chinese history books), who is regarded as the ancestor of the Lao nation and the founder of civilization, was a descendant of Meng Huo during the Three Kingdoms period and was enthroned as the King of Yunnan during Emperor Xuanzong of the Tang Dynasty (Chen, 2007). He unified Erhai and established the Nanzhao Kingdom. Later, his eldest son established the Luang Prabang Kingdom, a famous ancient kingdom in the history of Laos, where King Phaung finally established the Lancang Kingdom which is the first great united-kingdom in the history of Laos, in 1353 AD. Tributary relations were established with the Ming Dynasty. At that time, the bilateral friendly relations between the two countries were mainly based on economic and trade exchanges and mutual exchange. According to statistics, from the Eastern Wu Dynasty to the Ming and Qing Dynasties, Laos paid tribute to China for a total of 72 times, of which 65 times were paid in the Ming and Qing Dynasties (Zhou, 1987). The tribute paid by Laos

to the Chinese court was mainly in the form of elephants, gold and silver, etc., while the gifts from China were mostly in the form of porcelain, silk and tea.

Thanks to the unique geographical location, along with the economic and trade exchanges, there was a large-scale migration of people, and the number of Chinese who migrated to Laos over the millenniums of history could not be verified before the 20th century. In 1921, when the French census of Laos was conducted, there were 6,710 Chinese nationals. Due to the restriction of the French colonizers on the entry of Chinese into Indochina, the number of Chinese in Laos was reduced to about 3,000 in the 1930s. It was only after the French withdrew from Indochina in the 1950s that the number of Chinese in Laos increased over the years, to about 160,000 in the early 1970s (Liu, 2001). The head of the Vientiane Chinese Council estimated that at least 250,000 Chinese from the mainland have traveled to Laos from the 1980s to the present day to do business and make a living (Fang, 2018). The Chinese who moved to Laos not only brought Chinese production technology and daily necessities, but also introduced Chinese customs and traditions into Laos. Chinese culture and Chinese elements have taken root and grown in the Lao society, intertwined and fused with the traditional Lao culture and other foreign cultures, and have had a positive impact on the economic construction, and social and cultural development of Laos. It has become an important driving force for mutual understanding, cooperation and development between China and the Lao People's Democratic Republic.

Therefore, it can be said that the spread of Chinese culture in Laos has a long history. In recent years, with the continuous and in-depth development of the relations between China and Laos, Chinese education represented by the Confucius Institute, the dissemination of books and films, and the increase of cultural exchange activities promoted by the China-Laos Railway, the dissemination of Chinese culture in the Lao PDR has shown a wider and deeper trend:

2.1 Chinese language education

At present, Laos has set up a total of 2 Confucius Institutes - the Confucius Institute at the National University of Laos and the Confucius Institute at Souphanouvong University, which were officially inaugurated and operated in 2010 and 2018, respectively, not only provide basic Chinese language teaching, but also offer undergraduate Chinese language teacher training programs. As of 2023, the Confucius Institutes have cumulatively trained nearly 40,000 Lao native Chinese learners, trained Chinese teachers for a total of 313 times in 12 sessions, had a cumulative total of 10,711 Chinese proficiency exams, and recommended more than 200 scholarship students to study in China (Chang, 2023). Meanwhile, various cultural activities such as "Confucius Institute Day" are held regularly, including Chinese textbook exhibition, Chinese calligraphy, tea ceremony, Chinese painting, Chinese knotting and other Chinese cultural experiences, which help to deepen the Lao people's understanding and knowledge of Chinese culture. The Confucius Institute is an important platform for the spread of Chinese culture to Laos. Chinese language education in Laos is also a link that promotes Sino-Lao exchanges, especially connecting Chinese diaspora and local people, and facilitating the Lao people's in-depth experience and understanding of Chinese culture, for which the Lao Federation of Chinese Language Education was specially set up in 2017, to pass on the excellent Chinese culture and promote Sino-Lao people-to-people exchanges.

2.2 Books and movies

The dissemination of ancient Chinese cultural classics in Laos began in the late 1970s, mainly translated into Lao language by Lao scholars, with great masterpieces such as The Art of War, The Romance of the Three Kingdoms, and Lao translations of Journey to the West (Lu, 2017). In the following decades, Lu Xun's works such as The Homeland, Diary of a Madman, The True Story of Ah Q, the novel Red Rock, and the stories of heroes such as Liu Hulan and Huang Jiguang have been successively translated into Lao (Zhang, 1987). With China's "One Belt, One Road" initiative and the concept of building a community of shared future between China and the Lao People's Democratic Republic, these two countries have begun to emphasize the dissemination of cultural classics between each other. The Bureau of Foreign Languages of China has insisted on using books as a medium, launching multilingual high-quality books for the "Belt and Road" countries to expand the overseas influence and appeal of Chinese civilization, Xi Jinping: The Governance of China (I) and the Constitution of the Communist Party of China have been translated into Laotian and published in Laos one after another. The dissemination of Chinese film and television works in Laos not only builds a bridge of cultural exchange, but also is a vivid embodiment of China's cultural soft power spreading overseas. Since the first translated TV drama "Mufu Fengyun" caused a sensation in Laos in 2013, Chinese film and TV works have gradually become a window for the Lao people to understand China with their rich and diverse themes and profound cultural connotations. From ancient costume dramas to realistic themes, from Chinese animation to agricultural programs, the "China Theatre" and other programs set up by the Lao National Television not only enrich the cultural life of local viewers by presenting Chinese stories to them in the Lao language, but also promote mutual understanding and friendly sentiments between the two peoples.

2.3 Tourism culture driven by the China-Laos railroad

Since the official opening of the China-Laos Railway on December 3, 2021, this steel dragon has not only shortened the geographical distance between the two countries, but also become a tourism and cultural link to promote the spread of Chinese culture in Laos. Stations along the railroad, such as the tea culture at Pu'er Station and the Dai ethnic customs at Oliba Station, have become windows showcasing the charm of China's diverse cultures. Through the railroad, China's historical attractions, natural landscapes and folk customs are visually presented, enabling the Lao people to experience and learn Chinese culture conveniently. The convenience of the railroad has further stimulated the interest of the Lao people in traveling to China, providing more opportunities to enhance mutual understanding between the two countries. Meanwhile, during the construction and operation of the China-Laos Railway, the export of Chinese technology and cultural knowledge, as well as the Chinese cultural festivals and tourism promotion activities held in Laos on railway-related themes have greatly enriched the Lao people's knowledge of Chinese culture. The development of tourist culture has undoubtedly provided a new platform and strong impetus for the spread of Chinese culture in Laos.

The spread of Chinese culture in Laos has a long history with diversity and interactivity. As the relationship between China and Laos heats up rapidly and reaches the best period in history, the academic circles generally pay attention to the in-depth dissemination and promotion of Chinese culture in Laos, and the research on the dissemination of Chinese culture in Laos from the perspective of focusing on the official cooperation and cultural dissemination, exploring the role of media dissemination as well as interacting with the tourism and cultural exchanges has been carried out and achieved certain results. However, the existing research often neglects the crucial aspect of analyzing and evaluating the effects of communication in the field of cultural communication. General Secretary Xi Jinping pointed out at a forum on the Party's news and public opinion work held in 2016 that it is necessary to innovate the way of expression of foreign discourse, study the habits and characteristics of different foreign audiences, adopt concepts, categories and expressions that integrate China and foreign countries, combine what we want to say with what foreign audiences want to hear, combine "stating the case" with "reasoning", and combine "telling ourselves" with "telling others", so as to make the stories more recognized by the international community and overseas audiences (Literature Research Office of the CPC Central Committee, 2017). In his speech at the 30th Collective Study Session of the Political Bureau of the 19th Central Committee, he emphasized that we need to make our international discourse more effective and see that our communicators are competent and can adapt to the needs of international communication in the new era. We will step up theoretical research to better understand the rules governing international communication. We will establish a system for international communication, and improve our communication skills（Xi, 2022）.

Communication effect research focuses on the impact of information dissemination on the psychology, attitude and behavior of the audiences, which has important theoretical and practical significance. Through empirical research, we can reveal the actual effects of cultural communication activities and assess their cognitive acceptance, emotional recognition and behavioral change among audiences. This not only helps us to understand the inner mechanism of cultural communication, but also provides a scientific basis for the development of more effective communication strategies. Based on this, the author decided to analyze the factual data in the form of a questionnaire survey to study the effectiveness of the dissemination of Chinese culture in Laos, analyze the problems in the process, and seek the best solution to promote the recognition and acceptance of Chinese culture by more Laotian people, so as to lay a solid foundation of public opinion for the construction of an unbreakable community of shared- future between China and Laos.

3. Basics of the questionnaire

This study aims to understand the actual communication effects of Chinese culture in Laos through questionnaire surveys, analyze Lao audiences' perceptions and attitudes towards Chinese culture as well as problems and challenges in the communication process, and then provide a basis for optimizing the communication strategy of Chinese culture in Laos and even in the world.

3.1 Questionnaire design

Questionnaire design is the core data collection tool of this study, and a well-designed questionnaire can ensure the accurate realization of the research objectives. The questionnaire of this study contains several key parts: basic information collection, which is used to depict the basic socio-demographic characteristics of the respondents; perception of cultural communication, which evaluates the channels and frequency of the respondents' exposure to Chinese culture; content preference, which understands the respondents' interest in different elements of Chinese culture; assessment of the communication effect, which is used to understand the audience's perceptions of the effectiveness of the communication of Chinese culture through specific questions; opinions and suggestions, which are open questions to collect respondents' specific suggestions for improving the communication effect. The questionnaire was designed to emphasize the logic of the questions and the easy-to-understand language to adapt to the comprehension ability of the Lao audience and to ensure the accuracy and reliability of the data.

3.2 Target Audience

Combined with the design of the questionnaire and the research objectives, the target audience of the survey tends to focus on the Laotian audience who have a certain degree of understanding and interest in Chinese culture. The questionnaire survey was conducted online, and a total of 149 questionnaires were collected, all of which were valid. Specifically, the student population, with a high percentage of 64.43%, was the main participant of this survey, which reflects the high curiosity and acceptance of the younger generation towards exotic cultures. In addition, education/research workers accounted for 12.75%, and their professional backgrounds provided in-depth insights for the study. In addition, a certain percentage of government/public utility workers, culture/media practitioners, etc. also participated in the survey, providing the possibility of cross-disciplinary analysis.

In terms of age distribution, young people between the ages of 18 and 25 constitute the largest group of respondents, accounting for 64.43%, indicating that the younger group plays an important role in cultural communication and acceptance. At the academic level, respondents with bachelor's degrees are the most numerous, accounting for 42.28%, showing the active participation of higher education groups in cultural communication. The diversity of professional backgrounds and the universality of education levels provide a multi-dimensional and interdisciplinary perspective for the study, enhancing the depth and breadth of the findings.

By surveying these audiences with different backgrounds, ages, education and occupations, we are able to comprehensively understand and assess the current status of Chinese cultural communication and audience acceptance in Laos, and provide an empirical basis for subsequent communication strategies. This data-based method of selecting survey respondents not only improves the relevance and effectiveness of the study, but also makes the results more convincing.

3.3 Research methodology

The selection of research methods is crucial to the science and validity of the study. This study synthesizes the research paths of communication, cognitive psychology and sociology, and adopts a mixed research method, combining the advantages of quantitative and qualitative research. The quantitative part collects data through questionnaires and then uses descriptive and inferential statistics to analyze respondents' basic characteristics and attitudes toward Chinese culture. The qualitative part analyzes the responses to the open-ended questions in depth, revealing the respondents' deeper views and suggestions. In addition, the research methodology includes pre-testing to assess the validity of the questionnaire; data cleaning to ensure the quality of the data; and result validation to ensure the reliability of the findings. Through this multi-method research design, this study aims to provide an in-depth and comprehensive assessment of the communication efficacy of Chinese culture in Laos and to provide empirical support for optimizing communication strategies.

4. The Effectiveness of Actual Transmission of Chinese Culture in Laos: Based on a Comprehensive Analysis of Questionnaire Data

In terms of communication awareness, most respondents were first exposed to Chinese culture through the news media (67.11%), followed by tourism activities (28.86%) and cultural courses (23.49%). This indicates that media and education are important ways for Chinese culture to spread in Laos. Respondents' overall impression of Chinese culture is positive, with 62.42% saying they are "very interested" and 26.85% saying they are "quite interested"; regarding the status of Chinese culture in world culture, 79.87% of the respondents think it is very important and quite important, which fully shows that the Lao audience has high interest in and recognizes Chinese culture.

In assessing the effect of the spread of Chinese culture in Laos, 50.34% of the respondents thought that the current effect of the spread was "very good" and 34.9% thought that it was "relatively good". Regarding whether Chinese culture is fully respected in the process of overseas dissemination, 30.2% and 50.34% of the respondents chose the options of "full respect" and "comparative respect" respectively; a total of 83.9% of the respondents felt that the international influence of Chinese culture is strong. The above data provide sufficient support to show that the spread of Chinese culture in Laos has achieved relatively satisfactory results. However, 12.75% of the respondents considered the effect to be "average", while a small proportion considered the communication effect to be "poor", suggesting that there is still room for improvement. In terms of the degree of empathy, 23.49% of the respondents said they could "completely" empathize with Chinese culture, while 40.27% said they could "more", which further confirms the attractiveness of Chinese culture to Laotian audiences, while the remaining 36% reminds us of the need to further adjust and optimize our communication strategies.

In terms of audience interests and preferences, respondents' interest in Chinese culture is mainly focused on modern and contemporary history, accounting for 47.65%, which is probably related to the fact that modern and contemporary historical events have a greater impact on contemporary society and that China and the Lao People's Democratic Republic are both communist-led socialist countries. In terms of cultural content, poems and songs (42.95%) and movies and TV dramas (55.03%) are the traditional and contemporary forms of culture that audiences are most interested in, respectively, suggesting that the charm of traditional culture and the appeal of modern cultural products coexist.

Table 1. Questionnaire on content preferences

1. The historical period that you most interested in:		2. The aspect of Chinese culture that you most interested in:		3. That best represents the characteristics of Chinese culture in the traditional culture category:		4. The contemporary cultural content categories which you find most appealing:	
Options	**Proportions**	**Options**	**Proportions**	**Options**	**Proportions**	**Options**	**Proportions**
Ancient to Qin and Han	23.49%	Literature and Art	32.89%	Poems and Songs	42.95%	Movies and TV Dramas	55.03%
Wei, Jin, North and South Dynasties, Sui and Tang	12.08%	History and Culture	34.23%	Opera and Music	17.45%	Popular Music	23.49%
Song, Yuan, Ming and Qing	9.40%	Philosophy	10.74%	Calligraphy and Painting	28.86%	Modern Literature	12.75%
Modern times	22.15%	Folklore	19.46%	Classical Music	9.40%	Fashion Design	6.71%
None of the above	0.00%	Others	2.68%	Others	1.34%	Others	2.01%

Table 1：Questionnaire on content preferences

Despite the overall positive effect of the dissemination, the questionnaire feedback data clearly shows the obstacles and shortcomings in the dissemination of Chinese culture to Laos, and the respondents also gave many valuable suggestions and directions for improvement in the dissemination suggestions and open-ended questions section. We will discuss this in depth in the next section.

5. Analysis of factors affecting communication effectiveness

5.1 Language barriers

Language is one of the main barriers to cultural transmission. According to the data of the questionnaire, 68.46% of the respondents believe that language barrier is the biggest difficulty in understanding Chinese culture. Therefore, in order to improve the effectiveness of cultural communication, it is necessary to make more use of languages familiar to the audience, such as Laotian and English, and to adopt a multilingual combination for the translation and dissemination of cultural content. In addition, strengthening language education and cultural exchanges, and cultivating the audience's interest in and understanding of the Chinese language are also important ways to enhance the effectiveness of cultural dissemination.

5.2 Cultural differences

Cultural differences are another important factor affecting the spread of culture. The data show that 18.79% of the respondents believe that cultural differences are an obstacle to understanding and accepting Chinese culture. This suggests that when spreading Chinese culture, we need to give more consideration to the cultural background and values of Lao audiences, to present cultural content in a way that is closer to the audience and easier to understand and accept. At the same time, we need to reduce cultural misunderstanding and prejudice through education and communication so as to enhance cultural mutual understanding.

5.3 Content and form of communication

The interests and preferences of the audience have a direct impact on the effectiveness of cultural communication. The results of the questionnaire show that, with regard to various aspects of Chinese culture, respondents are most interested in history and culture (34.23%), followed by literature and art (32.89%). Among contemporary cultural contents, movies and TV dramas (55.03%) are the most popular. This indicates that history, culture, literature and arts are important resources for the spread of Chinese culture in Laos, while movies and TV dramas are effective communication media. Based on this, developing cultural products that match the interests of the audience and utilizing the audience's favorite media for dissemination is an effective strategy to enhance the dissemination effect.

5.4 Channels of dissemination

The diversity and accessibility of communication channels are crucial for audiences to access and understand cultural content. As mentioned above, 67.11% of respondents were first exposed to Chinese culture through the news media, followed by tourism activities (28.86%) and cultural programs (23.49%). Respondents believed that channels through cultural education institutions (57.72%), mainstream media (57.05%) and tourism programs (48.32%) were more conducive to the dissemination and promotion of Chinese culture. This shows that media and cultural education (institutions) are the main channels for cultural dissemination, while tourism activities are also an important supplement.

5.5 Audience attitudes

Audience attitudes and feedback are important to assess and optimize the effectiveness of cultural communication. As mentioned earlier, about 85% of the respondents believe that the current overall effect of Chinese culture dissemination abroad is good. It can be said that the dissemination of Chinese culture in Laos is relatively successful and can become a model for Chinese cultural dissemination abroad. At the same time, the proportion of respondents' suggestions, such as enhancing the

interest of cultural content (48.32%), increasing interaction with audiences (41.61%), enriching the diversity of product forms (34.9%), etc., can serve as an important reference basis for us to adjust and improve our cultural dissemination strategies, and to enhance the effectiveness and influence of cultural dissemination.

6. Strategies and Suggestions

Summarizing the results of the open-ended question at the end of the questionnaire, "Do you have any other suggestions for improving the international influence of Chinese cultural communication?" (70 items in total, see Figure 2), and taking into account the current environment and needs of overseas cultural communication, this study proposes the following strategies and suggestions to further enhance the effectiveness of Chinese culture communication in Laos:

Table 2 High-frequency vocabulary in the recommendations

High-frequency words	Occurrences	High-frequency words	Occurrences	High-frequency words	Occurrences	High-frequency words	Occurrences
culture	23	international	3	barrier	2	inter-agency	2
Chinese	21	cooperation	3	university	2	tourism	2
communication	11	understanding	3	students	2	exchanges	2
dissemination	10	respect	2	diversification	2	activities	2
media	9	adapt	2	excellent	2	artistic	2
language	8	variety	2	online	2		
traditions	3	multilingual	2	supervision	2		

6.1 Break the inherent pattern of Western discourse and establish a good national image

Different eras of the powerhouse occupy dominant positions and enjoy unparalleled advantages through their control of mainstreaming as well as discursive channels. In turn, through discursive power, the strong reinforce their dominant position (Chen, 2012). To a large extent, one of the main reasons hindering Chinese culture from "going out" or causing the embarrassing situation of Chinese culture "going out but not sinking" is the negative labels put on China by the Western world, which puts China in a passive and unfavorable discourse position with its long-standing discourse superiority in the international community. In this regard, China should endeavor to establish a good national image in the international community, promote Chinese values that are beneficial to the future and the world, export China's excellent traditional culture, especially its core ideas, traditional virtues and humanistic spirit, so as to highlight China's respect for cultural characteristics and cultural diversity, and its pursuit of the ideals of harmonious coexistence, beauty, and commonwealth.

6.2 Utilizing diversified communication channels; innovating discourse systems and narrative strategies

On the one hand, we should, as in the past, make good use of the mainstream media, traditional media (such as newspapers, magazines, literature, etc.), and cultural education, which are important channels for the foreign dissemination of Chinese culture, adhere to the narrative strategy of "one country, one policy". We should select works and themes that meet the aesthetic expectations and reading habits of the target countries, so as to ensure the pertinence of cross-cultural communication and minimize the problems of resistance and resentment brought about by blind and random communication. On the other hand, it is necessary to keep up with the times and give full play to the communication role of new technologies and media such as VR/AR technology, Artificial Intelligence and short videos, so as to produce cultural works in different formats and provide audiences with immersive and interactive cultural experiences.

6.3 Highlight public diplomacy and diplomacy for all (Guo, 2021), and take a pro-people approach

"The friendship of nations lies in the proximity of peoples, and the proximity of peoples lies in the communication of hearts." We should take advantage of the law of dissemination of cultural proximity and, on the basis of respecting the target country and their people, understanding their cultural customs and beliefs, innovate various pro-people flexible ways and methods, encourage retired officials, public figures, scholars, foreign students and even netizens and so on, to tell a good story of China, convey the voice of China. This will deepen the audience's understanding of China and cultural identity, and avoid the situation of "speaking one's own words but ignoring other people's opinions", so as to shape China's image as a friendly, respectable, lovable and trustworthy country.

6.4 Develop a comprehensive evaluation framework to persistently monitor and gauge the impact of cultural dissemination

It is imperative to foster the creation of a robust set of performance metrics for evaluating the international outreach of Chinese culture. Additionally, establishing a database with a monitoring and feedback mechanism is essential. This system will serve as a reliable repository for the aggregation and analysis of extensive data sets, providing a clear, accurate, and timely reflection

of the dissemination's global footprint. Such insights will enable the timely recalibration and enhancement of our dissemination strategies, ensuring that our efforts are not only impactful but also precisely targeted.

7. Conclusion

This study analyzes in depth the current situation of Chinese culture dissemination and audience feedback in Laos by means of a questionnaire survey, which not only reveals the actual situation of Chinese culture dissemination in Laos, but also provides empirical support for the theory of its cross-cultural communication and international dissemination. At the theoretical level, this study emphasizes the influence of language barriers, cultural differences, communication forms and channels as well as audience attitudes on the effectiveness of cultural communication, which provides a new perspective for the study of cultural soft power; at the practical level, the results of the study provide a basis for adjusting and optimizing the international communication strategy of Chinese culture, especially in the areas of content innovation, the selection of communication channels, the optimization of narrative strategy and the evaluation of communication effectiveness.

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Research on the Perception and Evaluation of Chinese Culture Dissemination in Thailand: An Analysis Based on Literature Review and Questionnaire Survey

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Abstract

This study investigates the perception and evaluation of Chinese culture dissemination in Thailand based on a comprehensive analysis of questionnaire survey data and literature review. The research reveals that Thai people generally have a strong interest in Chinese culture, with traditional festivals, film and television, and arts being the most appealing aspects. However, their in-depth understanding of Chinese culture remains insufficient. The study identifies cultural differences and language barriers as key factors hindering the effectiveness of cultural communication. To enhance the international influence of Chinese culture and deepen people-to-people exchanges between China and Thailand, the study proposes a series of countermeasures, including innovating communication concepts, means, and channels; constructing a grand cultural communication pattern; adhering to the principle of "seeking common ground while reserving differences"; and optimizing the discourse system and methods of cultural dissemination. The findings provide valuable insights for promoting cultural exchanges and mutual learning between China and Thailand, and contribute to the building of a community of shared future for mankind.

Key words: Chinese culture communication; Thailand; cultural exchanges; mutual learning; artificial intelligence

1. Introduction

China and Thailand have had close interactions and exchanges since ancient times. Throughout history, cultural exchanges and interactions between China and Thailand have undergone a gradual development from superficial to in-depth. From the 4th to the 13th century, Chinese historical records documented many ancient kingdoms located in present-day Thailand and their interactions with China, laying the foundation for the long-term relationship between the two countries. China and Thailand have enjoyed an abiding friendship that can be traced back well over two millennia. The earliest documented contacts occurred during ancient Chinese dynasties, when maritime expeditions ventured to Thai shores via the ocean-based trade routes later known as the Maritime Silk Road. Sino-Thai bonds continued to grow throughout the later imperial period, culminating in the Ming Dynasty which witnessed the most intense flurry of diplomatic emissary exchanges. Over the ages, China and Thailand have cultivated a profound affinity through wide-ranging collaboration across political, commercial, cultural and myriad other domains. This priceless legacy of historical ties forms the bedrock upon which the two nations' present-day relationship continues to flourish and evolve. The continuous exchanges between China and Thailand have led to the spread of Chinese culture to Thailand, profoundly influencing the development of Thai society. Thai Chinese are the most fully integrated group of overseas Chinese in Southeast Asia, and Thai literature and art are filled with elements of Chinese culture. It can be said that Chinese culture has been integrated into all aspects of Thai social life. Entering the 21st century, Sino-Thai relations have achieved leapfrog development. In 2013, President Xi Jinping proposed the "Belt and Road" initiative, and Thailand became one of the first countries to support and participate in the initiative. In 2019, China and Thailand ushered in a new chapter by establishing a community of common destiny and upgrading bilateral relations to a comprehensive strategic cooperative partnership. Xi Jinping once said, "We should carry forward the special friendship of 'China and Thailand as one family' and build a more stable, more prosperous, and more sustainable China-Thailand community with a shared future." President Xi Jinping underlined the pivotal importance of cross-cultural dialogue and reciprocal learning as a crucial driver for propelling human progress and nurturing worldwide harmony and growth. Cultural interplay forms the cornerstone of constructing a shared future between China and Thailand.

Currently, the pragmatic cooperation between China and Thailand in many fields such as economy, trade, investment, tourism, and education is advancing comprehensively, laying a solid foundation for deepening people-to-people exchanges. At the same time, the strategy of Chinese culture going global is being steadily implemented, and "telling China's story well and spreading China's voice" has become an important strategy for cultural development in the new era. Spreading Chinese culture in Thailand is conducive to enhancing the international influence of Chinese culture and promoting people-to-people

connectivity between China and Thailand, contributing wisdom and strength to building a community with a shared future for mankind.

In the context of the new era, an in-depth exploration of the spread of Chinese culture in Thailand is of great theoretical and practical significance for expanding Sino-Thai people-to-people exchanges and mutual learning, promoting the international dissemination of Chinese culture, and serving the building of the China-Thailand community with a shared future and the community with a shared future for mankind. This paper intends to combine questionnaire surveys and literature analysis from the perspective of exchanges and mutual learning among civilizations. The survey data provides empirical support for analyzing Thai people's cognition and evaluation of Chinese cultural communication. On the one hand, it examines the overall current situation of Chinese cultural communication in contemporary Thailand and reveals Thai people's cognitive level and emotional attitude towards Chinese culture; on the other hand, it analyzes the bottleneck factors restricting Sino-Thai cultural exchanges and proposes optimization paths for expanding Chinese cultural influence and deepening Sino-Thai people-to-people exchanges in the future, with a view to contributing academic strength to serving the building of the China-Thailand community with a shared future and promoting the building of a community with a shared future for mankind.

2.   Literature Review

As China's comprehensive national strength continues to rise, international interest in Chinese culture has been growing. Communicative reach is an indicator used to assess the breadth of international coverage of China's voice, while influence is a standard employed to evaluate the persuasive power and depth of transmission of China's narratives. The guiding force and credibility, in contrast, can reflect the extent and level to which Chinese discourse and Chinese concepts have garnered consensus in the global domain (Hou, 2024). Chinese and foreign scholars have conducted extensive and in-depth discussions from the perspectives of cultural soft power and international people-to-people exchanges. Nye (2004) first proposed the concept of "soft power" in his book Soft Power, regarding culture as an important component of a country's soft power. Zhao Qizheng (2012) further pointed out that cultural diplomacy should be given equal importance as political diplomacy and economic diplomacy, and that cultural diplomacy should cross languages and cultures, with storytelling being an important way of public diplomacy and cultural diplomacy. In recent years, the "going global" of Chinese culture has become a research hotspot in the domestic academic community. Scholars generally believe that telling China's story well and spreading China's voice are important paths to enhance the country's cultural soft power.

Prevailing scholarship on Sino-Thai cultural interchange, both at home and abroad, has largely zeroed in on the ensuing dimensions: To begin with, mapping out the trajectory of cultural exchange between the two countries from a historical vantage point. Fu Zengyou (2020) analyzed the causes of Sino-Thai cultural exchanges, carefully sorted out the history of ancient and modern Sino-Thai cultural exchanges, and described the rich and colorful forms of Sino-Thai cultural exchanges. Second, assessing the effectiveness of Sino-Thai people-to-people exchanges from a realistic dimension. Skaggs et al. (2024) revealed China's significant growth in influence in Thailand by systematically assessing China's influence in traditional media, social media, overseas Chinese networks, pro-China associations, geo-economics, and geostrategy. Domestic studies generally point out that since the implementation of the "Belt and Road" initiative, Sino-Thai exchanges in education, tourism, local affairs, and other fields have expanded comprehensively, showing a sustained warming trend (Cao Wen et al., 2021; Meng Lijun, 2022). However, factors such as cultural identity differences and language barriers have constrained the depth of exchanges to a certain extent (Lu Rui, 2021). Ma Xiaoxiao studied the practice and connotation of "feedback" in the folk beliefs of overseas Chinese, believing that it helps to understand the resilience of excellent Chinese traditional culture and its relationship with Chinese cultural identity, and is also conducive to more effectively enhancing the Chinese cultural identity of overseas Chinese. Third, discussing the channels and carriers of Chinese cultural communication in Thailand. Some scholars have examined the communication effects of different cultural carriers, such as Chinese language teaching (Huang Lina, 2019) and festival activities (Liu Yue, 2021), providing useful references for innovating working methods. Kanoksilapatham (2013) found through a national survey that due to economic, cultural, and educational reasons, the demand for Chinese language in Thailand is high, but there is a shortage of textbooks and teachers' teaching skills, and there is an urgent need to develop standardized courses and national examinations. Lilasettakul and An (2011) examined the cross-cultural adaptation of Chinese volunteer teachers and found that 74% of teachers worked in Thailand for less than a year, and there was no significant correlation between cross-cultural training and adaptation. Fourth, analyzing the key factors influencing the effectiveness of Chinese cultural communication in Thailand. Most studies believe that Thai people's educational background, Chinese language proficiency, cross-cultural communication experience, etc., are closely related to their perception and evaluation of Chinese culture (Lu Rui, 2021). At the same time, whether cultural content and discourse can be effectively transformed into forms that target audiences are happy to see and hear is also the key to determining the effectiveness of communication (Cao Jing, 2022). Wang Zulei (2018) wrote a preliminary study on the correlation between Chinese language dissemination and Chinese image perception among the Thai public, using word association and written interviews to survey the Thai public and conduct research on China's image. Thai scholar Kitti Prasirtsuk analyzed the practice of Chinese cultural diplomacy in Southeast Asia, emphasizing the important role of cultural identity in bilateral relations.

3. **Questionnaire Design and Data Description**

This chapter conducts a comprehensive and multi-dimensional analysis of the current state of Chinese cultural cognition among respondents in Thailand, primarily based on questionnaire survey data and existing secondary data. First, it introduces the questionnaire design ideas and content, as well as the basic information of the data. Second, through descriptive statistical analysis, it sorts out the demographic characteristics of the sample and related background factors. Third, it focuses on discussing the data distribution and characteristics of Thai people's overall cognition, interested content, evaluation, and other aspects of Chinese culture, revealing the current situation of Chinese cultural communication in Thailand. Finally, it explores the key factors influencing their cultural cognition, striving to provide a multi-dimensional outline of the cognitive landscape of Chinese cultural communication in Thailand, offering decision-making references for further deepening Sino-Thai people-to-people exchanges.
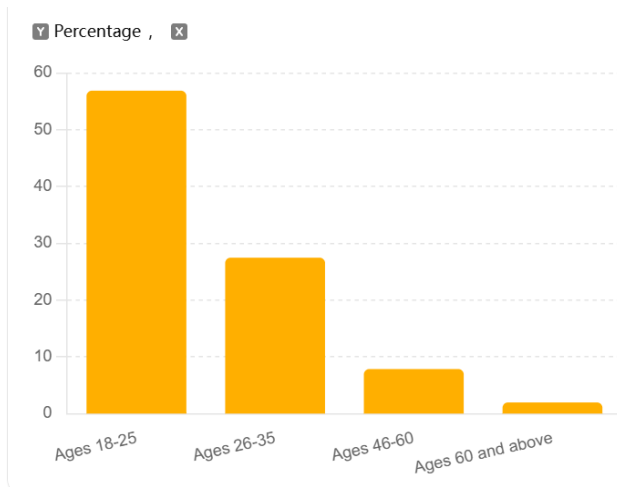
3.1 Sample Characteristics Analysis

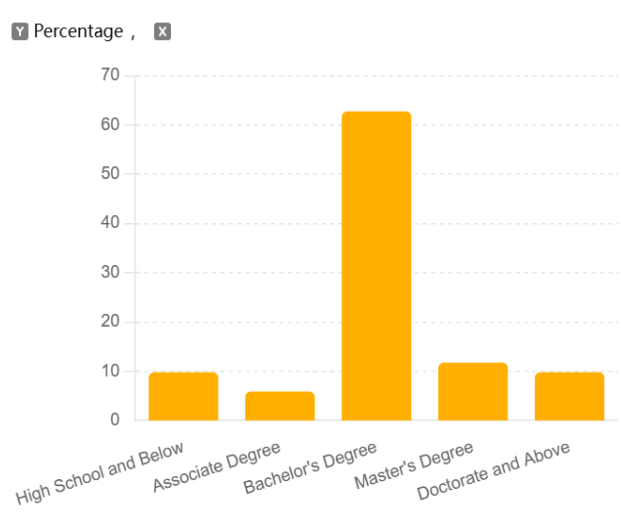Figure 1. Age Distribution of Survey Sample

Figure 2. Highest Educational Attainment

This study adopts a self-designed questionnaire, which mainly includes the basic information of the respondents, overall cognition of Chinese culture, interested cultural content, exposure to communication channels, evaluation of communication effects, and problems and optimization suggestions in communication. To ensure the quality of the survey, the questionnaire has undergone multiple rounds of revisions and finally formed a complete Thai version. The survey targets a majority of the Thai public, as well as long-term residents in Thailand with a Thai language learning background, and questionnaires are distributed through online channels. A total of 51 valid questionnaires were collected. The survey was conducted from mid-to-late June to July 3, 2024, and distributed through the Questionnaire Star software.

The sample is mainly composed of young people, with 84.31% aged between 18-35, and more than half are young people aged 18-25, mainly students. The overall education level is relatively high, with 84.31% of respondents having a bachelor's degree or above, and more than 20% having a master's degree or above. Highly educated people occupy the main body of the sample. The occupations are mainly students (47.06%) and education and research personnel (21.57%), with the two accounting for nearly 70%, reflecting that intellectuals and young students are the main force among the respondents. However, the sample also includes government officials, corporate employees, self-employed individuals, and people from all walks of life, which is conducive to a comprehensive examination of the differences in cultural cognition among different groups. Although the sample size is small, it can reflect the characteristics and problems of Chinese cultural communication in Thailand to a certain extent.

3.2 Analysis of the Current Situation of Thai People's Cognition of Chinese Culture
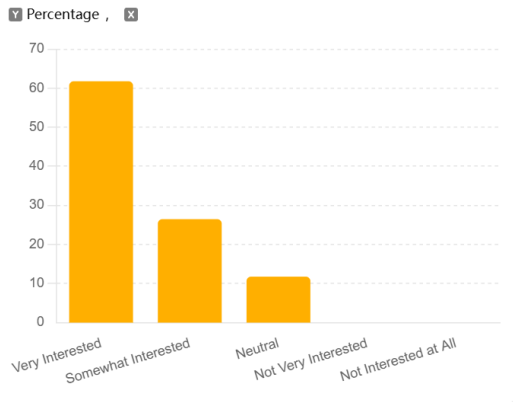

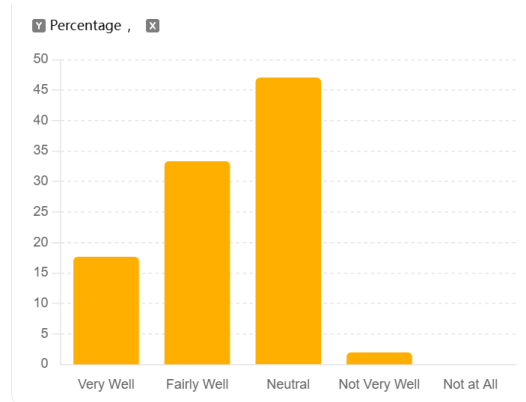Figure 3. Overall Impression of Chinese Culture

Figure 4. The understanding of Chinese culture

3.2.1. High recognition, but limited in-depth understanding.

The survey shows that 86.28% of respondents believe that Chinese culture holds a "very important" or "relatively important" position in world culture. This indicates that Chinese culture has a high level of attractiveness in Thailand, and Thai people generally have a strong desire to understand Chinese culture. 88.23% of respondents expressed that they are "very interested" or "relatively interested" in Chinese culture. This shows that the level of recognition and importance of Chinese culture in Thailand is very high. However, the following data reflects that the respondents' cognitive level of Chinese culture is not high. Only about half (50.98%) of the respondents believe that the Thai public "fully understands" or "relatively understands" Chinese culture, 47.06% chose "generally understands," and a few "do not quite understand." This is also consistent with 33.33% of respondents choosing "general" when asked if they can resonate with Chinese culture upon contact. It can be seen that although Thai people have a strong interest in Chinese culture, their comprehensive and in-depth understanding of it is still insufficient. Enhancing their cognition of Chinese culture from the surface to the inside and from shallow to deep is the top priority of future work. At the same time, as high as 45.1% of respondents considered cultural differences to be the biggest obstacle to understanding Chinese culture at present, and 35.29% regarded language barriers as an important constraining factor. Notwithstanding the recent efflorescence of grassroots connections between China and Thailand, it is manifest that noteworthy linguistic and cultural chasms endure. Thais' apprehension of Chinese culture stays relatively superficial, wanting in systematic profundity and nuanced discernment. Chen, K. (2009) Language is the most important tool for human beings to represent the world and realize communication. However, the recent advent of artificial intelligence and the dawning of the large model epoch seem to be diminishing the gravity of this hurdle. The differences in culture and the lack of mutual trust and understanding have become the biggest gap for Thai people to understand Chinese culture. In addition, three respondents in the questionnaire mentioned that some Chinese tourists in Thailand lack civilized qualities, which affects Thai people's impression of China. This is similar to the findings of the study "A Preliminary Study on the Correlation between Chinese Language Communication and Public Perception of China's Image in Thailand," which found that Sino-Thai cultural differences have led to some stereotypes and misunderstandings of Chinese culture among Thai people, mainly reflected in aspects such as speech and behavior, civilized quality, Made in China, tourist behavior, and views on gender equality. These stereotypes and fallacies not only echo the disparities between China and Thailand in terms of cultural milieu, value frameworks, and behavioral conventions but also underscore particular deficits in the global transmission of Chinese culture.

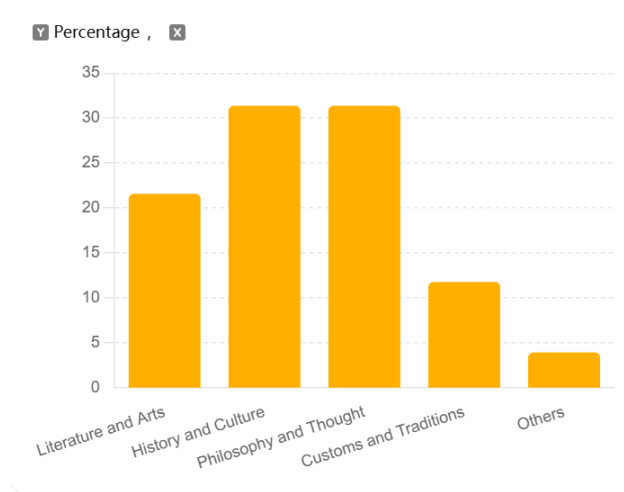*3.2.2 Interested content: equal emphasis on tradition and modernity, highlighting the spiritual level.*

Figure 5. Which aspects of Chinese culture people are most interested in（multiple choice）

In terms of traditional culture, the survey data shows that calligraphy, painting, folk art, poetry, and songs are all favored, and a few respondents also chose Chinese martial arts. This survey shows that among the many traditional Chinese festivals, the Spring Festival is the most popular among Thai people, with a selection ratio as high as 82.35%. This is consistent with the research results of Liu Yue (2021). Liu Yue's (2021) survey of Thai university students found that the respondents' awareness of typical Spring Festival elements such as Spring Festival couplets, dumplings, and red envelopes was relatively high, with an average of over 80%. At the same time, among the other options, two respondents chose the Qingming Festival, indicating that the tradition of Qingming ancestor worship is also highly preserved and inherited among the Chinese ethnic groups in Thailand.

Regarding the Chinese cultural content of interest, Chinese films and TV dramas (55.88%) are the most attractive to Thai people, followed by Chinese traditional festivals, food, history, etc. In the realm of present-day culture, Chinese cinematic and television creations have garnered the utmost acclaim, vividly exhibiting the immense magnetism of China's film and TV culture in Thailand. In recent years, more and more outstanding Chinese film and television works have entered the Thai market, building an important bridge for Sino-Thai cultural exchanges. The next step should be to deeply explore the viewing preferences of Thai audiences and create more excellent film and television works that are closely related to Thailand's national conditions and close to the lives of Thai people, so as to enhance the international dissemination power and influence of Chinese culture. The respondents' love for historical culture and philosophical thought in the spiritual and cultural aspects reached 31.37%, and the proportion of literature and art was 21.57%. Chinese philosophical thoughts and value concepts have a certain influence in Thailand. Tran Quoc Vuong (2018) believes that the core ideas of "benevolence, righteousness, propriety, wisdom, and trust" in Confucian culture are in line with Thailand's inherent concept of honor. The concept of a community with a shared future for mankind proposed by President Xi Jinping also has many similarities with some Buddhist thoughts. The survey also shows that 44.12% of respondents are most interested in Chinese contemporary culture.

3.2.3 Equal emphasis on official and private channels for information dissemination.
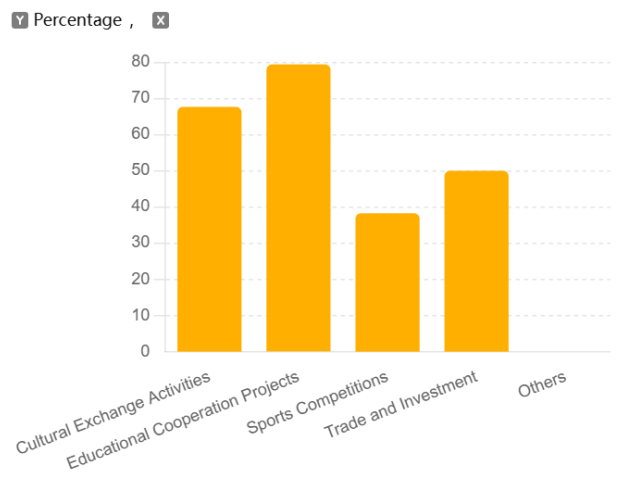

Figure 6. Forms that help enhance the understanding of Chinese culture（multiple choice）

Official channels are important positions for Chinese cultural communication. This survey shows that 73.53% of respondents believe that educational and cultural institutions are channels conducive to promoting Chinese cultural communication. Thailand has the largest number of Confucius Institutes in Southeast Asia. As of 2024, Thailand has a total of 16 Confucius Institutes and 11 Confucius Classrooms, distributed in major cities such as Bangkok, Chiang Mai, Khon Kaen, and Songkhla, as well as universities and secondary schools in other provinces. They have become important platforms for Sino-Thai cultural exchanges. They provide convenience for local universities and regions in Thailand to learn Chinese and understand Chinese culture, and also make positive contributions to the further development of Sino-Thai relations. The survey also found that 58.82% of respondents prefer to learn about Chinese culture through mainstream media. It can be seen that the leading role of media in cultural communication is still prominent. In recent years, emerging channels such as online social media like Tik Tok, Facebook, and online lectures have also become important channels for Thai people to learn about China, and private channels are also a new force in communication. At the same time, 72.55% of respondents believe that tourism projects contribute to the spread of Chinese culture. Sino-Thai interconnectivity and people-to-people exchanges are becoming more frequent. It is necessary to make full use of major project constructions such as the Greater Mekong Subregion cooperation, China-Laos Railway, and Pan-Asian Railway to create themed tourism routes and integrate Chinese cultural elements into scenic spots.

3.2.4 It is hoped that technology empowerment, along with intelligent and immersive experiences, will enhance the appeal of Chinese culture.
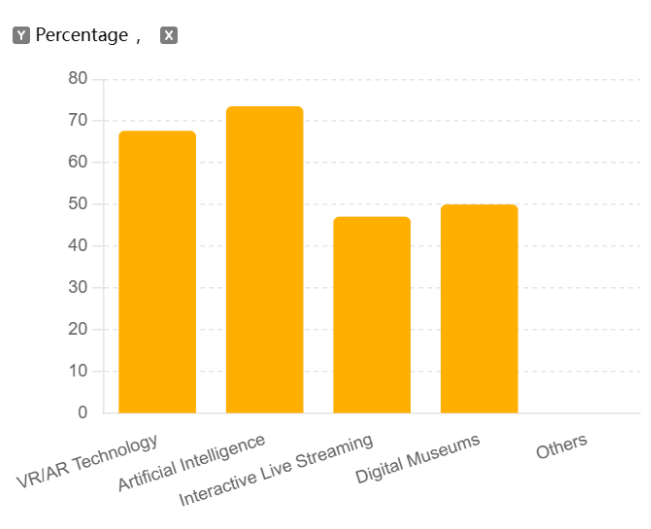

Figure 7. The melding of Chinese culture with pioneering technology (multiple choice)

As we traverse the era of artificial intelligence, the interweaving of technology and culture is growing ever more intricate, with intelligent and immersive encounters surfacing as trailblazing conduits for magnifying the allure of Chinese culture.In the survey, artificial intelligence (70.59%) and VR/AR technology (66.67%) received the most attention, reflecting Thai people's expectations for intelligent and immersive cultural experiences. At the same time, digital museums (58.82%) and interactive live streaming (49.02%) also have considerable development potential. In addition, films, TV dramas, music, food, tourism, etc. are also effective cultural communication carriers, indicating that while technology develops, content creativity and cultural charm are still the core elements of cultural communication. In the future, China should follow the development trend of the intelligent era, creatively combine cutting-edge technologies with Chinese culture, and create a more three-dimensional, vivid, and attractive cultural image. At the same time, it should continue to give full play to the role of traditional cultural carriers such as films and TV dramas, tell Chinese stories well, and spread Chinese voices.

4. Conclusions and Implications

4.1 Research conclusions

This study used a combination of literature review and questionnaire survey methods, based on the perspective of exchanges and mutual learning among civilizations, to examine the current situation of Chinese cultural communication in Thailand and Thai people's cognitive evaluation. The study found: First, Thai people are generally interested in Chinese culture, but their cognition needs to be improved. Second, in terms of cultural content preferences, film and television works and traditional festivals are the most popular, reflecting the characteristics of taking into account contemporary and traditional aspects, and emphasizing participatory experience and cultural connotations. Third, the channels for Chinese cultural communication in Thailand are becoming increasingly diverse, presenting a new pattern of joint efforts between official and private sectors, as well as the integration of online and offline platforms. Fourth, Chinese cultural communication in Thailand has made positive progress, but there is still a long way to go in enhancing cultural identity. Fifth, cultural chasms engender cognitive distortions and misconceptions, and vanquishing prejudices entails equitable dialogue, pursuing common ground while honoring differences, and mutual edification. In sum, the transmission of Chinese culture in Thailand finds itself at a new historical crossroads, grappling with both extraordinary opportunities and pragmatic impediments. It should follow the trend of intelligence, innovate ideas, enrich means, expand channels, and promote the transformation of cultural communication from a scale-oriented model to a quality and efficiency-oriented one, injecting new impetus into deepening Sino-Thai cultural exchanges and promoting people-to-people connectivity. Simultaneously, the culmination bestows the ensuing insights for augmenting public perception and potency of Chinese culture in Thailand.

1. Grasp the new development stage, follow the trend of intelligence, and strengthen the innovation of ideas, means, and channels for cultural communication. Focus on areas that Thai people enjoy, such as film and television and festivals, use technological means such as VR/AR and AI to create immersive experiences, and launch more excellent works that combine Sino-Thai wisdom and reflect humanistic feelings. At the same time, actively give play to the unique advantages of Thai

Chinese, encourage them to participate deeply in Sino-Thai cultural exchanges, and play a "feedback" role in cultural communication. Vigorously promote Chinese culture, present a positive image of Chinese tourists being civilized, friendly, and hospitable, and enhance the soft power of Chinese culture.

2. Accelerate the construction of a large-scale cultural communication pattern that is compatible with the "Belt and Road." Further improve the Chinese language and culture promotion system with Confucius Institutes as the leader and various cultural institutions as support. Dynamically amplify the capacities of Confucius Institutes, orchestrate a scintillating mosaic of cultural immersion enterprises, and sculpt them into cardinal conduits for Sino-Thai grassroots interchanges. Deepen cooperation with mainstream Thai media, give full play to the unique role of overseas Chinese and international students, and consolidate the foundation of public opinion. Buttress the evolution of Thai Chinese associations and intensify the authority of Chinese media. Exploit the resource virtues of overseas Chinese in realms such as economy, trade, science and technology, and education, and galvanize pragmatic synergy between China and Thailand.

3. Innovate people-to-people exchange methods and create distinctive cultural exchange brands. Actively develop new forms of people-to-people exchanges such as study tours and cultural volunteer services. Relying on China's unique humanistic and natural resources, develop cultural tourism boutique routes with distinctive themes and rich experiences, so that Thai people can enhance their cognition and recognition of Chinese culture while "walking in China." Support exchanges between young students of the two countries, carry out joint research, exchange internships, and other projects, and cultivate successors for Sino-Thai friendship. Vigorously advocate for Chinese culture and raise the civilizational stature of Chinese denizens. Strengthen the guidance and education of Chinese tourists, regulate their words and deeds, and present a good image of Chinese tourists being enthusiastic, friendly, civilized, and polite. Encourage Chinese-funded enterprises in Thailand to actively fulfill their social responsibilities, participate in public welfare activities, and establish the image of a responsible major country. Convey China's goodwill through practical actions, eliminate stereotypes, and enhance the feelings between Chinese and Thai people.

4. Uphold the concept of "seeking common ground while reserving differences and mutual learning," and build a bridge of people-to-people communication through equal exchanges. Treat cultural differences with an open and inclusive attitude, seek common ground while reserving differences, and harmony without uniformity on the basis of mutual respect. Encourage Thai Chinese to actively inherit and promote excellent traditional Chinese culture, enhance cultural confidence, and play the role of a "cultural bridge." Use overseas Chinese as a link to create conditions to promote in-depth and lasting friendly exchanges in various fields, carry out diverse cultural exchange activities, and build a communication platform for Chinese and Thai people. Emphasize the cultivation of bilingual prowess, reinforce cross-cultural communication dexterity, disperse misconceptions, and cement mutual assurance.

5. Optimize the discourse system and communication methods of Chinese culture's international communication. Explore the convergence points of Chinese and Thai cultures, and use popular, vivid, and easy-to-accept expressions to explain Chinese concepts. Innovate new dialogue models to resolve differences. Equip Thai Chinese media to revolutionize cultural parlance, expand expressive modalities, and recount Chinese narratives and promulgate Chinese voices in fashions that captivate Thai audiences. Amplify brand cultivation, polish cultural insignia imbued with present-day merit, widely trumpet the harvests of Sino-Thai cultural interchanges, illuminate the vivid praxis of China and Thailand joining hands and collaborating for shared prosperity, exhibit China's refreshed visage and pioneering endeavors, and accentuate cultural rapport.

4.2 Limitations and Suggestions for further study

While this study provides valuable insights into Thai people's perceptions and evaluations of Chinese culture communication, it is not without limitations. The primary limitation lies in the relatively small sample size (N=51), which may not be fully representative of the diverse Thai population. Future research should aim to expand the sample size and ensure a more balanced representation across various demographic segments, such as age, education, and occupation. A larger and more diverse sample would enhance the generalizability of the findings and provide a more comprehensive understanding of how Chinese culture is perceived and received in Thailand.

In general, Sino-Thai people-to-people exchanges are in a period of leaping from "quantity" to "quality." The focus of future work is to take culture as the soul and education as the foundation, improve the three-dimensional communication network that combines tradition and modernity, online and offline, and while expanding the breadth of exchanges, focus on expanding the depth of exchanges, so as to lay a solid foundation of public opinion for deepening the construction of the China-Thailand community with a shared future.

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Appendix

แบบสอบถามเกี่ยวกับสถานการณ์ปัจจุบันของความตรงและความเที่ยงในการเผยแพร่วัฒนธรรมจีนในต่างประเทศ

(ฉบับสำหรับผู้รับสารในต่างประเทศ)

เรียนท่านผู้ตอบแบบสอบถาม

ขอขอบพระคุณเป็นอย่างยิ่งที่ท่านได้สละเวลาอันมีค่ายิ่งเพื่อตอบแบบสอบถามฉบับนี้

พวกเราเป็นทีมวิจัยจากมหาวิทยาลัยภาษาและการค้าต่างประเทศกวางตุ้ง

ขณะนี้กำลังดำเนินโครงการวิจัยเกี่ยวกับการเผยแพร่วัฒนธรรมจีนสู่ระดับนานาชาติ

แบบสอบถามครั้งนี้มีวัตถุประสงค์เพื่อทำความเข้าใจสถานการณ์ในปัจจุบันของการเผยแพร่วัฒนธรรมจีนในต่างประเทศ

การตอบรับของผู้รับสาร และบทบาทของการเผยแพร่

เพื่อให้ข้อเสนอแนะในการยกระดับอิทธิพลของวัฒนธรรมจีนในเวทีโลกต่อไป

พวกเราขอเชิญชวนท่านเข้าร่วมการสำรวจครั้งนี้ด้วยความจริงใจ
ความคิดเห็นและข้อเสนอแนะของท่านล้วนมีคุณค่าต่องานวิจัยของเราเป็นอย่างยิ่ง
พวกเราขอให้คำมั่นสัญญาว่าจะปฏิบัติตามหลักเกณฑ์ทางวิชาการและจรรยาบรรณอย่างเคร่งครัด
จะเก็บรักษาข้อมูลทั้งหมดที่ท่านให้มาเป็นความลับ และจะนำไปใช้เพื่อการศึกษาวิจัยทางวิชาการเท่านั้น
แบบสอบถามฉบับนี้ไม่ระบุชื่อผู้ตอบ จึงขอให้ท่านตอบด้วยความสบายใจ
การมีส่วนร่วมของท่านจะเป็นส่วนสำคัญที่ช่วยให้เกิดการแลกเปลี่ยนระหว่างวัฒนธรรมจีนและต่างชาติ
พวกเราขอแสดงความขอบคุณต่อท่านเป็นอย่างสูงมา ณ ที่นี้ด้วย

ส่วนที่ 1 ข้อมูลพื้นฐาน (โปรดกรอกข้อความหรือตัวเลขในช่องว่างที่มีเส้นใต้ สำหรับข้อที่มีตัวเลือก โปรดทำเครื่องหมาย "√"
ในตัวเลือกที่ตรงกับคำตอบของท่าน)

1.   สัญชาติของท่าน

A. เอเชีย B. อเมริกาเหนือ C. อเมริกาใต้ D. ยุโรป E. แอฟริกา F. โอเชียเนีย โปรดระบุประเทศ: _____

2.ช่วงอายุของท่าน A. 18-25 ปี B. 26-35 ปี C. 36-45 ปี D. 46-60 ปี E. มากกว่า 60 ปี

3.วุฒิการศึกษาสูงสุดของท่าน

A. มัธยมศึกษาหรือต่ำกว่า B. อนุปริญญา C. ปริญญาตรี D. ปริญญาโท E. ปริญญาเอกขึ้นไป

4.อาชีพของท่าน

A. ข้าราชการ/งานบริการสาธารณะ B. การศึกษา/การวิจัย C. การเงิน/ธุรกิจ D. วัฒนธรรม/สื่อมวลชน E.
การแพทย์/สาธารณสุข F. นักเรียน/นักศึกษา G. อื่นๆ (โปรดระบุ: _____)

ส่วนที่ 2 เนื้อหาหลัก

(โปรดทำเครื่องหมาย "√" ในตัวเลือกที่ตรงกับความเป็นจริงของท่าน คำถามไม่มีคำตอบที่ถูกหรือผิด

โปรดตอบตามความเป็นจริง)

A. การรับรู้เกี่ยวกับการเผยแพร่

1.ท่านรู้จักวัฒนธรรมจีนผ่านช่องทางใดเป็นครั้งแรก

A. สื่อข่าว B. หลักสูตรวัฒนธรรม C. กิจกรรมท่องเที่ยว D. หนังสือและสิ่งพิมพ์ E. อื่น ๆ (โปรดระบุ: _____)

2.ความประทับใจโดยรวมของท่านต่อวัฒนธรรมจีนเป็นอย่างไร

A. สนใจมาก B. ค่อนข้างสนใจ C. ปานกลาง D. ไม่ค่อยสนใจ E. ไม่สนใจเลย

3. ในการทำความเข้าใจวัฒนธรรมจีน ท่านคิดว่าอุปสรรคที่ใหญ่ที่สุดคืออะไร

A. อุปสรรคทางภาษา B. ความแตกต่างทางวัฒนธรรม C. ขาดช่องทางในการเข้าถึง D. เนื้อหายากต่อการทำความเข้าใจ E.
อื่นๆ (โปรดระบุ:_____)

4.ท่านคิดว่าในประเทศของท่าน ประชาชนทั่วไปมีความรู้เกี่ยวกับวัฒนธรรมจีนในระดับใด

A. เข้าใจเป็นอย่างดี B. เข้าใจค่อนข้างมาก C. ปานกลาง D. ไม่ค่อยเข้าใจ E. ไม่เข้าใจเลย

5. ท่านสนใจยุคประวัติศาสตร์ใดของวัฒนธรรมจีนมากที่สุด

A. ตั้งแต่ยุคโบราณถึงราชวงศ์ฉินและฮั่น B. ราชวงศ์เว่ย จิ้น สุยและถัง C. ราชวงศ์ซ่ง หยวน หมิงและชิง D. ยุคปัจจุบัน E.
ไม่เข้าใจทุกยุค

6. ท่านคิดว่าวัฒนธรรมจีนมีสถานะอย่างไรในวัฒนธรรมโลก

A. สำคัญมาก B. ค่อนข้างสำคัญ C. ปานกลาง D. ไม่ค่อยสำคัญ E. ไม่สำคัญเลย

7. ท่านคิดว่าแก่นแท้ของจิตวิญญาณของชนชาติจีนคืออะไร

A. ความรักชาติ B. ลัทธิส่วนรวม C. การต่อสู้อย่างยากลำบาก D. ความขยันและประหยัด E. อื่นๆ (โปรดระบุ:_____)

B. ความชอบด้านเนื้อหา

8. ในแง่มุมต่างๆ ของวัฒนธรรมจีน ท่านสนใจด้านใดมากที่สุด

A. วรรณกรรมและศิลปะ B. ประวัติศาสตร์และวัฒนธรรม C. ปรัชญาความคิด D. ขนบธรรมเนียมประเพณี E. อื่นๆ (โปรดระบุ:_____)

9. ท่านชอบรูปแบบใดมากที่สุดในการทำความรู้จักวัฒนธรรมจีน

A. อ่านข้อความ B. ผลงานภาพยนตร์และโทรทัศน์ C. การสัมผัสประสบการณ์ตรง D. การบรรยายโดยผู้เชี่ยวชาญ E. อื่นๆ (โปรดระบุ: _____)

10.ในเนื้อหาประเภทวัฒนธรรมดั้งเดิม ท่านคิดว่าอะไรเป็นตัวแทนของลักษณะเฉพาะของวัฒนธรรมจีนได้ดีที่สุด

 A. บทกวี บทเพลง B. ละครพื้นบ้านและศิลปะการแสดง C. การเขียนพู่กันและจิตรกรรมจีน D. ดนตรีคลาสสิก E. อื่น ๆ

11. ในเนื้อหาประเภทวัฒนธรรมร่วมสมัย ท่านคิดว่าประเภทใดดึงดูดท่านมากที่สุด

A. ภาพยนตร์และละครโทรทัศน์ B. ดนตรียอดนิยม C. วรรณกรรมสมัยใหม่ D. การออกแบบแฟชั่น E. อื่นๆ (โปรดระบุ:_____)

12. ท่านชอบเทศกาลตามประเพณีของจีนเทศกาลใดมากที่สุด

A. ตรุษจีน B. เทศกาลโคมไฟ C. เทศกาลตวนอู่ D. เทศกาลวันไหว้พระจันทร์ E. อื่นๆ (โปรดระบุ: _____)

13. ท่านอยากสัมผัสประสบการณ์ศิลปะงานฝีมือแบบดั้งเดิมของจีนประเภทใดมากที่สุด

A. งิ้ว B. ไทเก๊ก C. พู่กันจีน D. ศิลปะการชงชา E. อื่นๆ (โปรดระบุ: _____)

14. ท่านชอบสถานที่ใดในประเทศจีนมากที่สุด

A. ปักกิ่ง B. เซี่ยงไฮ้ C. ซีอาน D. กว่างโจว E. ชินเจียง F. อื่นๆ (โปรดระบุ: _____)

15. ท่านหวังว่าภาษาที่ใช้ในการเผยแพร่วัฒนธรรมจีนสู่ต่างประเทศควรเป็นภาษาใด

A. ภาษาจีน B. ภาษาอังกฤษ C. ภาษาท้องถิ่น D. การผสมผสานหลายภาษา E. อื่นๆ (โปรดระบุ: _____)

C. การประเมินการเผยแพร่

16. ท่านคิดว่าผลโดยรวมของการเผยแพร่วัฒนธรรมจีนไปยังต่างประเทศในปัจจุบันเป็นอย่างไร

A. ดีมาก B. ค่อนข้างดี C. ปานกลาง D. ค่อนข้างแย่ E. แย่มาก

17. ในการสัมผัสเนื้อหาวัฒนธรรมจีน มีระดับใดที่สามารถสร้างความรู้สึกคล้อยตามให้กับท่านได้ A. สามารถได้อย่างสมบูรณ์ B. สามารถได้ค่อนข้างมาก C. ปานกลาง D. สามารถได้ค่อนข้างน้อย E. ไม่สามารถเลย

18. ท่านคิดว่าปัญหาที่ใหญ่ที่สุดของการเผยแพร่วัฒนธรรมจีนไปยังต่างประเทศในปัจจุบันคืออะไร A. อุปสรรคด้านภาษา B. ความแตกต่างทางวัฒนธรรม C. ความเหมือนกันของเนื้อหา D. รูปแบบการเผยแพร่ที่เป็นแบบเดียว E. อื่นๆ (โปรดระบุ: _____)

19.ท่านคิดว่าวัฒนธรรมจีนได้รับการเคารพอย่างเต็มที่ในกระบวนการเผยแพร่ไปยังต่างประเทศหรือไม่

A.ได้รับความเคารพอย่างเต็มที่ B. ได้รับความเคารพค่อนข้างมาก C. ปานกลาง D. ไม่ค่อยได้รับความเคารพ E. ไม่ได้รับความเคารพเลย

20.เมื่อเปรียบเทียบกับวัฒนธรรมของประเทศอื่น ๆ ท่านคิดว่าวัฒนธรรมจีนมีอิทธิพลในระดับนานาชาติอย่างไร

A. แข็งแกร่งมาก B. ค่อนข้างแข็งแกร่ง C. ปานกลาง D. ค่อนข้างอ่อนแอ E. อ่อนแอมาก

D. ข้อเสนอแนะในการเผยแพร่

21. ท่านคิดว่าวัฒนธรรมจีนที่ก้าวไปสู่โลกยังจำเป็นต้องให้ความสำคัญกับด้านใดบ้าง

A. ยกระดับความน่าสนใจของเนื้อหาวัฒนธรรม B. เพิ่มความหลากหลายของรูปแบบผลิตภัณฑ์ C. เสริมสร้างปฏิสัมพันธ์กับผู้รับสาร D. เน้นความแตกต่างของภูมิหลังข้ามวัฒนธรรม E. อื่นๆ (โปรดระบุ: _____)

22. ท่านคิดว่าช่องทางใดจะเป็นประโยชน์มากกว่าสำหรับการส่งเสริมการเผยแพร่วัฒนธรรมจีน

A. สื่อกระแสหลัก B. สถาบันการศึกษาและวัฒนธรรม C. โครงการท่องเที่ยว D. อุตสาหกรรมสร้างสรรค์ทางวัฒนธรรม E. อื่นๆ (โปรดระบุ: _____)

23. ท่านเสนอแนะว่าในการเผยแพร่วัฒนธรรมจีนไปยังต่างประเทศควรเน้นกลุ่มคนใด

A. นักเรียนประถมและมัธยม B. นักศึกษามหาวิทยาลัย C. ผู้ประกอบอาชีพทางวัฒนธรรม D. นักท่องเที่ยว E. อื่นๆ (โปรดระบุ: _____)

24.ท่านคิดว่าผ่านรูปแบบใดจึงจะช่วยส่งเสริมความเข้าใจของประชาชนในประเทศต่างๆที่มีต่อวัฒนธรรมจีนได้

A. กิจกรรมแลกเปลี่ยนทางวัฒนธรรม B. โครงการความร่วมมือทางการศึกษา C. การแข่งขันกีฬา D. การค้าและการลงทุน E. อื่นๆ (โปรดระบุ: _____)

25. ท่านคิดว่าวัฒนธรรมจีนควรผสานรวมกับเทคโนโลยีสมัยใหม่อย่างไรเพื่อเพิ่มประสิทธิภาพในการเผยแพร่

A. เทคโนโลยี VR/AR B. ปัญญาประดิษฐ์ C. การถ่ายทอดสดแบบโต้ตอบ D. พิพิธภัณฑ์ดิจิทัล E. อื่นๆ (โปรดระบุ: _____)

26. สำหรับการยกระดับอิทธิพลระหว่างประเทศของการเผยแพร่วัฒนธรรมจีน ท่านมีข้อเสนอแนะอื่นๆ อีกหรือไม่

Exploration of Multimodal Communication of Chinese Culture: With Reference to the Dissemination of the Cultural Classic *Dao De Jing*

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Abstract

The dissemination of Chinese culture abroad enjoys a long history, which is not only a means of sharing the rich cultural heritage and contemporary achievements of China but a strategic move to foster global dialogue, mutual respect, and collaborative progress in an increasingly interconnected world. Based on a questionnaire evaluating the effectiveness of cultural communication of China, it reveals that the dissemination of Chinese culture has been successful in a number of fields to a certain extent, but there is still much room for improvement of effectiveness. In light of multimodality theory of communication, the paper suggests that in the communication process different modalities such as textual, visual and auditory forms can be employed together to promote the dissemination of Chinese culture. It explores multimodal dissemination of the Chinese cultural classic *Dao De Jing* such as visual, audio, and video modes, and suggests that by leveraging a multimodal approach, the richness and connotation of Chinese culture can be more effectively conveyed to global audiences, thereby enhancing the effectiveness of cultural exchange and fostering a greater appreciation for Chinese cultural heritage. The ultimate goal for the dissemination of Chinese culture is that both the forms and essence of Chinese culture can be effectively communicated.

Key words: multimodal communication, cultural dissemination, Chinese Culture, external communication strategy, *Dao De Jing*

1. Introduction

Chinese culture refers to the sum of the lifestyles produced in China over thousands of years of history, including core ideas, traditional virtues, and humanistic spirit. The history of the dissemination of Chinese culture can date back to the ancient Silk Road era. As early as the 2nd century BC in the Han Dynasty, China engaged in extensive cultural and trade exchanges with Central Asia, West Asia, and even Europe through the Silk Road, trading Chinese silk, porcelain and tea with the locals. The maritime Silk Road, which began in the Song Dynasty, further expanded the reach of Chinese culture to Southeast Asia, South Asia, the Middle East, and Africa. The voyages of Zheng He during the Ming Dynasty were notable for their cultural exchanges, as his fleet promoted trade and cultural dissemination to various regions. Throughout history, China has sent envoys for cultural exchanges, such as Monk Xuanzang in the Tang Dynasty.

In the modern era, with increased interaction with Western powers, Chinese literature, philosophy, arts, and crafts began to reach the West through books and exhibitions. The 20th century marked a new phase in cultural exportation with China's open-door policy, as various forms of art and culture, including film, music, dance, and drama, started to gain global exposure. The advent of the 21st century and the rise of the internet and digital media have widened the spread of Chinese culture, with pop culture, online literature, films, and TV dramas being shared globally through online platforms. The establishment of 166 Confucius Institutes in many countries in the world has become a significant initiative for promoting Chinese language teaching and culture, further expanding China's cultural influence.

Based on a questionnaire on the evaluation of the effectiveness of the dissemination of Chinese culture worldwide at present, the current study expects to probe into the current situation of external dissemination of Chinese culture and provide some suggestions for more effective dissemination.

2. Evaluation of External Dissemination of Chinese Culture Based on Questionnaire

The research is based on a questionnaire[1] on the current status of validity and reliability of Chinese culture dissemination overseas. It evaluates the effectiveness of the dissemination of Chinese culture from four main perspectives: dissemination

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[1] The questionnaire is from a research project on the dissemination of Chinese culture, which begun on June 12, 2024 and was conducted by a team of researchers from Guangdong University of Foreign Studies.

awareness, content preference, communication evaluation, and suggestions for dissemination. 500 questionnaires have been sent out, and 489 valid questionnaires, received. The respondents are from 24 countries, including Afghanistan, Belarus, Brazil, Czech Republic, Ethiopia, Greece, India, Indonesia, Kenya, Kyrgyz, Laos, Nepal, Pakistan, Papua New Guinea, Poland, Portugal, The Republic of Sierra Leone, Solomon Islands, South Africa, South Korea, Sri Lanka, Thailand, Vietnam, Yemen. Here are the data of some questions from the latter three perspectives.

2.1 Content Preference

Question 9 is about favorite ways of learning about Chinese Culture. As suggested by Figure 1, the most popular choice is film and TV works, accounting for 36.15%, followed by on-site experience (26.54%) and text reading (22.94%), indicating that while multiple avenues are widely used to learn about Chinese culture, entertainment forms prove to be the most popular one.
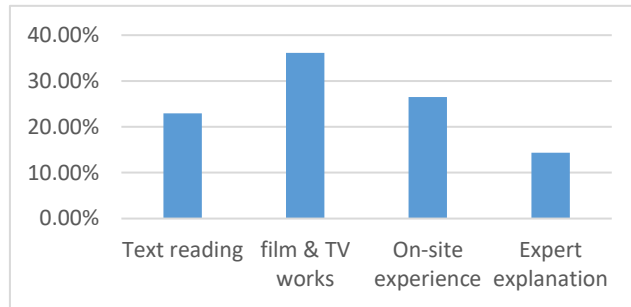

Figure 1. Question 9: A variety of ways to learn about Chinese culture

2.2 Communication Evaluation

Questions 16 to 18, and 20 are from the section of Communication Evaluation. Question 16 concerns the overall impression of the current dissemination of Chinese culture to the outside world. Question 17 inquires about the extent to which respondents resonate with the content of Chinese culture. Question 18 asks respondents what they think is the biggest problem in the dissemination of Chinese culture to foreign countries. Question 20 asks respondents for their opinion on the international influence of Chinese culture compared to that of other countries.

In Figure 2, the answer of question 16 is that 28.76% and 33.66% of the respondents give a positive evaluation by choosing "very good" and "good", followed by 27.76% choosing "fair", indicating that the majority of respondents have an affirmative attitude towards the dissemination of Chinese culture. Question 17 inquires about the extent to which the respondents resonate with the content of Chinese culture. Figure 3 shows that 18.31% and 40.21% of the respondents feel that they completely and more than generally resonate with Chinese culture. It reveals that Chinese culture has a strong appeal and influence among the respondents.
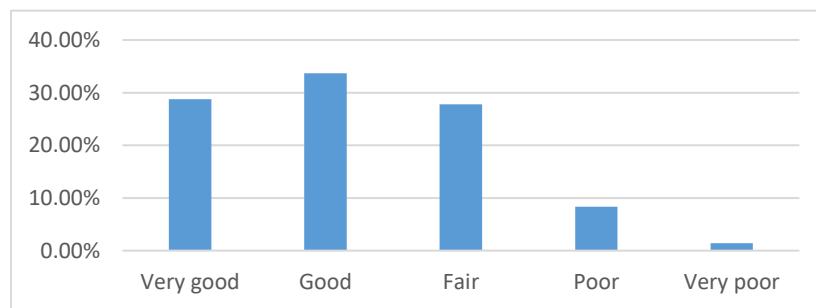

Figure 2. Question 16: The overall effect of the current dissemination of Chinese culture to the outside world
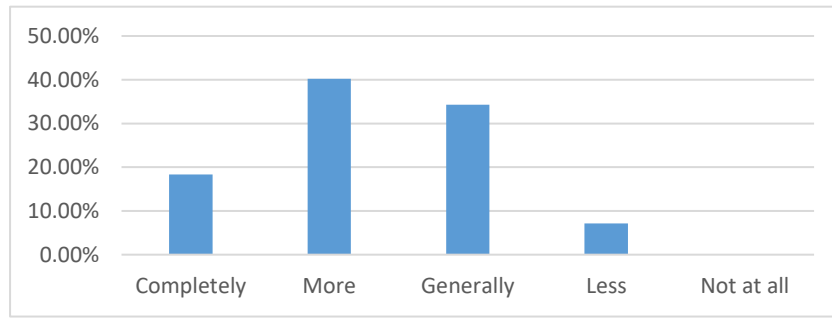
Figure 3. Question 17: To what extent do the contents of Chinese culture resonate with you?

Question 18 asks respondents what they think is the biggest problem in the dissemination of Chinese culture to foreign countries. Figure 4 shows that 53.25% of respondents believe that language barrier is the most significant factor that has hindered the effectiveness of the dissemination. Cultural differences accounts for 30.61%, followed by homogenization of content (8.81%) and single mode of communication (7.33%). Question 20 asks respondents for their opinion on the international influence of Chinese culture compared to that of other countries. As indicated in figure 5, 45.88% of the respondents believe that Chinese culture has a relatively strong international influence, and 20.70% think that the influence is very strong, altogether accounting for 66.58% of the total, while the rest one third, that is 25.51% (average), 7.78% relatively weak and 0.41% weak. The data demonstrates that Chinese culture has gained a certain level of recognition internationally.
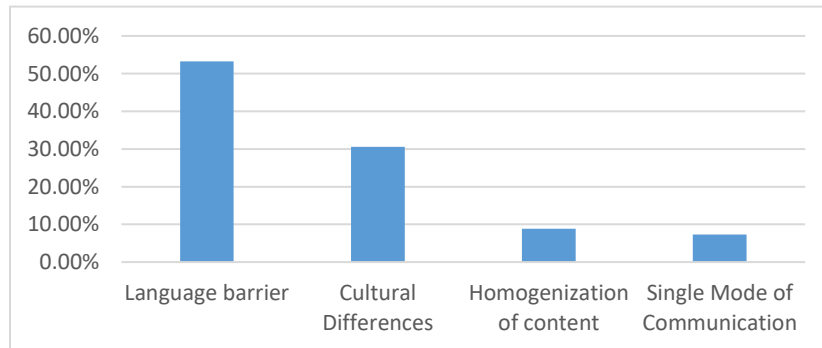

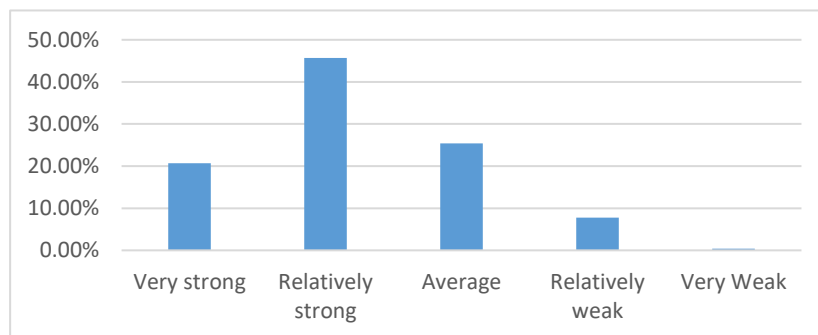Figure 4. Question 18: The biggest problem in the dissemination of Chinese culture

Figure 5. Question 20: Compared with the culture of other countries, how do you think of the international influence of Chinese culture?

2.3 Suggestions for Dissemination

Question 21 focuses on the aspects need to be paid attention to for Chinese culture to go global. Figure 6 shows that the respondents believe that the three aspects are particularly important, namely enhancing the interest of cultural content, enhancing interaction with audiences, and paying attention to the differences in cross-cultural backgrounds, accounting for 29.41%, 27.3% and 24.62% respectively. It is worthy of noticing that enriching the diversity of product forms, although less than the other three options, still occupies 18.67% of choices of the total respondents and thus should not be ignored. Question 22 inquires about which channels respondents believe are more conducive to the dissemination and promotion of Chinese culture. As Figure 7 shows, the option of cultural and education institutions stands out with the highest ratio of 29.01%, closely followed by mainstream media, 28.19%. Tourism projects, taking up 23.97%, are also effective channels. Cultural and creative industries have also attracted of the favor of the respondents, revealed by the figure of 18.83%. Question 25 asks respondents how they view the use and function of modern technology in enhancing the dissemination of Chinese culture. Figure 8 shows that 27.37% and 26.11% of the respondents believe that live broadcast interaction and artificial intelligence are the top two advanced technological means that should be employed to facilitate the dissemination of Chinese culture to the outside world, followed by digital museum (23.60%) and VR/AR technology (22.92%).
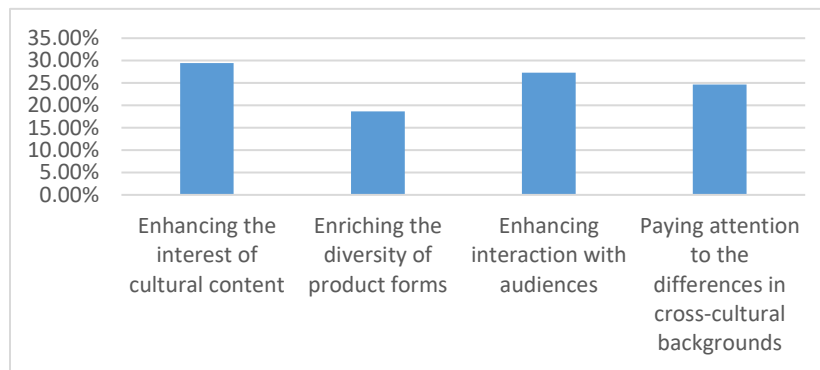

Figure 6. Question 21: What other aspects do you think need to be paid attention to for Chinese culture to go global? (multiple choices)
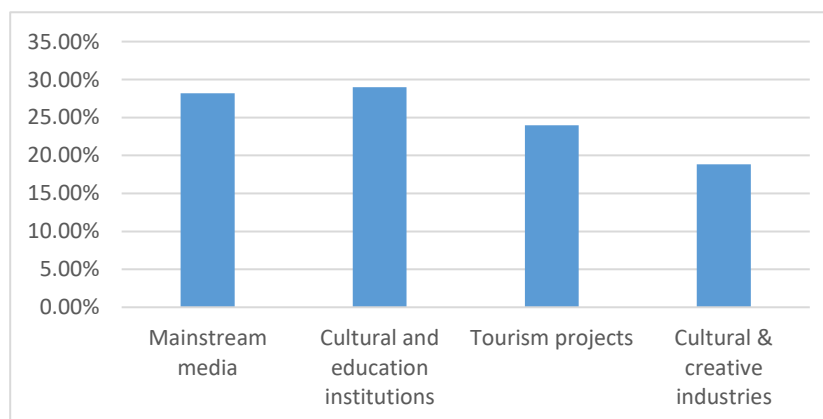

Figure 7. Question 22: What kind of channels do you think are more conducive to the dissemination and promotion of Chinese culture? (multiple choices)
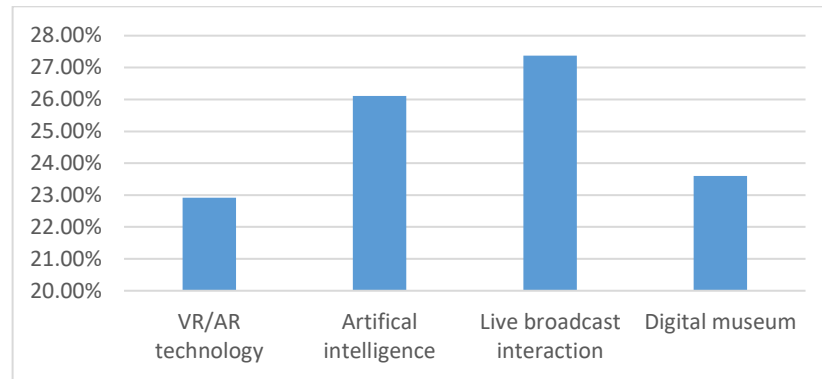
Figure 8. Question 25: How do you think Chinese culture should be combined with modern technology to enhance its dissemination? (Multiple choices)

In summary, based on the above-mentioned data of the questionnaire, the following conclusions can be drawn. In terms of content preference, film and TV works of Chinese culture are more preferred than textual forms. 36 respondents think that single mode of communication is the biggest problem for the dissemination of Chinese culture and 91 respondents believe that the diversity of product forms should be enriched. According to the respondents, all the following dissemination channels of mainstream media, cultural and education institutions, tourism projects and cultural and creative industries are conducive to the promotion of Chinese culture, and live broadcast interaction among all the options of modern technology should be given priority to. In short, the dissemination of Chinese culture has been successful in a number of fields to a certain extent as indicated by questions 16, 17 and 20, but there is still room for improvement, the enrichment of modes of dissemination being one possibility. In light of multimodality theory of communication, the study suggests that in the communication process different modalities such as textual, visual and auditory forms can be employed together to promote the dissemination of Chinese culture.

3. Multimodal Dissemination

Multimodal Theory of Communication is a framework that explores how different semiotic systems work together to convey information and meaning. It emphasizes that in the communication process, language is not viewed as the only means of communication but can be combined with other modalities like audiovisual, spatial, and body language to construct meaning together. With the development of modern technology, new communication channels and tools continue to emerge, providing more possibilities for multimodal communication. According to Iedema, when the term multimodality was introduced, it was utilized to "highlight the importance of taking into account semiotics other than language-in-use, such as image, music, gesture" (Iedema, 2003: 33). This suggests that in the era of complex multi-semiotic representations language should not be the only reliance, that is the "decentering of language" (ibid.: 33).

In Kress and van Leeuwen's words, multimodality is defined as "the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined", which may reinforce each other, fulfill complementary roles, or be hierarchically ordered (Kress & Van Leeuwen, 2001: 20). Multimodality concerns communication practices with various resources to convey meanings and messages. The representational practices are increasingly redefined and cross-referenced, which manifests the blurring of cultural categories and contents (Iedema, 2003: 38).

Kress and Van Leeuwen continue to define communication as a process in which a semiotic product or event is both articulated or produced and interpreted or used (Kress & Van Leeuwen, 2001: 20). It stresses the context-dependence of communication in multimodal communication, and different communication contexts may require specific combinations of semiotic resources to achieve the best communication effect.

In cross-cultural communication, language barrier naturally sets up obstacles for external dissemination of a culture. According to Figure 4, language barrier is regarded by 53.25% of the respondents as the most prominent element hindering the effectiveness of the dissemination of Chinese culture. The next part of the paper will employ the multimodal dissemination of the cultural classic *Dao De Jing* as an example to illustrate how multimodality could benefit the dissemination of Chinese culture in general.

4. Multimodal Dissemination of *Dao De Jing*

Dao De Jing (the Chinese equivalent being 《道德经》), or *Lao Zi* (《老子》 meaning old master), *Wuqian Yan* (《五千言》 meaning five thousand characters), and *Daode Zhenjing* (《道德真经》 meaning Dao De authentic Scripture), more

commonly known in the romanized form as *Tao Te Ching* or *Tao Teh King* and alternatively translated as *The Way*, *Lao Tse* or *Lao Tze*, is a literary, cultural and philosophical canon in China. It enjoys the status of the second most frequently translated works worldwide in human history, following the Christian work *The Bible*. With vague and ambiguous words, *Dao De Jing* has a poetic style and is difficult to understand, translate and interpret.

Being a treasure of ancient cultural classic of China, *Dao De Jing* experiences the process from single mode of dissemination, that is purely textual forms, to multimodal dissemination in various fields. Publication of its translations is the most traditional mode which have introduced this classic to the western world. *Dao De Jing* has been translated into 2052 different versions in 97 languages and published worldwide (Misha Tadd, 2022:1). With the interpretation of generations of scholars at home and abroad, *Dao De Jing* is no long the simple, original version of 5,000 words/characters, the connotations of which have been excavated, extended, enriched and perfected (Chen, 2023: 190). These translations include not only highly academic versions but also popular interpretations tailored to readers of different cultural backgrounds, providing them the possibility for understanding and interpretation of this cultural classic.

4.1 *Dao De Jing* with illustrations

The multimodal dissemination of the translations of *Dao De Jing* bring the wisdom of this classical text to life through a variety of media and forms, facilitating its dissemination to a wider scope of audiences. For instance, illustrated some translation versions combine text with illustrations of ancient Chinese art to enhance the visual experience of readers. The English translation of *Dao De Jing* by Feng Gia-fu and Jane English is a typical example. Figure 9 is an illustration accompanying Chapter 37, the lines of which are:

> Tao abides in non-action, yet nothing is left undone.
>
> If kings and lords observed this, the ten thousand things would develop naturally.
>
> If they still desired to act, they would return to the simplicity of formless substance.
>
> Without for there is no desire.
>
> Without desire there is. And in this way all things would be at peace.

Figure 9. Illustration next to Chapter 37 of *Dao De Jing* in Feng & English's translation

The picture in Figure 9 presents a fisherman sitting cross-legged alone on a small bamboo raft next to a big bamboo basket, working on his tools, set against the background of a rippled river. In black and white, the illustration seems to deliver the message that the life that the fisherman lives is a sort of desireless life, which is in accordance to what the lines suggest, that is, a peaceful world originates from a desireless world. Visual signs were the primal mode of communication utilized by mankind in ancient time, which could transcend the boundaries of countries be recognized by individuals of various ethnicities in different regions (Geng, 2018: 49). With its directness, visual form can convey the implicit and abstract meaning embedded in the original text, thus facilitates and completes the textual form.

4.2 *Dao De Jing* in audio mode

Besides visual means, audio mode is another common while effective way for communication. *Dao De Jing* in audio versions allow readers and learners to study *Dao De Jing* through reading and recitations of its text and interpretations in English and other languages. An outstanding advantage of audio forms lies in that people can continue their work at hand while listening, which allows the possibilities of multi-task collaboration and improves efficiency. There are quite a number of websites dedicated to audio representations. For instance, as indicated by Figure 10, the audio version narrated by the translator Stephen Mitchell of his own translation of *Dao De Jing* (*Tao Te Ching*) is available on audible.com. It contains some basic information

about the text, such as the translator, the length of the recitation, and details of ratings. Figure 11 is snapshot of the narrated version by Edoardo Ballerini of the translation by John Minford from soundcloud.com. It provides cover information of the book and sonogram of the audio text.

Figure 10. Snapshot from narrated version of *Dao De Jing* (*Tao Te Ching*) on audible.com
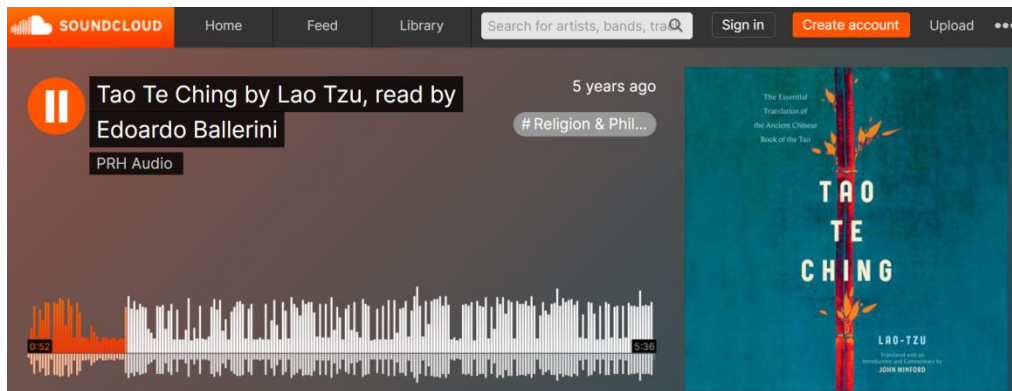
Figure 11. Snapshot from narrated version of *Dao De Jing* (*Tao Te Ching*) on soundcloud.com

4.3 *Dao De Jing* in (short) video modes

Video websites and mobile applications, especially those platforms prone to short videos, enjoy popularity of audiences worldwide, which can be seen from the attention aroused by the ban of TikTok in the U.S., a video sharing social network.

The free video sharing website YouTube.com will be taken as an example here. On youtube.com, the website user Einzelgänger, boasting 2.24 million subscribers, has posted a series of videos about Daoist philosophy titled "TAOISM: The Art of Not Trying" (a record of 7.02 million watched times), "TAOISM: The Power of Letting Go" (4.7 million), "TAOISM: The Philosophy of Flow" (6.57 million), which have been viewed millions of times as indicated in Figure 12.

Figure 12. Snapshot of videos about Daoist philosophy by Einzelgänger

The video pages provide room for instant interactions between subscribers or viewers who can comment on the video, or respond to others' comment. For instance, under the video of "TAOISM: The Art of Not Trying" there are 8,822 comments with the top comment boasting 140,000 likes and 218 responses. The comments range from quotes from *Dao De Jing* and other Chinese philosophical works like *The Analects of Confucius*, personal understanding of this work, compliment of the video. Audio-visual language can increase the perceptual experience of the audience, stimulate multi-sensory thinking, and weaken or even remove language barriers in cross-cultural communication and between heterogeneous cultures (Chen, 2021: 121).

4.4 *Dao De Jing* in the modes of animations and comics

The modes of animations and comics versions, targeting younger audiences, can engage them with visual storytelling that is comparatively easier to understand. It can focus on the introduction of fundamental ideas in *Dao De Jing* with simplified language and rich illustrations. For instance, the animated books of *The Tao Speaks* and *The Tao of Pooh*, indicated by Figure 13, offer humorous and enlightening introduction to Taoism (Daoism).

Figure 13. Snapshots of two animated books based on *Dao De Jing*

4.5 Other Modes of Dissemination

As suggested by Misha Tadd, some translations of *Dao De Jing* coming out in the 21st century are e-versions that are published by platforms like CreateSpace or are available in the form of Kindle edition (Misha, 2022). E-books can integrate text, images, videos, and annotations, and are either available online or can be purchased more conveniently than traditional paper books. Bilingual or multilingual editions are reader-friendly to learners from different cultural backgrounds.

The artistic creations and performance modalities of the dissemination of *Dao De Jing* is a multidimensional and cross-cultural process that encompasses a variety of artistic forms and means of expression, employing forms like music composition, dance performance, theatre production, film and TV, art exhibition, and public art projects. In dance performance, dance artists can express philosophical ideas from *Dao De Jing*, such as harmony with the natural world and the principle of non-action, through body language and physical movement. These dance works combine elements of classical Chinese dance with modern dance, showcasing the dynamic beauty of *Dao De Jing* and Chinese culture to the audience. In terms of theatre production, dramatic forms such as plays, operas, and musicals are important avenues for the dissemination of *Dao De Jing*. Playwrights and directors, inspired by the themes and ideas from *Dao De Jing* may turn them into theatrical works, conveying its profound meanings to audiences through stage performances.

Through solo or group exhibitions combined with various artistic forms such as calligraphy, painting, and sculpture, the historical background and philosophical elements of this cultural classic, and extensively Chinese culture on the whole, can be presented to the viewers in a straightforward manner. Permanent exhibitions can be established in cultural centers to showcase continuously the cultural connotations and values of *Dao De Jing* to the public. Moreover, digital museum is another popular and effective mode of communication which have already been put into place. Aided AR and VR technologies, digital multimedia editions will offer the audience opportunities for immersive experiences, which will not only liven up the process of learning but arouse their interest and facilitate their understanding of *Dao De Jing*. Together, these multimodal forms of

dissemination promote cross-cultural exchange and the timeless legacy of *Dao De Jing*, facilitating the process of external dissemination.

5. Conclusion

In an era of media convergence when mobile terminal leads and rules, the priority and functions of advanced technology for more effective and successful dissemination of Chinese culture are not to be ignored or undervalued. The external dissemination of Chinese culture can draw on the multimodal dissemination of *Dao De Jing* in the following aspects: integrate various communication channels, emphasize cultural connotation, and encourage public participation.

The effectiveness of dissemination is influenced by a variety of factors, including the choice of dissemination channels, the acceptance of the audience, and the appeal of cultural content. As Yang comments, the choices of signs, together with the collocation of modes restrict the expressiveness of multimodal discourse. Another issue to be paid attention to is the coordination of meaning-carrying capacity of various modes (Yang, 2021: 350-1). To improve the effectiveness of dissemination, it may be necessary to further optimize dissemination strategies, strengthen cultural exchanges, utilize modern technological means, and address the issues identified by the respondents.

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Appendix

Questionnaire on the Current Status of Validity and Reliability
of Chinese Culture Dissemination Overseas (version for survey overseas)

Dear Sir/Madam:

Thank you for taking to participate in our questionnaire survey. We are a research team from Guangdong University of Foreign Studies, currently conducting a research project on the international dissemination of Chinese culture. This survey aims to understand the current status of Chinese culture's dissemination overseas, audience feedback, and dissemination effects for providing references and suggestions for further enhancing the global influence of Chinese culture.

We sincerely invite you to participate in this survey, as your views and suggestions are invaluable to our research. We assure our commitment to adhere rigorously to academic standards and ethical principles, keep all the information you provide confidential, and use it only for academic research purposes. The questionnaire is anonymous, so please feel free to fill it out. Your participation will contribute to Sino-foreign cultural exchange, for which we are sincerely grateful!

Part I Basic Information

If there is a line after each item, please use words or numbers to fill in; if there is an option, please tick the corresponding answer.

1. What is your nationality?

A. Asia B. North America C. South America D. Europe E. Africa F. Oceania

Please specify your country:_____

2. What is your age group?

A. 18-25 years old B. 26-35 years old C. 36-45 years old D. 46-60 years old E. Above 60 years old

3. What is your highest education level?

 A. High school and below B. College C. Bachelor's degree D. Master's degree E. Doctor's degree and above

4. What is your occupation?

A. Government/public utilities B. Education/scientific research

C. Finance/business D. Culture/media E. Medical/health F. Student

G. Others (Please specify: _____)

Part II Main Questions

Please tick the appropriate answer according to your actual situation. There is no right or wrong question. Please fill in truthfully.

A. Dissemination Awareness

1. Through what channels were you first exposed to Chinese culture?

A. News media B. Cultural courses C. Tourism activities D. Books and newspapers

E. Others (please specify: _____)

2. What is your overall impression of Chinese culture?

A. Very interested B. Quite interested C. Fairly interested D. Not very interested

E. Not interested at all (please specify: _____)

3. What do you think is the biggest obstacle in understanding Chinese culture?

A. Language barrier B. Cultural differences C. Lack of channels D. Difficulty in understanding the content E. Others (Please specify: _____)

4. What do you think is the general awareness of Chinese culture in your country?

A. Very well-known B. Quite well known C. Fairly well known D. Not very well known E. Not at all known (Please specify: _____)

5. Which historical period of Chinese culture are you most interested in?

A. Ancient times to Qin and Han B. Wei, Jin, North and South Dynasties, Sui and Tang Dynasties C. Song, Yuan, Ming and Qing Dynasties D. Modern times E. None at all

6. What do you think is the position of Chinese culture in world culture?

A. very important B. relatively important C. average D. not very important

E. not important at all

7. What do you think is the core meaning of the Chinese national spirit?

A. Patriotism B. Collectivism C. Hard Work D. Thriftiness

E. Others (Please specify: _____)

B. Content Preferences

8. What aspects of Chinese culture are you most interested in?

A. Literature and Arts B. History and Culture C. Philosophy and Thought D. Folklore and Customs E. Others (Please specify: _____)

9. What is your favourite way to learn about Chinese culture?

A. Text reading B. Film and television works C. On-site experience D. Expert explanation E. Others (Please specify: _____)

10. Among the different formats of traditional culture, what do you think best represents the characteristics of Chinese culture?

A. Poetry and song B. Opera and music C. Calligraphy and painting D. Classical music E. Others (Please specify: _____)

11. Among the contemporary cultural forms, which one do you find most attractive to you?

A. Movies and TV dramas B. Popular music C. Modern literature D. Fashion design

E. Others (Please specify: _____)

12. Which is your favourite traditional Chinese festival?

A. Spring Festival B. Lantern Festival C. Dragon Boat Festival D. Mid-Autumn Festival E. Others (Please specify: _____)

13. Which traditional Chinese skill would you most like to experience?

A. Peking Opera B. Tai Chi C. Calligraphy D. Tea Art

E. Others (Please specify: _____)

14. What is your favourite place in China?

A. Beijing B. Shanghai C. Xi'an D. Guangzhou E. Xinjiang

F. Others (Please specify: _____)

15. What language would you prefer to be used to disseminate Chinese culture to the outside world?

A. Chinese B. English C. Local language D. Multilingualism

E. Other (Please specify: _____)

C. Communication Evaluation

16. What do you think is the overall effect of the current dissemination of Chinese culture to the outside world?

A. Very good B. Good C. Fair D. Poor E. Very poor

17. To what extent do the contents of Chinese culture resonate with you?

 A. completely B. more C. generally D. less E. not at all

18. What do you think is the biggest problem in the dissemination of Chinese culture to foreign countries?

A. Language Barrier B. Cultural Differences C. Homogenisation of Content D. Single Mode of Communication E. Others (Please specify: _____)

19. Do you think Chinese culture is fully respected in the process of overseas dissemination?

A. Fully respected B. Quite respected C. Generally respected D. Not much respected

E. Not respected at all

20. Compared with the culture of other countries, how do you think the international influence of Chinese culture is?

A. very strong B. relatively strong C. average D. relatively weak E. very weak

D. Suggestions for Dissemination

21. What other aspects do you think need to be paid attention to for Chinese culture to go global?

A. Enhancing the interest of cultural content B. Enriching the diversity of product forms C. Enhancing interaction with audiences D. Paying attention to the differences in cross-cultural backgrounds E. Other (please specify: _____)

22. What kind of channels do you think are more conducive to the dissemination and promotion of Chinese culture?

 A. Mainstream media B. Cultural and educational institutions C. Tourism projects

D. Cultural and creative industries E. Others (Please specify: _____)

23. What groups of people do you suggest should be emphasized in the dissemination of Chinese culture to the outside world?

A. Primary and secondary school students B. University students C. Cultural practitioners D. Tourists E. Others (please specify: _____)

24. In your opinion, what forms can be used to enhance the understanding of Chinese culture among people in different countries?

A. Cultural exchange activities B. Co-operation in running school programmes

C. Sports events D. Economic and trade exchanges E. Others (Please specify: _____)

 25. How do you think Chinese culture should be combined with modern technology to enhance its dissemination?

A. VR/AR Technology B. Artificial Intelligence C. Live Broadcast Interaction D.

Digital Museum E. Others (Please specify: _____)

 26. Do you have any other suggestions for improving the international influence of Chinese culture dissemination?

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Study on the Effectiveness of Chinese Cultural Dissemination in Korea: An Empirical Analysis Based on a Questionnaire Survey

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Abstract: Amidst the growing trend of global integration, Chinese cultural dissemination on an international scale has emerged as a significant concern. South Korea, being a neighboring country of China, has a rich history of cultural interactions between the two nations. However, in the present era, there are still obstacles to effectively promote Chinese culture and establish a strong connection with the Korean people. This paper aims to examine the level of knowledge and interest that Koreans have in Chinese culture by conducting a questionnaire survey. Additionally, it seeks to assess the effectiveness of dissemination and provide recommendations for enhancement of Chinese cultural dissemination.

Key words: Chinese culture, cultural dissemination, South Korea, questionnaire

1. Introduction

Intercultural communication and exchange play a crucial role in contemporary international relations. Culture serves as both a symbolic representation of a country's identity and a significant demonstration of its influence. The rich Chinese culture, spanning over 5,000 years, has captivated global interest due to its distinctive art, philosophy, history, language, and traditional customs (Hu & McLean, 2020).

South Korea, due to its geographical proximity to China, has a rich history of cultural interactions with its neighbor. Since the Han Dynasty, Chinese cultural elements-such as Confucianism, Chinese characters, and tea culture—has influenced South Korea through the Korean Peninsula. In recent years, cultural exchanges have intensified, leading to more frequent and interactive engagements (Lee, 2020). These extensive exchanges have made Chinese culture increasingly accessible to international audiences via films, TV dramas, literature, art exhibitions, and Confucius Institutes. South Korea regards aspects of Chinese culture, including Chinese characters and Confucianism, as part of its own heritage and envisions contributing to their future development (Pu, 2002). The Confucius Institute in South Korea effectively promotes martial arts culture (Piao & Du, 2010). Additionally, some South Korean film directors incorporate Chinese elements into their films, recognizing and appreciating Chinese culture. Films co-directed by Chinese and South Korean filmmakers are particularly well-received, appreciated for their cross-cultural storytelling, historical contexts, and cultural exchanges (Jin, 2020; Liu, 2019).

However, Chinese cultural dissemination in South Korea has encountered obstacles. Political and economic factors have recently caused fluctuations in the historically strong relations between the two countries. Incidents such as the THAAD deployment have led to strained relations and intermittent interruptions in cultural exchanges. Korean media reports on China exhibit diverse opinions, reflecting the complex and multifaceted attitudes of the Korean public towards China. There are significant challenges to effectively spreading Chinese culture and enhancing its impact on the Korean population. For instance, some South Korean films and TV dramas distort history, demonize Chinese cities, and vilify Chinese people, resulting in inaccurate, negative, and derogatory portrayals of Chinese culture (Li & Yu, 2023). Additionally, despite their popularity in Korean academia, classic Chinese literature like *A Dream in Red Mansions* and traditional culture like Mazu have received little attention among the general public due to cultural and religious reasons (Zheng, 2019).

Efficiently disseminating Chinese culture globally has become a significant concern, as it enhances a country's influence, supports its diplomatic strategy, and fosters economic collaboration, cultural confidence, social cohesion, and scientific and technological advancement. By implementing effective cultural communication strategies, China can play a more substantial role in globalization and promote world peace and development. To address existing obstacles, scholars have proposed various solutions. Jin and Jin (2023) highlight the importance of Chinese language education in South Korean universities to improve young people's intercultural communication skills and cultural identity. Additionally, China should develop an independent cultural industry to boost cultural exports (Liu, 2006) and improve the efficiency and transparency of its film censorship to address the legislative gap in cultural communication strategy with South Korea (Xu, 2021). On a micro level, scholars suggest that filmmakers should balance media differences, integrate cultural elements, align with contemporary cultural discourse, and address the target audience's emotional and ethical perspectives to ensure successful reception in diverse markets (Zhang & Nie, 2024). Wang and Wang (2022) recommend using diverse communication channels and creating popular science readings to foster a broader appreciation and understanding of Chinese literary masterpieces.

Previous research has primarily concentrated on the historical roots of cultural interactions between China and Korea and their consequences. However, there is a lack of robust investigation into the contemporary ramifications of the diffusion of Chinese culture in Korea and the factors that shape it. This study aims to address the existing research gap by conducting an empirical investigation. This study conducts a comprehensive analysis of Koreans' understanding and fascination with Chinese culture, as well as the impact of its dissemination. By combining survey data with existing literature, the study presents specific recommendations for enhancing the dissemination effects of Chinese culture in Korea. These recommendations are supported by empirical evidence, providing a solid basis for improvement.

2. Research Design

2.1 Subjects of the study

The subjects of this study are individuals of Korean nationality. A grand total of 181 questionnaires were obtained via an online survey, out of which 180 were deemed valid. The interviewees consisted of individuals from various educational and professional backgrounds in Korea, with 16.1% falling within the age range of 18-25 and 60.2% falling within the age range of 26-35. The age group of 36-45 represented 22 percent, while that of over 46 accounted for 1.7 percent. In general, there is a significant percentage of individuals who are young or in their middle age. The respondents encompass a diverse range of individuals, including students, education/researchers, culture/media practitioners, and individuals from various backgrounds. The majority of respondents were university students (54.2%), with master's degree holders (30.5%), doctoral degree holders (13.6%), and high school graduates (1.7%) comprising smaller proportions.

The surveyed population is stable, well-balanced, and representative of the research population that will be targeted in this study. These participants are capable of representing the general sentiment of young people in the Korean society towards Chinese culture.

2.2 Content of the Study

This study aims to investigate the impact of the dissemination of Chinese culture in Korea. The research in question encompasses the following two aspects. Firstly, the level of Korean people's understanding and interest with Chinese culture. The study focuses on examining the general perception of Chinese culture among the Korean population and their level of familiarity with specific aspects of Chinese culture. Furthermore, this pertains to the assessment made by Korean individuals regarding the impact of Chinese cultural exchange and their recommendations. The study extensively and thoroughly examined the impact of communication resonance, the major challenges in communication, and the extent to which the communication process has been fully acknowledged.

2.3 Methodology

This study employs a quantitative research methodology and gathers data through a comprehensive questionnaire. The questionnaire comprises inquiries that cover various aspects, including accessibility, overall perception, and familiarity with Chinese cultural intricacies, obstacles to comprehension, specific areas of interest, and dissemination effectiveness. Descriptive statistics were employed to analyze the data, and the gathered information was condensed and examined to obtain a comprehensive understanding of the Korean public's awareness and acceptance of Chinese culture.

3. Korean People's Perception of Chinese Culture

The investigation into Korean people's perception of Chinese culture focused on three main areas: overall impression, detailed perception, and cognitive barriers. To assess the overall impression, the questionnaire included questions about the ways Koreans understand Chinese culture, their evaluation of its overall impression, and their cognitive level regarding it. To explore the detailed perception, the questionnaire asked about the traditional content that best represents Chinese culture and the most favored Chinese festivals. For the cognitive barriers, respondents were directly asked to identify factors such as "language barriers", "cultural differences", "lack of channels", "difficulty in understanding content", and "other potential obstacles".

3.1 The general perception of Chinese culture among Korean people

The extent of Korean people's familiarity with Chinese culture is influenced by their exposure to Chinese cultural elements, their overall perception of Chinese culture, and their understanding of specific aspects of Chinese culture.

The findings of the questionnaire survey indicate that the primary source of Korean people's understanding of Chinese culture is news media (37.2%), followed by books and newspapers (18.9%), other means (18.3%), tourism activities (15%), and cultural lectures (10.6%).

Koreans primarily acquire knowledge about Chinese culture through the official news media, particularly the mainstream media in South Korea. Their initial exposure to Chinese culture occurs through local news reports and other channels, which is then followed by engaging in travel activities. A significant number of Koreans travel to China due to the geographical

proximity of the two countries. Furthermore, their initial encounter with Chinese culture occurred through printed media such as books and newspapers. A limited cohort of individuals were introduced to Chinese culture initially via foreign social media, Chinese songs, television, and films. This indicates that the dissemination of Chinese culture in South Korea is insufficiently extensive. The promotion on social media and other activities, in particular, is insufficient.

Regarding the overall impression of Chinese culture, 15% of individuals express a strong interest, 36.3% show a moderate interest, 30% lack interest, and 18.7% have no interest at all. In general, the Korean population's perception of Chinese culture exhibits a clear trend of polarization. Approximately 50% of the participants hold a favorable general perception of Chinese culture and exhibit a degree of curiosity towards it, thereby establishing a solid basis for the dissemination of Chinese culture in South Korea. Nevertheless, the remaining half of the participants displayed minimal enthusiasm towards Chinese culture, suggesting that there is ample opportunity for enhancing the dissemination of Chinese culture in South Korea.

According to the survey respondents, the Korean demonstrates a considerable level of awareness regarding Chinese culture. 52.3% of the participants selected the category "general," while 31.7% had limited knowledge on the subject, and 27% possessed a relatively high level of knowledge. Based on the provided data, it is evident that the Korean population's understanding of Chinese culture exhibits a distinct hierarchy. The majority of individuals possess a superficial and limited comprehension of Chinese culture, a significant portion of the population lacks awareness of it, and only a minority have a profound understanding of it. This indicates that there is a certain basis for the dissemination of Chinese culture in Korea, but further efforts are required to enhance its extent and scope. It is necessary to increase the scope of cultural dissemination and enhance awareness among this specific group of people through increased publicity and educational initiatives. Additionally, it is necessary to offer cultural activities of good quality in order to enhance their comprehension of Chinese culture.

3.2 The extensive understanding of Chinese culture among Korean people

The survey was conducted to assess the Korean people's understanding of the fundamental essence of Chinese culture and traditional cultural elements, with the aim of gaining insight into their knowledge of the Chinese spirit.

Poetry, music, and folk art are the traditional cultural elements that have gained greater recognition and acceptance among the Korean people. Specifically, 39.4% of the population acknowledges poetry, while 37.2% acknowledges music. This suggests that these cultural forms are more successful in capturing and maintaining the audience's attention due to their diverse nature, interesting content, and widespread distribution channels. While the percentage of individuals opting for calligraphy and Chinese painting is relatively low (16.7%), this particular group exhibits a greater level of appreciation and awareness towards the art. This suggests that calligraphy and Chinese painting hold a significant influence in the high-end cultural market.

The preferred festivals among Koreans are Chinese New Year (39.4%), Mid-Autumn Festival (13.3%), Dragon Boat Festival (7.6%), Lantern Festival (2.5%), and an uncertain percentage (39.7%) who are unsure about Chinese festivals. These statistics indicate that Chinese New Year, being the most significant traditional festival in China, holds a considerable level of recognition and attraction in Korea. The extensive impact of the Chinese New Year can be ascribed to the abundant cultural events, robust media campaigns, and targeted promotions in Sino-Korean cultural exchanges. In addition, South Korea is home to several Chinatowns where residents also partake in Spring Festival traditions such as posting spring couplets and hanging lanterns in their homes. The Mid-Autumn Festival has effectively promoted Chinese festival culture to the local population through these explicit celebrations. Nevertheless, the Mid-Autumn Festival, Dragon Boat Festival, and Lantern Festival are less well-known and embraced in comparison to the Spring Festival. Approximately 33% of the individuals surveyed expressed uncertainty regarding the traditional festivals celebrated in China. This indicates a lack of effective publicity and promotion of traditional Chinese festivals in Korea. Therefore, there is a need to improve cultural dissemination in order to enhance the Korean public's knowledge and understanding of traditional Chinese festivals.
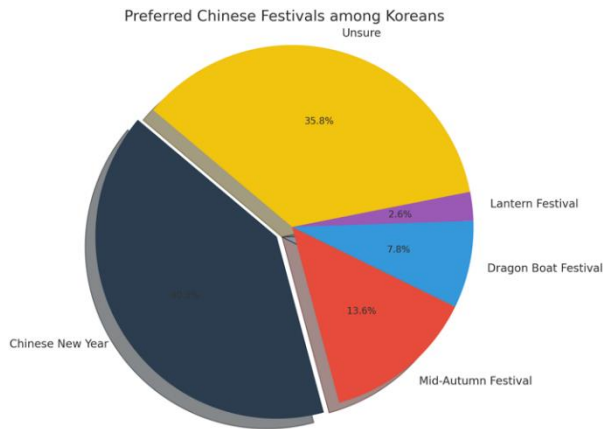
Figure 3.2-1 Preferred Chinese Festivals among Koreans

3.3 Obstacles in comprehending Chinese culture

A separate survey was conducted to examine the obstacles faced by Korean individuals in comprehending Chinese culture. These barriers also serve as impediments to the dissemination of culture. The survey results indicate that the primary issue is the language barrier, accounting for 47.4% of the respondents' concerns. This is followed by cultural differences at 41.6%, while lack of channels and difficult-to-understand content account for 6% and 5% respectively. Communication can be hindered by multiple obstacles, with language barriers and cultural differences being the primary factors that need to be addressed in order to enhance communication effectiveness.

The Chinese culture has a long and intricate history, with abundant layers of meaning. For Koreans who are newly exposed to Chinese culture, comprehending these profound cultural foundations may appear overly complex and challenging. In addition, Koreans who are not acquainted with Chinese culture may find it challenging to comprehend various aspects of it, including ancient poems and calligraphy, which are considered classic works and cultural expressions. Another issue arises from the absence of clear instructions and explanations during the dissemination process. When it comes to disseminating Chinese culture, there is a dearth of effective guidance and explanation, resulting in numerous cultural elements being presented in a manner that is not easily comprehensible. This, in turn, amplifies the challenge of understanding.
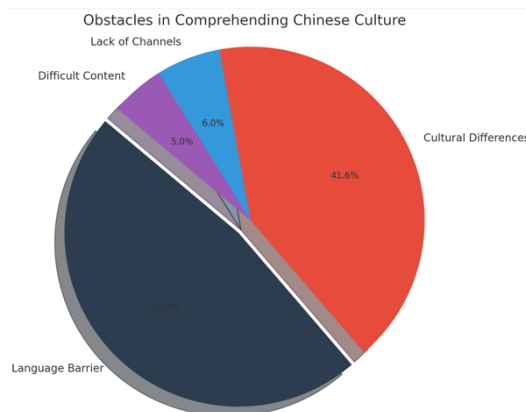

Figure 3.2-2 Obstacles in Comprehending Chinese Culture

Currently, the channels through which Chinese culture is spread in Korea are quite limited, primarily relying on traditional media and sporadic cultural events. This approach falls short of fully utilizing modern technology and new media platforms for dissemination. Despite the existence of cultural exchanges between China and Korea, the frequency and extent of these exchanges remain inadequate to effectively reach the general public.

4. Assessment and Recommendations on Chinese Cultural Exchange

In the questionnaire survey, Korean people were evaluated on the effectiveness of Chinese cultural dissemination and provided suggestions for improving the dissemination process in Korea. The evaluation of the dissemination effect focused on four main aspects: "overall impact", "level of resonance", "difficulties and obstacles encountered during dissemination", and

"adherence to the dissemination process". For the communication suggestion survey, respondents were asked about effective channels, forms, methods of communication, and target audience groups. A multiple-choice format was used for the communication suggestions survey.

4.1 Assessment of the impact of Chinese cultural communication on the Korean population

The assessment of the dissemination impact primarily relies on four factors: "overall impact", "level of resonance", "difficulties and obstacles encountered during dissemination", and "adherence to the dissemination process" An investigation was conducted to determine if the communication process was fully respected. The findings are as follows.

The majority of respondents rated dissemination effectiveness as poor (42.7%), followed by fair (32.8%), good (12.2%), very poor (7%), and very good (5.3%). Approximately 50% of the participants hold the belief that the distribution of information is inadequate and requires substantial enhancement. This implies that the current methods of communication and content are inadequate in reaching and captivating this particular audience, highlighting notable deficiencies and the necessity for enhancement. 33.3% of the participants regarded the communication's effectiveness as average. The proportions of respondents who rated the effectiveness of Chinese culture communication as "very good" and "good" were approximately 17.5%, indicating that a small number of participants expressed satisfaction with it. The survey revealed that the majority of Koreans held a neutral stance towards the impact of Chinese culture, considering it to be average and lacking a profound impact.

Resonance levels were ranked in descending order based on percentage, with 'average' accounting for the highest percentage at 43.3%. Subsequently, there is a 23.9% occurrence of 'a little resonance', followed by 16.7% where no resonance is present, and finally 15% where there is a greater degree of resonance. The survey results indicate that a significant majority of the respondents (78.6%) had average or below average levels of resonance towards the dissemination content of Chinese culture. This suggests that the dissemination content failed to effectively resonate with the majority of the audience. Furthermore, it indicates that they possess certain emotional responses towards the content of Chinese culture, albeit not profound or intense enough. Consequently, there exists a discernible disparity in their level of acceptance of the culture.

To identify the most significant challenges in dissemination, a multiple-choice question is posed to the respondents, and the survey findings are as follows. The primary issue identified by the participants is the cultural disparity, constituting 54.4% of the responses. This indicates that Korean individuals are significantly impacted by the divergences in cultural origins and principles when engaging with and comprehending Chinese culture. Next, language barriers are reported at a rate of 30 percent, suggesting that differences in language significantly impact the communication and comprehension of cultural content. The homogenization of content was measured at 27.2%, which suggests a dearth of diversity and originality in the cultural content that is currently being conveyed. A total of 7.22% of the participants expressed concerns about the sole method of communication, indicating that the current communication channels are inadequate in effectively reaching and involving the target audience. The remaining individuals constituted 3.3 percent of the overall population. Additional concerns encompass limited opportunities for exposure, unfavorable impressions or attitudes towards China, discriminatory perceptions of Koreans, and international diplomatic relations. Respondents reported a dearth of familiarity with Chinese culture, which hampers their comprehension and enthusiasm for it. Due to the limited usage of social media and platforms like Google, Instagram, and YouTube in China, there is a scarcity of information about China on these platforms, and some of the available information is unfavorable. Consequently, the chance for Korean individuals to acquire knowledge about Chinese culture is diminished. Furthermore, due to the political rhetoric, South Korean media exhibits a greater tendency to disseminate adverse information regarding China, encompassing political conflicts and environmental issues. This inclination may foster bias against Chinese culture among the South Korean populace. For instance, the installation of the THAAD anti-missile system in South Korea in 2016 provoked a robust response from China, resulting in strained relations between the two nations and a decline in cultural interactions. Contrary to the abundance of negative news, there is a scarcity of positive reports and introductions regarding Chinese culture, leading to a restricted public comprehension of Chinese culture.
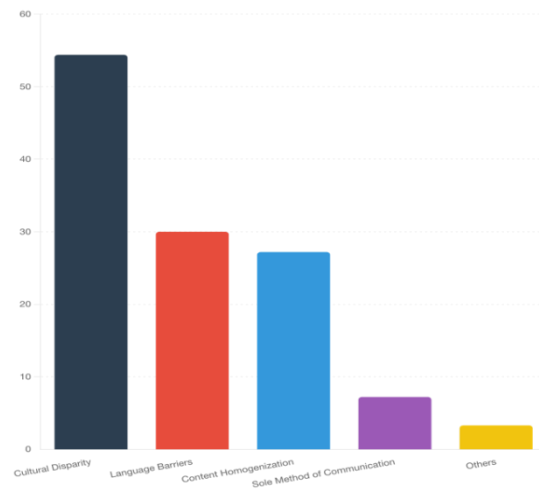
Figure 4.1-3 Challenges during the Dissemination

In the end, a survey has been conducted to determine the level of respect given to Chinese culture during the process of dissemination. The findings indicate that 45.4% of the participants hold the belief that Chinese culture is generally regarded with respect during its dissemination in Korea. The statement suggests that most Koreans acknowledge that while Chinese culture has been given a certain level of fundamental admiration during its spread, it still lacks in certain aspects and depth, leaving room for further enhancement. The proportion of individuals who did not receive adequate respect amounted to 38.8%, suggesting that a substantial segment of the Korean population harbors a more unfavorable perception regarding the level of respect for Chinese cultural communication. This segment of the audience may have experienced bias or misinterpretation in cross-cultural communication, resulting in their perception that Chinese culture has not received adequate reverence.

4.2 Recommendations regarding the promotion of Chinese culture

The primary focus of the dissemination suggestions revolved around the examination of dissemination channels, modes of dissemination, techniques of dissemination, and target audience segments. The multiple-choice question was adopted. According to the survey results, tourism projects are regarded as the most efficient means of communication, comprising approximately 53.9%. This implies that facilitating Korean tourists to directly engage with Chinese culture through tourism initiatives is the most appealing and efficient means of communication. Tourism programs offer direct interaction and firsthand experience of Chinese culture, which can amplify tourists' fascination and connection with Chinese culture. The mainstream media and cultural and creative industries follow, representing 41.7% and 35.0% respectively. This indicates that the spread of Chinese culture through mass media and innovative cultural products holds significant promise. The mainstream media has the ability to reach a wide range of audiences quickly and has a significant impact on them. The mainstream media holds significant credibility among a large number of individuals and has the ability to enhance the authoritative nature of communicated content. By utilizing films, animation, games, and other popular forms of entertainment, Chinese culture can be effectively disseminated and its global impact can be strengthened. Cultural and educational institutions comprise 22.8% of the total, highlighting the significance of imparting cultural knowledge to the younger generation through structured cultural education. Educational institutions exert a significant impact on the younger generation, fostering their curiosity and sense of belonging towards Chinese culture.
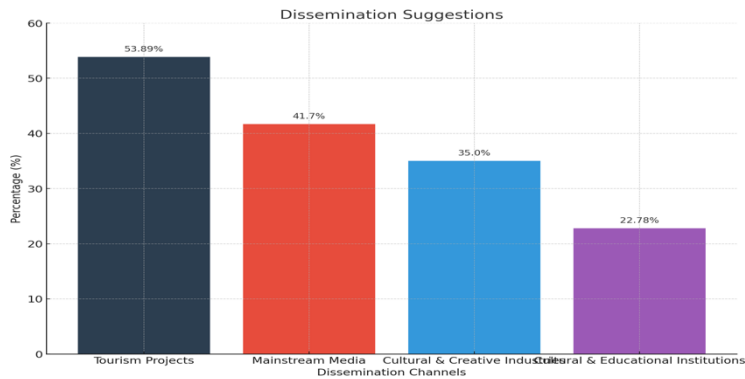
Figure 4.2-1 Dissemination Suggestions

Cultural exchange activities are regarded as the most effective means of dissemination, constituting approximately 56.7%. This suggests that the most appealing and efficient way to communicate is by directly showcasing and sharing Chinese culture through cultural exchange activities. Following that, cooperative school-running programs accounted for 17.8% of the total, suggesting that systematic education is a significant method for culturally disseminating information to international students. Sporting events and economic and trade exchanges constituted 12.6% and 10.0% respectively, suggesting that cultural diffusion through sports events and business exchanges also holds some promise.
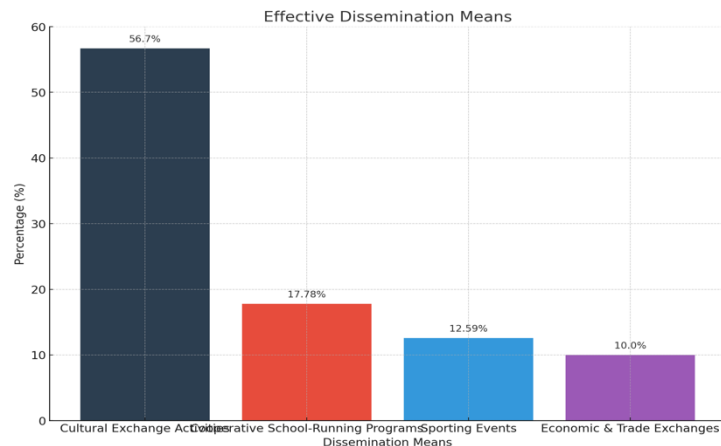

Figure 4.2-2 Effective Dissemination Means

When it comes to methods of communication, digital museums and VR/AR technology are regarded as the most efficient ways to integrate modern technology and improve the effectiveness of Chinese cultural communication. They account for 26.8% and 26.1% respectively. This suggests that by utilizing digital museums, virtual reality, and augmented reality technologies, it is possible to create immersive cultural experiences and provide convenient access, thereby improving the dissemination of Chinese culture. The utilization of artificial intelligence and live interaction contributed to 24.6% and 22.0% of the results, respectively. This suggests that the promotion of Chinese culture in Korea can be significantly improved through the implementation of intelligent, customized cultural services and immediate interactive communication methods.

The two most significant audience groups for dissemination are university students and tourists, comprising 29.8% and 29.7% respectively. It suggests that promoting Chinese culture can be effectively achieved through higher education, cultural exchange activities, tourism programs, and cultural experience activities. Cultural practitioners constitute the second most significant category, comprising 16.4 percent of the overall total. This indicates that the dissemination and promotion of culture through professional avenues is also a crucial means of cultural expression. Although primary and secondary school students make up a smaller percentage (13.2%), it is crucial to cultivate their cultural awareness and interest through the education system in the long run.

The survey examined the concerns that the Korean public believes require attention when Chinese culture becomes globalized. The most significant factors to consider were the disparities in cross-cultural backgrounds and the improvement of audience engagement, accounting for 31.0% and 26.8% respectively. This implies that in order to improve the effectiveness of

communication when promoting Chinese culture, it is crucial to have a comprehensive understanding of and show respect for the diverse cultural backgrounds, as well as employ interactive methods of communication. The increase in the appeal of cultural content and the expansion of product variety contributed to 21.0% and 11.6% respectively. This suggests that international audiences can be effectively engaged by captivating and diverse cultural content.

5. Analysis and suggestions

5.1 Overview evaluation

This study aims to analyze the present state and impacts of the dissemination of Chinese culture in Korea. The results of the aforementioned research are analyzed and summarized into three primary aspects.

1.1.1 A need for enhancement in cultural awareness and interest

The survey results indicate notable disparities in Koreans' perception of Chinese culture. The majority of Koreans possess a certain level of familiarity with Chinese culture; however, the extent and scope of this knowledge are still inadequate. Even within the broad scope of cultural awareness, such as traditional festivals. Although there is a lack of knowledge about Chinese culture among some Koreans, over 50 percent of the respondents express either a "considerable" or "intense" interest in Chinese culture, suggesting a significant level of curiosity and eagerness to further explore Chinese cultural aspects. Nevertheless, there are still certain individuals who express a complete lack of interest or only a minimal interest in Chinese culture. This indicates that there is a need to enhance the appeal of cultural communication to cater to audiences with varying levels of interest.

5.1.2 A lack of effective communication and a low level of resonance

Despite widespread interest in Chinese culture, the impact and level of resonance are relatively low. Over 60% of respondents indicated an "average" or "low resonance" level, suggesting that Chinese culture fails to evoke emotional resonance and identification among Korean audiences during the cultural dissemination process. This suggests that Chinese culture has not effectively evoked strong emotional connection and identification among Korean during the communication process. This demonstrates that the current communication methods and content are insufficient in satisfying the requirements of the audience. In the future, cultural communication should prioritize enhancing the appeal and variety of content, expanding the scope and richness of culture, and catering to the diverse requirements of audiences across various levels.

5.1.3Cultural disparities and linguistic obstacles impeding effective dissemination

The primary challenges faced in contemporary communication are cultural disparities and linguistic obstacles. Cultural disparities hinder the cultural resonance between the two sides during the dissemination process, leading to Koreans feeling unfamiliar and uneasy when exposed to Chinese culture. Additionally, the language barrier prevents them from fully comprehending and embracing the profound cultural implications of Chinese culture. The presence of these two hindrances has had a substantial impact on the dissemination of Chinese culture in Korea, necessitating the implementation of efficacious strategies to surmount them.

5.2 Suggestions

Considering the issues identified in the study's findings, the following suggestions are proposed to enhance the promotion of Chinese culture in Korea.

5.2.1Streamline the cultural content and augment the appeal and variety of the cultural content

To effectively spread Chinese culture in Korea, it is imperative to offer culturally enriching content that is both accessible and comprehensible. The complexity of comprehending cultural content can be diminished through engaging and captivating modes of communication. The integration of music, games, fashion, science, and technology into the dissemination of Chinese culture serves to enrich the modes of expressing cultural content. Additionally, it helps to overcome language barriers, enhances the diversity and hierarchical nature of dissemination, and makes cultural transmission more dynamic and lifelike. Furthermore, contemporary cultural elements are incorporated alongside traditional culture. Contemporary culture possesses the attributes of style, originality, and engagement, which can successfully captivate the interest and involvement of the younger demographic, while also fostering greater understanding and diminishing the feelings of detachment and unease stemming from differences. It has the ability to disseminate Chinese culture in a more subtle manner. It is possible to create film and TV productions that depict the social life and culture of contemporary China. These productions can showcase the lifestyle, social transformations, and technological advancements of modern China, with the aim of making the cultural content more relatable to Korean audiences in their everyday lives.

Chinese culture can be made more appealing and captivating by incorporating engaging narratives, entertaining elements, and vibrant expressions. Create culturally diverse content tailored to the specific needs of audiences of various age groups.

Enhance the provision of guidance and elucidation on cultural content to facilitate audiences' comprehension and embrace of Chinese culture.

5.2.2 Integrate contemporary technology to broaden communication channels and amplify the interactivity of communication.

Utilize multimedia platforms to enhance the distribution channels and frequency of Chinese cultural dissemination, and extensively disseminate Chinese cultural content through television, the internet, social media, and other mediums. Utilize platforms like YouTube and other video-sharing websites to disseminate Chinese cultural content, including historical documentaries, cultural lectures, and travel videos, with the aim of captivating a larger audience. Alternatively, utilize popular social media platforms like Instagram and TikTok to share concise videos showcasing Chinese culture, aiming to engage and captivate younger viewers through enjoyable and interactive content. In addition, you can initiate challenges that revolve around Chinese culture (e.g. #DiscoverChina) or cultural challenges, such as cultural quizzes and handicraft challenges. These challenges aim to stimulate audience engagement and encourage them to share their accomplishments. By doing so, the content gains more visibility and becomes more interactive through active participation and sharing.

5.2.3 Facilitate immersive cultural experience programs to promote and enrich cross-cultural exchange and foster mutual understanding.

To foster greater mutual understanding and tolerance between the two populations and mitigate the challenges posed by cultural disparities, it is imperative to engage in additional cross-cultural exchange initiatives, such as cultural festivals, cultural exchange visits, and collaborative projects. Offer immersive cultural communication techniques, such as virtual reality (VR) cultural experiences and interactive cultural activities, to enhance audience engagement and provide a more authentic cultural experience. Utilize virtual reality (VR) technology to replicate China's historical sites and landmarks, including the Great Wall, the Forbidden City, and the Terracotta Warriors and Horses. This will enable audiences to embark on virtual tours of these cultural sites using VR equipment, immersing themselves in the magnificence and historical ambiance of these locations. One can also create virtual reality projects that offer cultural experiences, such as virtual festivals and reenactments of historical events. This allows viewers to participate in traditional festivals, major historical events, and other cultural experiences through virtual reality, thereby enhancing their cultural immersion. Virtual cultural workshops can be conducted online, allowing viewers to actively engage through live broadcasting or videoconferencing. This provides an opportunity to learn traditional Chinese skills, such as calligraphy, painting, and tea art, remotely.

5.2.4 Offer superior translation resources and expert elucidations to acquire a more profound comprehension of Chinese culture and mitigate misinterpretations.

To enhance the dissemination of Chinese culture in Korea, we should improve the availability of high-quality translation resources, including literature, audiovisual productions, and cultural initiatives. Collaboration with reputable translation agencies and linguistic specialists is essential to ensure precision and smoothness in translations. Additionally, increasing the availability of Chinese language courses and learning opportunities within the Korean education system is crucial. Offering scholarships and exchange programs can further incentivize students to pursue Chinese language acquisition. Employing contemporary technology, such as online language learning platforms, applications, and virtual classrooms, will provide more adaptable and convenient methods for language acquisition.

Engaging Korean cultural specialists in Chinese culture promotion initiatives can enhance communication by leveraging their unique perspectives and interpretations. Alternatively, inviting renowned Chinese scholars to deliver comprehensive lectures on Chinese history and culture at Korean universities and cultural centers can facilitate a deeper understanding of Chinese culture among Korean audiences.

Implementing these strategies can significantly strengthen the dissemination and impact of Chinese culture in South Korea, leading to enhanced mutual understanding and amicable relations between the two populations. Consistently striving for progress and enhancements can help Chinese culture achieve broader dissemination and global recognition, thereby enriching and diversifying world culture.

6. Conclusion

The study effectively demonstrates the multifaceted nature of Chinese cultural dissemination in South Korea, highlighting both the successes and the areas needing improvement. Through various channels such as educational exchanges, media collaborations, and cultural events, China has managed to significantly enhance its cultural influence and foster greater understanding between the two nations. However, the research also points out the challenges posed by cultural differences and the necessity for more nuanced and targeted approaches to maximize the effectiveness of these dissemination efforts. Future strategies should focus on deepening the engagement through localized content and sustained cultural dialogue to build a more robust and enduring cultural bridge between China and South Korea.

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Appendix

<center>중국 문화의 해외 전파 효과 및 신뢰도 현황 조사 설문지</center>

선생님:

안녕하십니까! 바쁘신 가운데 귀한 시간을 내어 설문조사에 참여해 주셔서 감사합니다. 저희는 광동외국어외무대학교 연구팀으로, 현재 중국 문화의 국제 전파에 관한 연구 프로젝트를 진행 중입니다. 이번 조사는 중국 문화가 해외에서 어떻게 전파되고 있으며, 그 전파 효과를 알아보는 것을 목표로 하고 있습니다. 설문 내용은 중국 문화의 세계적 영향력을 더욱 높이기 위한 참고 자료로 활용하고자 합니다.

귀하의 소중한 의견과 제안은 연구에 큰 도움이 될 것입니다. 본 조사는 학술 규범과 연구 윤리를 엄격히 준수하며 귀하가 제공한 모든 정보를 비밀로 유지하고 학술 연구 목적에만 사용할 것을 약속드립니다. 설문지는 익명으로

작성되며, 안심하게 작성하시면 됩니다. 귀하의 참여는 중국 문화와 한국 문화 교류에 중요한 기여를 할 것이며, 이에 진심으로 감사드립니다!

첫 번째 기본 정보

각 항목의 뒤에 있는 빈 칸은 글자 또는 숫자로 작성해 주시고, 선택 항목이 있는 경우 해당 답변에 체크해 주시기 바랍니다.

A. 기본 정보

1. 귀하의 국적은?

    _____

2. 귀하의 나이는?

    A. 18-25 세 B. 26-35 세 C. 36-45 세 D. 46-60 세 E. 60 세 이상

3. 귀하의 최종 학력은?

    A. 고등학교 이하 B. 전문대 C. 학사 D. 석사 E. 박사 이상

4. 귀하의 직업은?

    A. 정부/공공 사업 B. 교육/연구 C. 금융/비즈니스 D. 문화/미디어 E. 의료/건강 F. 학생 G. 기타 (구체적으로 작성해 주세요: _____)

두 번째 주요내용

귀하의 실제 상황에 맞게 해당 답변에 체크해 주세요. 문제에 맞고 틀림은 없으니, 사실대로 작성해 주세요.

A. 전파 인식

1. 중국 문화를 처음 접한 경로는 무엇입니까?

    A. 뉴스 매체 B. 문화 강좌 C. 관광 활동 D. 도서/신문 E. 기타 (구체적으로 작성해 주세요: _____)

2. 중국 문화에 대한 전반적인 인상은 어떻습니까?

    A. 매우 관심이 있음 B. 관심이 있음 C. 보통 D. 별로 관심 없음 E. 전혀 관심 없음 (구체적으로 작성해 주세요: _____)

3. 중국 문화를 이해할 때 가장 큰 장애물은 무엇이라고 생각합니까?

    A. 언어 장애 B. 문화 차이 C. 홍보 채널이 부족하다 D. 내용 이해 어려움 E. 기타 (구체적으로 작성해 주세요: _____)

4. 한국에서 대중들이 중국 문화에 대한 전반적인 인지도는 어떻습니까?

    A. 매우 잘 앎 B. 잘 앎 C. 보통 D. 별로 알지 못함 E. 전혀 알지 못함 (구체적으로 작성해 주세요: _____)

5. 중국 문화의 어느 역사 시기에 가장 관심이 있습니까?

    A. 상고 ~ 진한 B. 위진남북조 수당 C. 송원명청 D. 근현대 E. 전혀 모름

6. 세계 문화에서 중국 문화의 위치는 어떻게 생각합니까?

A. 매우 중요함 B. 중요함 C. 보통 D. 별로 중요하지 않음 E. 전혀 중요하지 않음

7. 중국 민족 정신의 핵심 내용은 무엇이라고 생각합니까? (복수 선택 가능)

A. 애국주의 B. 집단주의 C. 고생과 노력 D. 근검절약 E. 기타 (구체적으로 작성해 주세요: _____)

B. 내용 선호

8. 중국 문화의 다양한 측면 중 가장 관심 있는 것은 무엇입니까?

A. 문학/예술 B. 역사/문화 C. 철학/사상 D. 민속/풍속 E. 기타 (구체적으로 작성해 주세요: _____)

9. 중국 문화를 이해하기 위해 어떤 형태를 선호합니까? (복수 선택 가능)

A. 글 읽기 B. 영상물 C. 현장 체험 D. 전문가 설명 E. 기타 (구체적으로 작성해 주세요: _____)

10. 전통 문화 내용 중 중국 문화의 특징을 가장 잘 대표하는 것은 무엇이라고 생각합니까?

A. 시가/노래 B. 전통극/공연 C. 서예/국화 D. 고전 음악 E. 기타 (구체적으로 작성해 주세요: _____)

11. 현대 문화 내용 중 가장 매력적인 것은 무엇입니까?

A. 영화/드라마 B. 대중 음악 C. 현대 문학 D. 패션 디자인 E. 기타 (구체적으로 작성해 주세요: _____)

12. 중국의 전통 명절 중 가장 좋아하는 것은 무엇입니까?

A. 춘절 B. 원소절 C. 단오절 D. 중추절 E. 기타 (구체적으로 작성해 주세요: _____)

13. 중국의 전통 기예 중 가장 체험하고 싶은 것은 무엇입니까?

A. 경극 B. 태극 C. 서예 D. 다도 E. 기타 (구체적으로 작성해 주세요: _____)

14. 중국의 어느 지역을 가장 좋아합니까?

A. 베이징 B. 상하이 C. 시안 D. 광저우 E. 신장 F. 기타 (구체적으로 작성해 주세요: _____)

15. 중국 문화의 해외 전파 언어로 무엇을 희망합니까?

A. 중국어 B. 영어 C. 현지 언어 D. 다국어 결합 E. 기타 (구체적으로 작성해 주세요: _____)

C. 전파 평가

16. 현재 중국 문화의 한국 전파 효과는 어떻다고 생각합니까?

A. 매우 좋음 B. 좋음 C. 보통 D. 별로 좋지 않음 E. 매우 나쁨

17. 중국 문화 내용을 접할 때 얼마나 공감을 느끼십니까?

A. 완전히 공감함 B. 상당히 공감함 C. 보통 D. 약간 공감함 E. 전혀 공감하지 않음

18. 현재 중국 문화의 해외 전파에서 가장 큰 문제는 무엇이라고 생각합니까? A. 언어 장애 B. 문화 차이 C. 내용의 동질화 D. 전파 방식 단일 E. 기타 (구체적으로 작성해 주세요: _____)

19. 중국 문화가 해외에서 전파되는 과정에서 충분한 존중을 받았다고 생각합니까?

A. 완전히 존중 받았음 B. 상당히 존중 받았음 C. 보통 D. 별로 존중 받지 않았음 E. 전혀 존중받지 않았음

20. 다른 나라의 문화와 비교할 때 중국 문화의 국제적 영향력은 어떻다고 생각합니까?

A. 매우 강함 B. 강함 C. 보통 D. 약함 E. 매우 약함 D. 전파 제안

21. 중국 문화가 세계로 나아가는데 어떤 점에 주의해야 한다고 생각합니까? (복수 선택 가능)

A. 문화 내용의 흥미성 향상 B. 문화 콘텐츠의 다양성 강화 C. 관중과의 상호작용 강화 D. 문화 간 배경 차이의 중요성 강조 E. 기타 (구체적으로 작성해 주세요: _____)

22. 중국 문화의 전파에 유리한 채널은 무엇이라고 생각합니까? (복수 선택 가능)

A. 주류 매체 B. 문화 교육 기관 C. 관광 프로젝트 D. 문화 창작 산업 E. 기타 (구체적으로 작성해 주세요: _____)

23. 중국 문화의 해외 전파에 어떤 대상 그룹에 주목해야 한다고 생각합니까? (복수 선택 가능)

A. 초/중학생 B. 대학생 C. 문화 종사자 D. 관광객 E. 기타 (구체적으로 작성해 주세요: _____)

24. 다른 국가의 국민이 중국 문화를 이해하는 데 어떤 형식이 가장 효과적이라고 생각합니까? (복수 선택 가능)

A. 문화 교류 활동 B. 협력 학술 프로그램 C. 스포츠 경기 D. 무역 교류 E. 기타 (구체적으로 작성해 주세요: _____)

25. 현대 기술과 결합하여 중국 문화의 전파 효과를 높이는 방법은 무엇이라고 생각합니까? (복수 선택 가능)

A. VR/AR 기술 B. 인공지능 C. 라이브 인터랙션 D. 디지털 박물관 E. 기타 (구체적으로 작성해 주세요: _____)

26. 중국 문화의 국제적 영향력을 높이기 위해 중국 문화 홍보에 다른 제안이 있습니까? 있으시면 빈칸에 써주세요.

The Effectiveness of Chinese Cultural Transmission in Central and Eastern Europe — Taking Serbia as an Example

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Abstract: This study focuses on the actual impact and effect of Chinese cultural transmission in Central and Eastern Europe. Taking questionnaire analysis as the main research methods, combined with the theoretical perspectives of cultural identity and the external transmission of cultural "soft power" in cultural studies, this study focuses on analyzing the form, content and effect of the transmission of Chinese culture in Serbia as an example of the Central and Eastern European region. After analyzing, the study concludes that the transmission of Chinese culture in Serbia should pay more attention to the youth group and should also pay more attention to the digital technology in terms of the methods and forms to enhance the sense of experience and participation in cultural exchanges, and combine Chinese language with the local language and culture. This study provides effective references for the further enhancement of the transmission of Chinese culture in Serbia and the Central and Eastern Europe.

Key Word: Transmission of Chinese Culture in Serbia; Cultural Identity; Belt and Road Initiative

1. Literature Review

1.1 Definition and measurement of Culture

Culture is a multidimensional, complex and widely discussed concept, and due to the vastness of its connotations, its definition has changed over time and across fields of study. Edward Tylor (1871) first defined it as any of the knowledge, beliefs, arts, laws, morals, customs, and other faculties and related experiences acquired by human beings as members of society. In the social sciences, scholars such as Clifford Geertz (1973). have proposed that culture is a function of "sign systems", i.e., systems of meaning shared by a group or society, through which human beings express, maintain, and transmit life experiences. In the 1980s, Geert Hofstede, through cross-cultural studies, defined culture as "collective mental programming" that distinguishes between members of different groups or categories.

The difficulty of cultural measurement lies in the abstract and subjective nature of culture. The influential theories of cultural assessment and measurement in quantitative cultural research that have been developed by scholars include Hofstede's theory of cultural dimensions, Fons Trompenaars and Charles Hampden-Turner's "seven cultural dimensions"(1997) et al. Scholars such as Geertz, on the other hand, have proposed a qualitative approach to measuring culture, advocating that culture be analyzed and understood through in-depth fieldwork to document and analyze in detail the lifestyles, customs, and rituals of specific cultural groups. This approach emphasizes the interaction between the researcher and the subject and the richness of cultural data obtained through long-term participation and observation.

1.2 Research on cultural communication

The study of cultural communication aims to examine how elements of culture spread and change globally through various means and mechanisms. Tylor (1871) pointed out that cultural diffusion is an important engine of cultural development. Several important theories of cultural communication include Edward Hall's (1973). theory of cross-cultural communication in high-context and low-context cultures, which identifies cultural differences in cultural communication and their effects on message transmission; Everett Roger's (1962, 1995) theory of diffusion of innovations, which states that the process of cultural diffusion can be viewed as a process of diffusion of innovations. The symbolic interaction theory of culture, proposed by Geertz (1973) argues that culture as a symbolic system enables cultural transmission through the exchange of signs and meanings.

With regard to the means and mechanisms of cultural transmission, the main divisions are linguistic transmission, media transmission and intercultural communication. Among them, language is an important tool for cultural transmission. With the development of science and technology, the role of media communication in cultural transmission is becoming more and more significant. Marshall McLuhan (1994) put forward the idea that "the medium is the message", emphasizing the important influence of media forms on cultural communication. Hofstede (2001) in his theory of cultural dimensions suggests that differences in cultural backgrounds affect people's communication styles and behavioral patterns.

In terms of its impact, cultural diffusion is not only a process of cultural exchange, but also a driving force for cultural change and integration. Cultural diffusion can promote diversity and innovation, but it can also lead to cultural conflict and homogenization.

1.3 Research on Identity and Cultural Diffusion

Identity refers to an individual's or group's understanding and orientation of themselves on a psychological and social level. Cultural transmission has a profound effect on identity formation and change. Erik Erikson (1968) believes that the development of identity is one of the central tasks of the individual in the process of socialization and is significantly influenced by social and cultural factors. Cross-cultural communication with cultural diffusion, while bridging the cognitive gap, may also lead to identity conflicts. Hofstede (2001) points out that there are significant differences in the values, beliefs and behaviors of people from different cultures, and these differences may lead to identity conflicts and cultural adaptation problems in cross-cultural exchanges. Anthony Giddens (1991) points out the two-way influence between cultural transmission and identity: on the one hand, cultural transmission influences the formation and change of identity through cultural products, language, customs, etc. On the other hand, identity also influences the way and content of cultural transmission. Identity is constantly reshaped in the process of globalization, which in turn affects the dynamics of cultural transmission.

The medium is the main vehicle of cultural transmission and has a significant impact on the formation of identity. Stuart Hall (1990) points out that the medium not only transmits information, but also influences the construction of identity through the processes of reproduction and symbolization. In the current era, the rise of the Internet and social media has brought about new modes of cultural communication and facilitated the formation of fluid identities. Manuel Castells (2011) points out that identity in the new media environment is characterized by networking, decentralization and mobility, which allows individuals and groups to freely switch and reconstruct their identities in different cultural spaces.

1.4 Research on Chinese culture transmission to foreign countries

The external transmission of Chinese culture refers to China's promotion of its cultural elements to the world through various means. With the enhancement of China's international status and the acceleration of globalization, the external transmission of Chinese culture has become an important field of cultural studies and international communication research. Its significance lies in enhancing China's cultural soft power and promoting international understanding and recognition of China.

1.4.1 Mainstreaming theories of cultural communication to the outside world

The theory of soft power put forward by Joseph Nye is one of the mainstream theories for interpreting the external communication of culture. According to Nye, a country's soft power derives from the attractiveness of its culture, political values and foreign policy. This theory suggests that countries communicate through culture with a view to enhancing their international image and influence. Another mainstream theory is intercultural communication theory, which focuses on the exchange of information and interaction in different cultural contexts. Studies by scholars such as Stuart Hall emphasize the importance of cultural identity and symbolic meaning in intercultural communication. This theory helps to understand the reception and transmission of culture in different cultural environments.

1.4.2 Ways and means of spreading Chinese culture abroad

The media is an important channel for cultural transmission. In recent years, Chinese cultural content has been disseminated to the world not only through the media of movies, television and the Internet, but also through evolving social media platforms, such as Weibo, WeChat and Tiktok etc.

Confucius Institutes are one of the important vehicles for the transmission of Chinese culture abroad. By setting up Confucius Institutes and Confucius Classrooms around the world, China promotes Chinese language teaching and Chinese culture. Research shows that Confucius Institutes have achieved remarkable results in promoting Chinese language learning and cultural exchange, but they also face challenges of cultural adaptation and localization. (Lahtinen, 2015).

International cultural exchange activities, such as the Beijing Olympics and the Shanghai World Expo are also important ways of displaying and spreading Chinese culture. In addition, international cultural festivals, cross-border exhibitions and international touring performances are also important ways of displaying Chinese culture.

1.4.3 The Effectiveness of Chinese Cultural Communication to Foreign Countries

With the continuous development of Chinese cultural transmission abroad, many scholars have conducted research on it. One group of scholars has explored the overseas transmission of Chinese culture from the perspective of foreign propaganda practice, and one representative study is Jia Shumei's *The Story of China Internationally Expressed* (《中国故事 国际表达》), which shows and analyzes 60 cases of foreign cultural communication, pointing out that although China's foreign cultural transmission activities are becoming more and more frequent, the actual effect and influence still face challenges. It is pointed out that in order to improve the communication effect, it is necessary to understand more deeply the psychology and needs of the audience in the target countries, and to formulate more precise communication strategies accordingly. Another group of scholars started from the Confucius Institutes (Wu & Shi, 2011). Through qualitative research on Chinese language learners in Confucius Institutes, they assessed the effectiveness of Confucius Institutes as a platform for the transmission of Chinese culture to foreign countries, pointing out that Confucius Institutes have achieved certain results in promoting Chinese language teaching and disseminating Chinese culture, but still need to be strengthened in terms of deep cultural exchanges and influence. There are also scholars who have explored from the perspective of cross-cultural communication, such as Xie Luncan and Yang Yong's (2017) research on countermeasures for Chinese culture going out in the context of Belt and Road Initiative. Xu Qing's (2021) research on the path and countermeasures for overseas cultural communication of Chinese Culture etc. These researches analyzed the overseas transmission of Chinese culture from the perspective of macro policy design and the international competitiveness of Chinese cultural products.

2. Raising questions, research methodology and sample profile

2.1 Raising of the research question

Based on the above review of relevant studies, it can be found that the current research on the effect of Chinese cultural transmission abroad mainly focuses on the macro level of institutions and system design, and empirical research from the specific micro level is relatively scarce, and there are fewer relevant studies for Central and Eastern European countries. Therefore, this study asks the following questions based on existing research:

> Question 1: Under the current communication methods and approaches, how do audiences in target countries really feel about the Chinese cultural which they receive?

> Question 2: What is the actual demand for Chinese culture among audiences in target countries, and what are the cultural elements that could be the breakthrough points for Chinese culture transmission abroad?

> Question 3: Under the current development of science and technology, how could the effect of Chinese culture transmission in target countries be optimize?

2.2 Selection of target countries

China's Belt and Road Initiative has been proposed since 2013, with the aim of promoting closer economic partnerships and achieving common prosperity by facilitating cooperation in infrastructure construction, trade and investment, and cultural exchanges among countries along the route. Within the scope of this study, Serbia, an important partner country along the Belt and Road Initiative that has not yet been covered in such research area, was selected.

Serbia is an important partner of China in the Balkans. Cooperation between China and Serbia is mainly in the field of infrastructure construction, such as the Belgrade-Budapest railway project, one of the landmark projects under the Belt and Road Initiative, and the cooperation trend continues to be favourable, with the two countries' relations becoming increasingly close.

This study takes Serbia as the target country, in order to analyze the effect and experience of Chinese culture transmission on the ground, and to help China and the target countries to further broaden and deepen the level of cooperation, as well as to promote the construction of the Belt and Road Initiative.

2.3 Methodology

2.3.1 Quantitative and qualitative analyses based on questionnaires

Based on the model of the previous study, this study further expands the scope of the research. While the research scope of the previous study is usually limited to language learners in Confucius Institutes or Chinese language institutions in the target countries, this study expands the scope of interviewee from Chinese language learners to all groups over 18 years old in the

target countries, i.e., weakening the influence of the respondents' preference for Chinese culture, breaking through the limitation of the single element of language learning, and investigating the panoramic feedback on the effect of the transmission of Chinese culture in the target countries.

Synthesizing the aforementioned established theories of cultural communication, this study designed a set of 26 questions based on the pre-existing impression of Chinese culture among audiences in the target countries, the communication media, the audience's knowledge of Chinese culture, identification, preferred cultural contents and products, contexts, linguistic channels, as well as the effect of Chinese culture communication, the challenges faced by Chinese culture communication, and suggestions for Chinese culture communication, etc. The open-ended anonymous Internet questionnaire covers the whole process of cultural communication.

In the distribution section, the questionnaire was delivered to the target country audience through language learners, private social relations, Confucius Institutes, teachers and students of partner institutions, etc. The surveyed population was not limited to Chinese language learners, but also included general audiences who have been exposed to Chinese culture or are interested in Chinese culture.

2.3.2 Literature analysis

This study will also adopt the literature analysis method and will combine the data of relevant research findings conducted by other institutions in recent years for comprehensive analysis. Through careful examination and comparison of these findings, this study will draw on existing research findings to supplement and improve the analytical interpretation of the findings in order to enhance the comprehensiveness of the conclusions. At the same time, it will help to identify potential deficiencies and research gaps in the existing studies and provide directions for more in-depth exploration in the future.

2.4 Sample size and structure

### 2.4.1 Population of the target country and sample size for this study

According to the 2020 census data released by the Statistical Office of the Republic of Serbia in 2021, the total population of the country is about 6.9 million. By gender, 51.3 % of the population is female and 48.7% male. The process of ageing is continuing, with the percentage of young people in the country's total population continuing to decline and the percentage of elderly people high and increasing, with 21.1% of the population aged 65 and over and 14.3% of the population under 15 years of age in 2020.

By 30 June 2024, 54 valid questionnaires were obtained for this survey.

2.4.2 Sample structure

The nationalities of the valid fillers of this research were all Serbian, and the distribution of age groups was as follows: 39 persons aged 18-25, or 72.22%; 8 persons aged 26-35, or 14.81%; 5 persons aged 36-45, or 9.26%; 2 persons in the 46-60 age group, or 3.70 % and there were no fillers in the age group of 60 years or older. The participants of this research were mainly concentrated in the age group of 18-25 years old, followed by people in the age group of 26-45 years old.

Table 1. Age Structure of interviewees
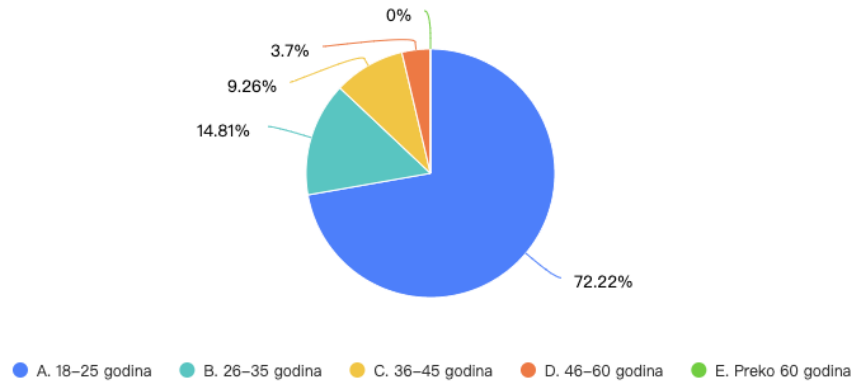
In the distribution of educational and occupational structures, 27 participants, or 50 %, had a secondary school education or less; 18 participants, or 33.33%, had a bachelor's degree; 6 participants, or 11.11%, had a master's degree; 2 participants, or 3.7%, had a doctoral degree or higher; and 1 participant had a tertiary college degree. The data show that the proportion of participants who are in or have just completed basic education and those with a bachelor's degree or higher is about half each.

Table 2. Distribution of Interviewees by Educational and Occupational Structure
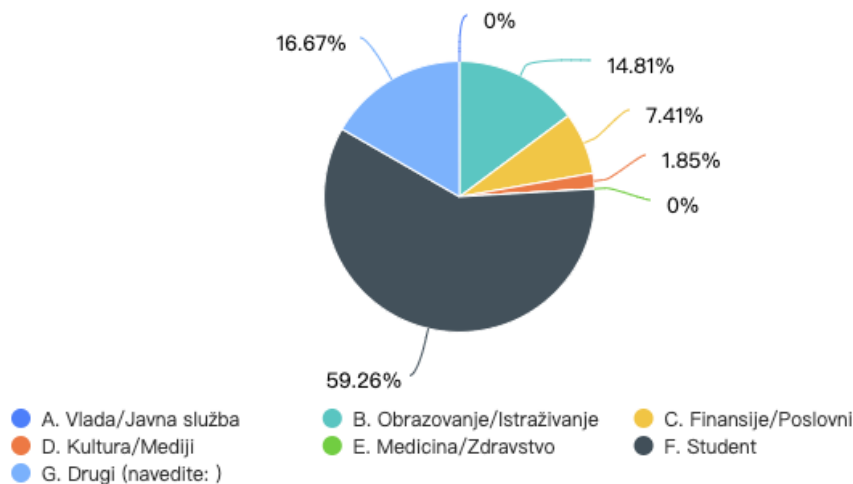
In terms of occupational distribution, 32 participants (59.26%) are students, 8 participants (14.81%) are employed in the education and research sector, 4 participants (7.41%) are employed in the financial and commercial sector, 1 participant is employed in the culture and media sector, and 9 participants (16.67%) are employed in other occupations. In other words, the participants are mainly students, education and research, and culture and media (75.92 %), and about 24% of the participants

in other professions are engaged in the following professions: interpreters, philosophers, administrators, chemical engineers and construction.

3. Statistical analysis of questionnaire data

3.1 Overall impression, perception and recognition

In terms of the overall understanding of Chinese culture, about 10% of the respondents chose "very well understood" and "fairly well understood", while two-thirds (66.67%) of the respondents thought that the overall understanding of Chinese culture among the people in their own countries was "not very well", and another 22.22% thought that it was "average". Two thirds of the respondents (66.67%) think that the general understanding of Chinese culture among the people in their country is "not very well", while 22.22% think that the level of understanding is "average". More than 70% of the respondents believe that the core connotations of the Chinese national spirit are "hard work" (77.78%) and "collectivism" (74.07%), while 50% chose "patriotism" (51.85%). Another nearly 20% of respondents chose "hard work and thrift". The rest of the respondents chose "respect for the elderly", "respect for authority", "modesty", "male values", and "pioneering and pragmatic spirit".

In terms of overall recognition, more than 90% of the respondents indicated that they were either "very interested" (72.22%) or "quite interested" (25.93%) in Chinese culture. Among them, the proportion of those who chose "very interested" to the total number of people in their age groups is in the following order: 100% for those aged 46-60, 77% for those aged 18-25, 60% for those aged 36-45, and 50% for those aged 26-35.

In terms of their views on the overall status of Chinese culture, more than 80% of the respondents believe that the status of Chinese culture in the world's culture is "very important" (48.15%) or "relatively important" (40.74%), and about 10% believe that it is "Generally important", and the number of choices for other options is 0. Among them, the proportion of those who chose "very important" to the total number of people in their age groups is in the following order: 100% of the 46-60 year olds, 60% of the 36-45 year olds, 50% of the 26-35 year olds, and 44% of the 18-25 year olds.

Table 3. Percentage of options for respondents' views on the position of Chinese culture in world culture
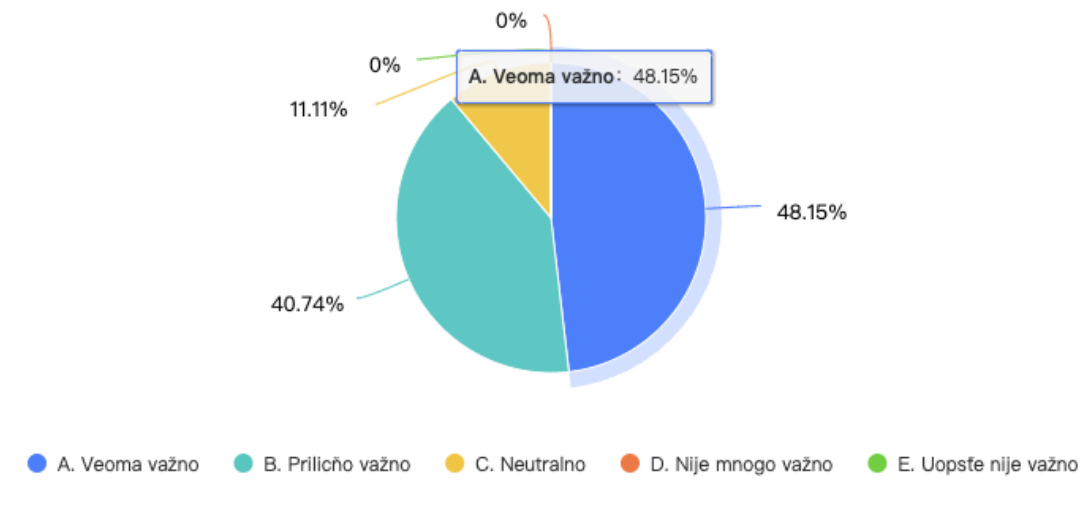
3.2 Route of transmission

In terms of transmission channels, the respondents were first exposed to information related to Chinese culture mainly through the news media, cultural courses, books and newspapers, and other channels (social media and other applications). Among them, the largest number of respondents (27.78%) chose "other ways (new media and social software, the Internet, TV series and movies, Wikipedia, and work)", followed by "news media" and "Books and newspapers" (22.2% each). "Cultural courses" was chosen by 18.52%, while "travelling activities" had the lowest percentage (9.26%).

3.3 Content and cultural product preferences

In terms of content preferences for Chinese culture, "history and culture" is the most popular area of interest (44.44%), followed by "folklore" (22.22%), "philosophy" (12.96%), "Chinese literature and art" (11.11%). Other areas of interest

provided by respondents are: "traditional customs", "values", "business culture", and "all of the above". When further broken down into specific periods of Chinese history, the "Modern and Contemporary" period received the most attention (50%), followed by the "Song, Yuan, Ming and Qing Dynasties" (27.78%), "Ancient China to Qin-Han period" (14.81%) and "Wei, Jin, Northern and Southern Dynasties, Sui and Tang periods" (7.41%).

As to the contents of traditional culture, nearly 60% of the respondents (59.26%) believe that "calligraphy and painting" can best reflects the characteristics of Chinese culture, followed by "poems and songs" (27.78%) and "opera and music" (12.96%). Among contemporary cultural contents, "films and TV series" are the most popular (62.96%), followed by "modern literature" (27.78%). Only fewer respondents chose "fashion design" (5.56 %) and "popular music" (1.85 %).

In terms of other specific cultural elements, the survey chose traditional skills, festivals and cities. Statistics show that "Peking Opera" is the most popular traditional skill (33.33%), followed by "Calligraphy" (25.93%), "Taiji" (20.37%) and "Tea Craft" (16.67%). While "Traditional Weaving" and "martial art" were the traditional skills that respondents gave feedback on outside of the questionnaire. Among traditional festivals, "Chinese New Year" was the most popular (42.59%), followed by "Lantern Festival" (25.93%) and "Mid-Autumn Festival" (16.67%). The popularity of "Dragon Boat Festival" was 14.8%, while no one chose any of the other options. In terms of city impressions, "Shanghai" is the most popular Chinese city (37.04%), followed by "Beijing" (22.22%). Xi'an, the ancient capital, and Guangzhou, the city famous for foreign trade, are also attractive (14.8 % each).

3.4 Communication context (form) preferences

In terms of preferred forms of communication, "film and television productions" (70.37%) and "live experiences" (68.52%) were the most popular, followed by "reading text" (53.7%) and "reading books" (53.7%). Comparatively speaking, "expert explanation" was the least preferred, only 14.81%.

3.5 Language preferences

Table 4. Percentage of language options in which respondents want Chinese culture to be disseminated to the outside world
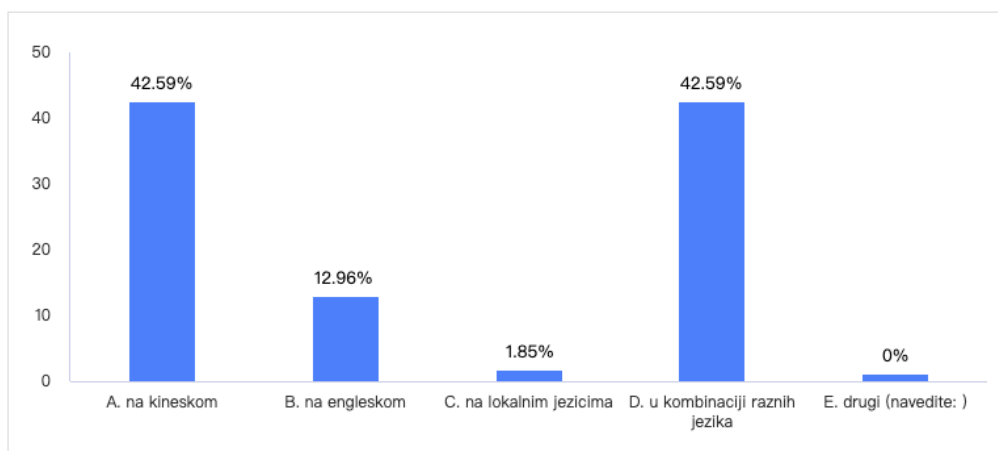
Overall, the majority of respondents would like to learn about Chinese culture through "Chinese" (42.59%) or "Chinese with other languages" (42.59%). In contrast, significantly fewer people chose to learn about Chinese culture in "English only" (12.96%) and "local language only" (1.85%).

3.6 Overall communications evaluation

In terms of the overall evaluation of Chinese cultural communication, the largest number of respondents (77.78%) think that Chinese culture has been communicated to the outside world "quite well" (31.48 %) and "generally well" (46.3 %). Among them, the 18-25 and 46-60 age groups are more specific: both respondents aged 46-60 had previously chosen to be "very interested" in Chinese culture. However, in this question, one respondent thinks that the transmission effect of Chinese culture is "very good" and the other thinks that it is "very poor". Among the 18-25 year olds, 2.56% think that the transmission effect of Chinese culture is "very good", 25.6% think that it is "good", and 51.3% think it is "average", 15.4% think it is "poor", and 5.1% think it is "very poor". In other words, 71.8% of the respondents in this age group are not satisfied with the transmission effect of Chinese culture.

In terms of evaluation of communication content, 55.56% of respondents think that the Chinese culture they encountered could resonate with them "quite well"; 18.52% chose "completely"; 20.37% chose "generally"; 63% of the option "generally" was chosen by 18-25 year olds and 27% by 26-35 year olds. 5.56% of respondents chose "relatively less resonates" and all of whom fell into the group of 18-25 year olds. None of the respondents chose "not at all".

In terms of attitudes during communication, most respondents believe that Chinese culture is "highly" respected (35.19%) or "objectively treated" (31.48%) in the process of overseas communication. However, 25.93% of the interviewees think that Chinese culture is "not sufficiently respected", and only a few interviewees think that Chinese culture is "completely respected" (3 people) or "not respected at all" (1 person) in overseas communication. The proportion of respondents choosing "highly respected" and "objectively treated" is 61.5 % for those aged 18-25, 75 % for those aged 26-35, and 100 % for those aged 36-45.

In terms of influence of communication, the majority of respondents think that the influence of Chinese culture in the world is "relatively strong" (46.3%) or "average" (37.04%), only a few think that the international influence of Chinese culture is "very strong" (11.11%) or "relatively weak" (5.56%), and no one thinks its influence is "very weak". Among the six people who chose "very strong", four were 18-25 years old, one was 26-35 years old, and one was 46-60 years old; the three people who chose the "very weak" were all 18-25 years old.

3.7 Main obstacles and recommendations for transmission

3.7.1 Obstacles to transmission

In terms of barriers to communication, on one hand, when it comes to understanding Chinese culture, audiences in the target countries think that the biggest obstacles are the lack of channels for obtaining information (37.04%) and the language barrier (35.19%), followed by cultural differences (20.37%). 5.56 % of people think that it is more difficult to understand the content of Chinese culture. 46% of 18-25 year olds chose "lack of channels", a significantly higher proportion than other age groups, accounting for 90% of the total number of people who chose this option; 30% of 18-25 year olds, 37.5 % of 26-35 year olds and 60 % of 36-45 year olds chose "language barrier".

Table 5. Percentage of options where respondents think Chinese culture is currently facing the biggest problem in spreading overseas
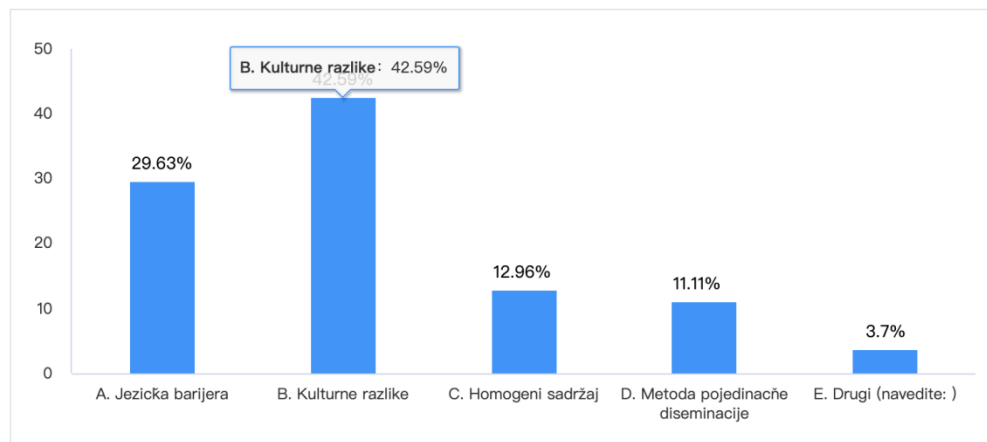

On the other hand, respondents think that the biggest problem faced by Chinese culture in foreign communication is "cultural differences" (42.59%), followed by "language barriers" (29.63%), "homogenization of content" (12.96%) and "not enough means communication" (11.11%). Other issues listed by respondents outside of the options were "negative impression of China due to political opinions and influence of propaganda received before" and "political opinions and inherent bias".

3.7.2 Transmission recommendations

In terms of communication content, 72.22% of the respondents think that the "entertainment content should be enhanced"; 57.41% suggest "enhancing interaction with audiences"; 44.44% suggest "attaching importance to cultural differences"; 20.37% suggest "enriching the diversity of products"; and outside of the options, "enriching the content of popular culture" was given by respondents.

In terms of means of transmission, the most popular choices were "cultural institutions" (66.67%) and "tourism projects" (61.11%), followed by "mainstream media" (55.56%) and "cultural and creative products" (53.7%). Outside of these options, respondents suggested "social media" and "strengthening links with local audiences".

Table 6. Percentage of respondents identifying options for ways to combine Chinese culture with modern technology
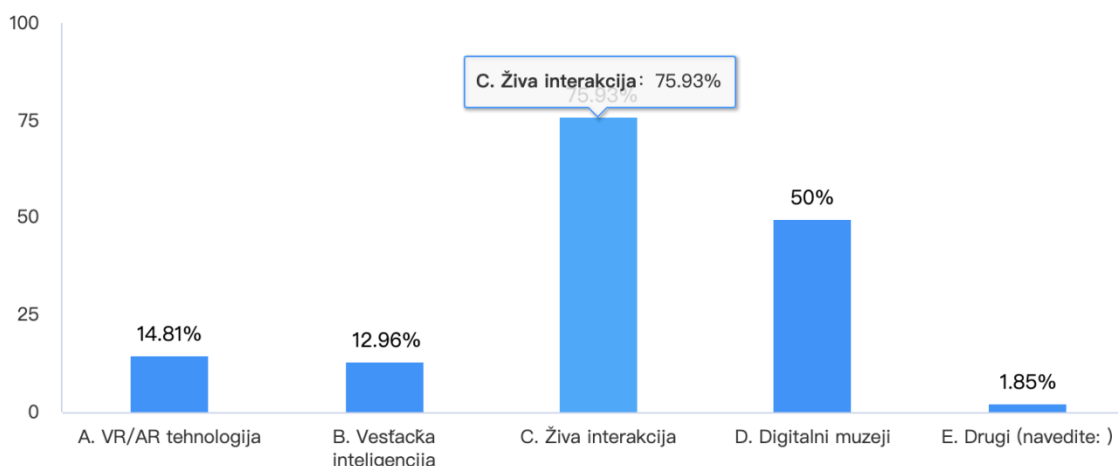
In terms of communication contexts (forms), 90.74% of the respondents chose "cultural exchange activities" to enhance their understanding of Chinese culture, followed by "cooperative education programmes" (70.37%), "sports events" (37.04%) and "economic and trade exchanges" (27.78%). Outside of these options, respondents suggested "cultural research" and "interpersonal communication".

With the development of digital technology, 75.93% of respondents considered "live broadcasting" to be the most useful technology for spreading Chinese culture, followed by "digital museums" (50%). "Virtual Reality/Augmented Reality" and "Artificial Intelligence" were chosen by 14.81% and 12.96% respectively. One respondent, aged 18-25, specifically stated that he/she was "not interested in modern technological means".

In terms of the audience, most respondents believe that promoting Chinese culture overseas should focus on "university students" (85.19%) and "primary and secondary school students" (74.07%), followed by "cultural practitioners" (35.19%) and "tourists" (25.93%). Outside of the options, respondents suggested the following recommendation: "There should be appropriate communication methods for each age group".

In addition, respondents dedicated specific suggestions such as: "It is very important to present Chinese culture as a culture that the audience can identify with. China and Serbia are very similar cultures despite their distance. Through idioms and phrases we can see similarities in worldviews, through ways of eating we can see differences, and through different ways of functioning of the education system we can learn from each other ......" "More attention should be paid to the communicability of culture. For example, South Korea and Japan are expanding their cultural influence though products such as popular music and anime. China should also think about it so that Chinese cultural products will become popular and people will become interested in Chinese culture." and "China should be more involved in (cultural) interactions with other countries."

4. Synthetic analysis and findings

Among other polls on how Serbian people perceives China, the Institute for European Affairs (Institut za evropske poslove) and Ninamedia and the periodical *New Serbian Political Thought (Нова српска политичка мисао)* conducted polls on the local population's perception of China in Serbia in 2022 and 2023, respectively. Combining the data published in these surveys allows for a better synthesis and interpretation of the results of this research.

4.1 Pre-existing impressions and identities

Among other opinion polls on how the Serbian public perceives China, the survey conducted by the Institute for European Affairs in cooperation with the Ninamedia in 2022 showed that, in terms of overall perceptions, from the scale of 1 to 5, 43% of respondents rated Sino-Serbian relations as "5" or perfect; 31 % rated it as 4 and 17 % as 3; 80% respondents considered "China is a friend of Serbia"; 72 % believe that the relationship between Serbia and China will be better in the future. According to the results of this survey, the larger group of respondents who gave higher scores were male respondents who were above 60 years of age and below 30 years of age.

In the opinion poll conducted by the periodical *New Serbian Political Thought* in October 2023, statistics showed that in the question "Whether to support the establishment of the 'strongest relations' with Russia, China and the BRICS countries", 41.2% of the respondents chose "support" and 26.9 % of respondents chose "yes" more than "no", and about 18.4% of respondents had a more negative attitude towards it.

The data of this research, combined with the data of the above researches, may reflect that the majority of the Serbian population, although do not consider themselves to be very familiar with Chinese culture, have a high level of favourability and recognition of Chinese culture, and a positive attitude towards the development of cooperation with China, and believe that the Chinese culture has a high level of importance in the world's culture.

There also shows a positive correlation between the age of the target population and their favourability and regard of Chinese culture. Consistent with the data from the above studies, in this study, the 46+ age group has the highest positive and important attitudes towards Chinese culture, followed by the 36-45 age group and the 26-35 age group, which show a stable and high level of positive and important attitudes towards Chinese culture. On the other hand, the 18-25-year-old group's level of interest in Chinese culture and perception of the status of Chinese culture varied considerably, reflecting that the youth groups in the country have a high desire to explore Chinese culture, but have different views on the importance of Chinese culture.

4.2 Transmission route

In terms of channels of communication, one third of the respondents (33%) in the study conducted by the Institute of European Affairs and Ninamedia in 2022 said that they learnt about Serbia-China relations through "television", followed by "portals" (27%), "social networks" (16.5%) and "print media" (10%), while 7.8 % said they learn about relations between Serbia and China through "family, friends and colleagues" and 3 % from "radio". Compared to data from the year prior to the study, the percentage of respondents who get China-related information through television has decreased, while the percentage of audiences who get their information through web portals and social media has risen.

This is also consistent with the trend reflected in this research, indicating that with the development of new media and social software, people in the target countries are gradually shifting their access to information from mainstream media and books to Internet platforms and social media. At the same time, it should be noted that traditional news media, books and newspapers are still important communication channels in the target countries.

In this study, although the proportion of respondents who chose "cultural courses" as a way to get in touch with Chinese culture for the first time was relatively low, the proportion of respondents who chose "cultural education institutions" was the highest among the preferred ways to get to learn Chinese culture, which reflects that this approach has advantages in terms of systematicness and professionalism. Tourism activities were less frequently chosen as a means of communication, probably due to higher costs of money and time.

4.3 Transmission of content

In terms of content, when analyzing the two sets of data on preferences for traditional and contemporary cultural content, and in terms of time period, audiences in the target countries were most interested in contemporary cultural content, with Beijing Opera and Chinese New Year being the most popular traditional performing arts and festivals, and Shanghai being the most popular Chinese city, followed by Beijing.

It is interesting to note that "classical music", which is similar in nature to "opera", was not selected, and that movies and TV series were the most popular choices for modern cultural content, compared to literature and pop music. This comparison may reflect a general preference for Chinese cultural content that is presented in a visual way.

4.4 Transmission context (form)

In this study, film and video and on-site experience are the most popular forms of communication, followed by reading, with expert lectures accounting for the lowest proportion. This set of data may reflect that audiences in the target countries have a higher degree of subjectivity and independence in acquiring knowledge, and they are more inclined to acquire information independently, personally and proactively than in the passive traditional classroom format, so as to form their own independent cultural experience and cognition.

In terms of specific options, cultural exchange activities and cooperative education projects are the most recognized methods, while live interaction and digital museums are considered to be the most helpful technological avenues, all of which reflect the preference and importance of authentic human interaction among audiences in the country. At the same time, however, it is important to note that there are respondents are not interested in modern technological means.

4.5 Languages of communication

In terms of language preference, the findings differ from the traditional emphasis on full localization, i.e., the use of the target country's language exclusively to introduce Chinese culture. Most respondents of this research preferred to learn about Chinese culture through "Chinese" or "Chinese combined with local languages" rather than "English" or "local languages only". This result shows the demand and recognition of the importance and authenticity of Chinese language in cultural communication. Language is an important tool for cultural communication. Language is not only a carrier of information, but

also a reflection of cultural connotations and values. This choice may at the same time reflect the respondents' psychological belief that understanding Chinese culture requires direct contact with Chinese language, so that they can understand the Chinese culture more deeply and accurately.

4.6 Target of transmission

From the data of this research, respondents believe that the transmission of Chinese cultural should give more importance to primary and secondary school students and university students, while multi-level transmission methods should be developed for different occupations and age groups.

4.7 Overall communications evaluation

In terms of the overall evaluation of Chinese cultural communication, a combination of data from this study and other related studies shows that most audiences in the target country have a neutral or high evaluation of the effectiveness of Chinese cultural communication, cultural resonance and attitudes, but the proportion of those who are dissatisfied with this is not small, especially in the 18-25 age group, which shows a large difference in attitudes in this age group. Similarly, there are also big differences in the views of youth audiences in the target country on the influence of Chinese cultural communication overseas.

This suggests that Chinese cultural content can be understood and agreed upon by the audience to a large extent in the target country, but among the youth population, the extreme negative propaganda content may have influenced some people's stereotypical impression of China, leading to greater variability in the youth population's evaluations of Chinese culture. The fact that a larger proportion of young age group chose the option of complete affirmation or complete denial may reflect a greater degree of intensity of the expression of opinions in this group.

5. Conclusion and outlook

5.1 Recommendations for the transmission of Chinese culture in Serbia

Based on the analyses of the data from this research and the results of other related studies, this study makes the following suggestions for the transmission of Chinese culture in Serbia:

In terms of overall impression, more attention should be paid to the youth group, so that they can better experience and understand the real Chinese culture through various forms such as social media and cross-border exchange programmes. Secondly, cross-border cooperation with famous brands and IPs of the target countries could be carried out, and Chinese cultural elements can be promoted through films, animation, music and other forms. For example, through cooperation with films or short films in a foreign country, audiences in that country can build up a more in-depth and vivid perceptual understanding of Chinese culture.

From the viewpoint of communication channels, with the advent of the digital era, the preference of audiences for real-time interaction grows, and the role of social media and the Internet in cultural transmission and identity forming becomes more and more important. Attention should be paid to the application of modern technological means in cultural transmission. On the one hand, the development of cultural websites and applications in local languages should be developed to provide richer cultural content. On the other hand, by encouraging the operation of multi-language accounts on mainstream social media platforms, it can enrich the display of short videos, live interactions, graphics and other contents.

At the same time, there can also be more cooperation with well-known news media and social media opinion leaders to launch special reports and columns on Chinese culture, so as to increase the depth and breadth of the reports; and publish high-quality books in local language, especially works introducing the culture and daily life of modern and contemporary China. In addition, MOOC and other Internet platforms and online education resources can be used to provide free Chinese culture courses and attract the participation of scholars and culture enthusiasts from around the world.

In terms of communication context (form), there could be more cooperation with educational and cultural institutions to provide more exchange study programs, enriching the cooperation of bilateral cultural research projects. It is also suggested to design more tourism routes and projects with strong cultural characteristics, and promote them through platforms such as well-known travel agencies and tourism portals in the target countries to attract tourists from the target countries to come and experience Chinese culture. What's more, to develop virtual tourism projects by using VR/AR technologies and promote them through social media, so that foreigners who are unable to visit China in person can also experience Chinese culture; international cultural exhibitions, art exhibitions, performances, cultural interactive experience workshops, exchanges and other activities can also be organized on a regular basis, and scholars and enthusiasts could be invited to participate in these activities, so as to enhance the experience of cultural exchanges and the sense of participation.

In terms of content, as cultural content combined with visual presentation is more favored by audiences in the target country, it is recommended to increase the display of Chinese culture in social media though videos, online short films, film and TV

dramas, and to increase the proportion of content that introduces China's modern and contemporary history and daily life. To display the culture and life in Shanghai and Beijing, which are of greater interest to audiences in the target countries, as a starting point, so as to draw closer to the audience. This might attract more people to explore and understand Chinese culture.

While highlighting the uniqueness of Chinese culture, care should be taken to ensure that the content is not too obscure and esoteric, and that it is organically linked to the culture and daily life of the target country, so as to present Chinese culture in a way that is easier for the audience to understand and accept. In addition, cultural experience activities related to traditional Chinese festivals and traditional skills, such as Chinese New Year celebrations and Peking Opera performances, can be carried out.

Chinese language learning can also be added to the content of communication, enriching language learning and language support resources, helping audiences learn and use Chinese more easily, and increasing their sense of acquisition.

In terms of the language during cultural communication, due to the respondents' demand and recognition of the importance and authenticity of Chinese, Chinese should not be totally localized or borrow English as a communication medium in the communication of Chinese cultural content, but should be organically combined with local language and culture, so that it can effectively convey the content while taking into account the highlighting of the Chinese language's individuality and characteristics, and enhance the audience's sense of experience. This also helps to enhance the accuracy of the audience's understanding of Chinese cultural content. Multilingual content should also be encouraged, such as original Chinese soundtracks with subtitles in local languages and other auxiliary forms.

In terms of target audience groups, it should be pointed out once again that more attention should be paid to the construction of cultural content for young people, and the enrichment of cultural products for young people. In view of the inherent differences in the needs and preferences of this group, in terms of content construction, on the one hand, emphasis should be placed on providing richer entertainment content, including games, animation, pop art, short videos and so on; on the other hand, it is necessary to provide in-depth cultural experiences and professional explanations, for example, by organizing activities such as cultural lectures, performances, workshops and cultural exchanges, so as to enhance the depth of cultural transmission.

Overall, the overseas transmission of Chinese culture needs to strengthen brand awareness, and iconic Chinese cultural brands should be built, and super symbols of Chinese culture should be created. At the same time, the influence of international platforms should be utilized to actively participate in and organize international cultural events, such as international film festivals, music festivals, animation festivals, book fairs, etc., so as to attract audiences of target countries by enhancing Chinese culture's international recognition and influence.

In terms of overall planning, it is recommended that attention be paid to the systematic and sustainable nature of cultural communication, that long-term cultural communication strategies and plans be formulated, and that special institutions for cultural communication be set up for overall planning and implementation. Regular research should be conducted to assess the effectiveness of cultural communication, so as to make timely adjustments to communication strategies and contents.

5.2 Limitations and outlook of the research

Inevitably, there are limitations in this research. Firstly, the sample size of the research is relatively limited, which makes it impossible to analyze more accurately the differences in the attitudes and perceptions of audiences of different ages, occupational backgrounds, cultural backgrounds and regions of the target countries towards Chinese culture. Second, the questionnaire was designed with a limited number of options, which may not fully cover the real thoughts of all respondents. In addition, the complexity of cultural communication channels makes the questionnaire options may not be able to fully present the real situation, and the respondents' perception and attitude towards Chinese culture are subjective, which may be limited by their personal experience, educational background and media influence, resulting in a certain degree of deviation between the data results and the real situation.

Looking ahead, based on this research, the sample size and diversity will be further expanded, the questionnaire design will be improved, and the coverage of open-ended questions and options will be increased to ensure that diversified perspectives and suggestions can be captured. Combining quantitative and qualitative research, we will further increase the number of research avenues, aiming to obtain richer data through interviews, focus groups and other methods.

In future studies, more attention will also be paid to research targeting digital communication channels, such as social media, virtual reality and digital museums, to analyze their role and impact in cultural communication.

The current study involves only one country, but this study will be used as a basis for a multi-country cross-cultural comparative study to explore cross-cultural differences and commonalities in the transmission of Chinese culture, in order to

enhance the knowledge of Chinese culture's effect of transmission and the rules of influence building in the international arena.

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Study on the Effectiveness and Strategies of Chinese Cultural Dissemination in Russia

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Abstract

The Belt and Road Initiative has emerged as a catalyst for the burgeoning cultural exchanges between China and Russia. Nevertheless, the Chinese cultural dissemination in Russia has encountered a few obstacles, thus affecting its effectiveness. This paper examines the typical problems associated with the Chinese cultural dissemination in Russia, as identified through a literature review and a questionnaire survey. The issues addressed include the image of Chinese culture, public engagement, the translation and Chinese cultural dissemination, and cultural identity. The paper proposes the adoption of diverse dissemination strategies to address these problems. These include enhancing cross-cultural communication competencies, leveraging information technology, organizing multi-level and multi-domain cultural exchanges, elevating the quality of the content disseminated, and employing a variety of dissemination channels. These strategic efforts are designed to enhance Chinese cultural confidence, amplify the impact of cultural dissemination, and foster a deeper affinity and appreciation for Chinese culture among the Russian people.

Key Words: Chinese Culture; Dissemination Effectiveness; Dissemination Strategy

1. Introduction

Culture is "complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society"(Tylor, 1871: 1). Edward Burnett Tylor's definition of culture as a "complex whole" represents a pivotal moment in the modern understanding. In this context, Chinese culture can be understood as an extensive and intricate repository that encompasses a multitude of elements, including but not limited to faith, norms and social rules, arts, customs and rituals, and so forth. These elements collectively reflect the Chinese people's collective identity and shared values.

In essence, culture is "about shared meaning"(Hall, 1997: 1), encapsulating the fundamental functioning of culture within a society. Cultural dissemination is a complex and multi-dimensional process, whereby different cultures connect and interact with each other, people learn different knowledge and skills and broaden their horizons, as well as new ideas and advances being brought to the fields of art, science and technology. Consequently, the dissemination of culture contributes to the enhancement of mutual understanding and respect among different social groups and to the promotion of cultural diversity and innovation at the global level. "The essence of cultural dissemination abroad is the interactive exchange and creative expression of culture in different countries and socio-cultural contexts."(Yang, 2020: 112) The Chinese cultural dissemination is of paramount importance for the preservation and succession of cultural heritage. It enables culture to transcend temporal and geographical boundaries, thereby ensuring the ongoing continuity of human civilization. In the context of globalization, the Chinese cultural dissemination serves twofold purpose. Firstly, it reinforces the cultural self-confidence of the Chinese people, encouraging the preservation and celebration of traditional cultural practices. This, in turn, contributes to the construction and reinforcement of cultural identity and a heightened sense of belonging. Secondly, it serves to enhance the international recognition of Chinese culture.

In the 1990s, Joseph S. Nye, a renowned American scholar, initially introduced the concept of "soft power" in his book *Bound to Lead: The Changing Nature of American Power*. "Cultural soft power represents the primary component of a nation's soft power, which is fundamentally based on culture."(Zeng & Li, 2023: 74) Cultural dissemination represents a crucial instrument of cultural soft power. By investigating and utilizing Chinese cultural resources, a country can effectively disseminate the core ideas, traditional virtues and humanistic ethos that are inherent to Chinese culture. This process not only fosters cultural innovation but also serves to amplify a nation's cultural soft power. Consequently, it reinforces the country's international discourse, enhances its cultural competitiveness, and extends its global influence.

The roots of cultural exchange between China and Russia can be traced back to the time of Genghis Khan's western expeditions, particularly his victory over the Grand Duke of Kiev in 1223, which led to the establishment of Mongolian rule (Liu, 2012: 82). This event is regarded as a pivotal moment in the cultural history between the two nations, signifying a rich history of cultural exchange that has endured for over seven centuries. This extensive chronology has documented the profound integration and dynamic interaction between the two nations across a multitude of domains, including politics, the economy, and culture.

The establishment of the Sino-Russian Commission for Cooperation in Education, Culture, Health, and Sports in 2000 marked the beginning of a period of fruitful collaboration between China and Russia in the humanities. This collaboration has yielded significant outcomes across various sectors, including trade and economy, education, culture, health, sports, tourism, media, film, archives, and youth engagement (Institute for Global Cooperation and Understanding, 2022: 2). Since 2006, China and Russia have organized nine national theme years, namely, the Year of Russia in China and the Year of China in Russia (2006-2007), the Year of Russian-Chinese Language (2009-2010), the Year of China-Russia Tourism (2012-2013) and the Year of China-Russia Youth Friendly Exchange (2014-2015), the Year of China-Russia Media Exchange (2016-2017), the Year of China-Russia Local Cooperation and Exchange (2018-2019), the Year of China-Russia Scientific and Technological Innovation (2020-2021), the Year of China-Russia Sports Exchange (2022-2023), and the Year of China-Russia Culture (2024-2025), which have been pivotal in deepening Sino-Russian friendship and advancing humanistic exchanges in various fields. In conclusion, it can be stated that cultural exchanges between China and Russia have made a significant contribution to the development of bilateral relations, with the potential for further growth and dynamism in the future.

The objective of this research[2] is to examine the present state of Chinese cultural dissemination in Russia. The research aims to assess the responses and perceptions of Russian respondents, with a particular focus on the feedback from young, tertiary-educated individuals aged 18 to 25. This will enable the identification of the effectiveness of existing dissemination strategies and the development of strategic recommendations that could enhance the influence of Chinese culture.

2. Major Findings

This study considers four dimensions of Chinese cultural communication in Russia: dissemination awareness, content preferences, dissemination evaluation, and suggestions for dissemination, which allows for a more nuanced understanding of the needs and expectations of Russian audiences, thus providing a solid basis for developing more precise and attractive cultural dissemination strategies in the future.

2.1 Dissemination Awareness

The survey findings indicate that traditional media, encompassing mass media, books, and newspapers, continue to play a pivotal role in introducing Chinese culture to most Russian respondents. This highlights the continued importance of conventional media in the dissemination of culture. Nevertheless, it is notable that a considerable number of respondents discovered Chinese culture through non-traditional means, including social media platforms, word-of-mouth recommendations from friends, or firsthand experiences during travel. Furthermore, most respondents demonstrated an openness and keen interest in Chinese culture. This positive perception may be linked to a variety of factors, including age, educational background and an inherent curiosity to explore and understand novel cultural phenomena.

2.2 Content Preferences

The preferences of the Russian respondents for Chinese cultural content demonstrate a multifaceted interest in traditional and modern cultural elements. Elements of traditional culture, such as calligraphy and tea ceremonies, which are celebrated for their elegance and cultural depth, were particularly appealing. Furthermore, the respondents exhibited a profound interest in literature and art, as well as folk customs, which serves to illustrate the enduring allure of China's artistic heritage. Among modern cultural content, movies and TV dramas were the most popular, and an important way for respondents to learn about Chinese culture. In the realm of modern cultural content, movies and TV dramas emerge as the most favored categories, serving as a crucial medium for the respondents to provide insights into contemporary Chinese society, values, and lifestyles.

Furthermore, the Chinese New Year and the Dragon Boat Festival are identified as the most popular Chinese festivals among the respondents. This preference reflects universal acceptance of Chinese festival culture in cross-cultural communication and its potential to foster a deeper understanding and appreciation of Chinese culture and traditions.

2.3 Dissemination Evaluation

The survey results indicate that the Russian respondents rated the effectiveness of Chinese cultural dissemination on the international stage as moderately high. The respondents concur that China's current efforts in cultural dissemination have yielded tangible outcomes. However, they also highlight the existence of untapped potential for advancement. Language barriers and cultural differences are identified as the primary obstacles to cultural dissemination, underscoring the necessity for targeted solutions, such as more accessible language resources and cross-cultural educational collaboration. Furthermore, the respondents unanimously agree that Chinese culture plays a significant role in global cultural dialogues.

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[2] This research uses partial data from a research project on Chinese cultural dissemination in Russia, which begun on June 12, 2024 and was conducted by a team of researchers from Guangdong University of Foreign Studies.

2.4 Suggestions for Dissemination

The survey results indicate that respondents have formulated strategic recommendations with a view to enhancing the Chinese cultural dissemination. Firstly, the interactivity of cultural content should be enhanced to enrich the content and forms, and to make full use of information technologies such as VR/AR and artificial intelligence. Secondly, it is recommended that localization strategies be implemented to adapt the content of Chinese cultural dissemination to the Russian people, and that cross-cultural exchanges and economic and trade exchanges be strengthened to facilitate an understanding of Chinese culture. Furthermore, it is recommended that the Chinese cultural dissemination focus on students and tourists, ensuring that cultural content is easily accessible and attractive. Additionally, the use of multilingualism in the Chinese cultural dissemination is encouraged to surmount language barriers.

In a nutshell, the Russian respondents demonstrated a receptive attitude towards Chinese culture and a strong interest in engaging with it through information technologies and in relation to specific cultural fields. Nevertheless, the continued existence of language and cultural differences represents a significant obstacle to the Chinese cultural dissemination in Russia. To address these challenges, the respondents identified leveraging information technology and enhancing interactivity as critical strategies. Furthermore, the use of targeted approaches and multilingualism are considered effective strategies for enhancing the Chinese cultural dissemination in Russia and on a global scale.

3. Discussion

Based on the above findings, typical problems in Chinese Cultural Dissemination in Russia are identified and dissemination strategies are offered accordingly.

3.1 Typical Problems in Chinese Cultural Dissemination in Russia

Cultural exchanges between China and Russia, as significant neighboring countries, contribute to mutual recognition and appreciation of their respective cultures. In the context of China's growing influence on the global stage as a representative of emerging and developing economies, it is becoming increasingly clear that a national image is indispensable for the dissemination of culture. A comprehensive examination of survey data on the Chinese cultural dissemination in Russia has identified several key issues, as outlined below:

3.1.1 Stereotypical Image of Chinese Culture in Traditional Media

A nation's cultural image can be defined as a complex 'representation system' that contains its culture, formed through a process of self-shaping and external recognition from others. It is a narrative constructed from the threads of history and reality, which is then recombined and edited to create a representation that can be leveraged as a significant resource for cultural evolution and plays a pivotal role in shaping a nation's collective memory (Qin & Yang, 2021: 68). The Chinese civilization, with its fluctuating fortunes over the past five thousand years, provides a compelling illustration of the rich and dynamic cultural development that has characterized it. The formation of Chinese culture is a testament to its own self-shaping as well as the cognition and reception by others, embodying a unique cultural narrative. China's cultural image is both a symbol and a cultural capital that can stimulate development and innovation and is conducive to the construction of a collective identity for the Chinese people. The formation of a cultural image is a complex and comprehensive process that necessitates a thorough examination and contemporary interpretation of cultural traditions, ensuring that they possess both profound historical roots and a contemporary relevance. The dissemination and exchange of cultural images can facilitate the transcending of regional and linguistic boundaries, thereby establishing them as a shared cultural heritage and spiritual wealth for all humankind.

However, the image of China among the Russian people is frequently distorted by the subjective lens through which traditional media such as newspapers and radio are viewed. It is evident that these media outlets tend to prioritize the dissemination of positive news about the United States and Western countries, while offering relatively limited coverage of China. This imbalance has led to instances of inaccurate information being disseminated, which has the potential to negatively impact China's image (Yang, 2021: 57). The prevalence of biased reporting has a direct impact on public perception. Given that traditional media represent the primary source of information for many older Russians, coupled with the limitations of information sources, the possibility exists that some one-sided reports may lead them to hold stereotypical negative views of China. This not only affects their attitudes towards China and Chinese culture, but also impedes the Chinese cultural dissemination and the depth of cultural exchanges between Russia and China.

3.1.2 Low Participation of the Russian People in Sino-Russian Cultural Exchanges

Since 2006, China and Russia have jointly organized nine national theme years, reflecting an escalation in the frequency and depth of cultural exchanges between the two nations. Nevertheless, such cultural exchanges are primarily driven by governmental initiatives. The role of the two governments should be to act as a mobilizer of resources and a catalyst for

diplomatic activities, rather than to be the primary agents of cultural dissemination. It is the masses of both China and Russia who are the true agents of cultural exchange. Their participation is the core force of cultural exchange.

At present, the current non-governmental organizations (NGOs) that facilitate Chinese-Russian cultural exchange face significant challenges. Firstly, folk organizations frequently encounter limitations in terms of funding and resources, which impedes their ability to disseminate Chinese culture on a comparable scale and in a comparable quantity to government-led organizations. Secondly, the limited resources available can dampen the enthusiasm of these organizations to effectively disseminate Chinese culture. Consequently, the means of cultural dissemination adopted tend to be uniform and repetitive, lacking the innovation and diversity necessary to capture widespread interest and participation.

3.1.3 Low Dissemination Effectiveness of Chinese Cultural Translation Projects in Russia

In the context of the Belt and Road Initiative, the international dissemination of excellent traditional Chinese culture has ushered in unprecedented convenience and broad opportunities. The Chinese cultural translation constitutes a significant component of the "going out" strategy of Chinese culture and plays a pivotal role in the establishment of an open, inclusive, and balanced international cultural relationship. The translation of Chinese culture is not merely a matter of converting language and words; it also involves the transmission of cultural spirit and values.

The differences of China and Russia in terms of culture, language and religious belief have presented considerable challenges to the dissemination of traditional Chinese culture and have even resulted in the distortion of cultural information. For instance, the act of translation may result in discrepancies between the translated text and the source text, particularly in terms of style, linguistic features and implied meaning. Such translation challenges not only affect the original flavor of the work, but also the Russian readers' accurate understanding of Chinese culture. To illustrate, the term "layoff" (xià găng) was employed in specific historical periods of China, such as during the reform of state-owned enterprises from the late 1990s to the beginning of the 21st century. This term denotes the termination of employment contracts because of enterprise reorganization, restructuring, or economic restructuring. However, it does not imply the complete termination of employment. Rather, it suggests that workers may still be on the roster of the enterprise, awaiting reemployment or compensation. Nevertheless, in Russian, the term may be misinterpreted as a general concept of "unemployment", which refers to the state of being actively seeking employment in the labor market but not yet having found one (Yang, 2021: 57). The discrepancies between Chinese and Russian cultures present a challenge to the international Chinese cultural dissemination, as they limit the role of Chinese culture in international communication.

In contrast, Tao Youlan highlighted deficiencies in the current state of Chinese cultural translation in her interview. She noted that there is a lack of publicity and promotion, research on dissemination effectiveness, and reflection and improvement. Additionally, she stated that there is a need for an overarching compilation of cultural contents and fields that are worthy of dissemination. A notable deficiency is the absence of consultation with overseas scholars and surveys on the needs of professional readers overseas. This has resulted in a lack of targeting in the selection of cultural works for foreign translation, which has in turn affected the international influence and acceptance of translated works of culture (Tao & Zhao, 2023: 4-5). Therefore, it is of the utmost importance to promote the international dissemination of translated works from the perspective of dissemination content, which is conducive to promoting mutual respect, learning, and integration among different cultures. Otherwise, the translated works of Chinese culture have not achieved the anticipated effectiveness of dissemination, and the dissemination of exemplary traditional Chinese culture has been impeded, thereby influencing international audiences' cognition and understanding of Chinese culture.

3.1.4 Low Identification with Chinese culture by the Russian people

"In common sense language, identification is constructed on the back of a recognition of some common origin or shared characteristics with another person or group, or with an ideal, and with the natural closure of solidarity and allegiance established on this foundation."(Hall & du Gay, 1996: 2) China and Russia, as two countries representing Eastern and Western civilizations respectively, have their own unique cultural traditions and values. Chinese culture is rooted in Confucianism, which prioritizes harmony and moral cultivation. In contrast, Russian culture is profoundly shaped by Orthodox Christianity, which places a strong emphasis on belief or spiritual life. These fundamental cultural and religious differences may result in discrepancies in the values of the two peoples and even give rise to misperceptions, which in turn may restrict cultural exchanges and mutual understanding to a certain extent. After all, "'values' are the cornerstone of culture, representing the essential difference between different cultures, and constitute the most challenging aspect for integrating heterogeneous cultures, thus creating the most stubborn obstacles in cross-cultural exchange and interpretation."(Chen, 2023: 192) Consequently, in the Chinese cultural dissemination in Russia, the Russian people encounter difficulty in comprehending the profound significance of Chinese culture and in empathizing with the spiritual essence of Chinese culture. The strengthening of Chinese cultural identity can facilitate the enhancement of the international influence of Chinese culture and the promotion of the understanding and identification of Chinese culture among people from all over the world.

3.2 Strategies for Disseminating Chinese Culture in Russia

3.2.1 Cultivating Intercultural Competence of Russian Language Professionals

In this context, the cultivation of intercultural competence of Russian language professionals is of paramount importance for the promotion of cultural exchanges and collaboration between China and Russia. It is imperative that these professionals possess not only proficiency in Russian but also an in-depth comprehension of Russian culture, history, and social context. This ensures the accurate conveyance of the essence of Chinese culture in Russia. In order to achieve this objective, it is essential that the educational system assigns equal importance to language proficiency, cultural understanding, and cultural adaptability. In other words, the development of cross-cultural communication skills can be facilitated through education and practice. Consequently, it is of paramount importance to intensify research on Chinese and Russian cultures and to reinforce the accumulation of field experience. For instance, studying abroad and internships can facilitate the communication and collaboration among Russian language professionals in Sino-Russian culture.

Furthermore, Russian language professionals are encouraged to learn another foreign language, to improve communication efficiency by utilizing information technologies, and to enhance their international vision, thus promoting Chinese culture on the international stage. The application of innovative thinking is conducive to the exploration of novel dissemination strategies. The strengthening of cultural confidence can ensure the active display of China's development and cultural achievements in Sino-Russian cultural exchanges. These comprehensive measures will not only strengthen cultural exchanges between China and Russia, but also enhance the international influence and attractiveness of Chinese culture on a global scale.

3.2.2 Utilizing Information Technologies

Information technology represents a powerful means of communication in the process of disseminating Chinese culture in Russia. According to research, the language barrier represents the most significant obstacle to the Chinese cultural dissemination in Russia. The application of information technology, including artificial intelligence translation tools, can assist in reducing this barrier. These tools facilitate personalized recommendations, language translation, and voice recognition, among other functions. This technology can enhance the efficiency and quality of translation, making it easier for the Russian people to access and understand Chinese culture. Furthermore, the integration of virtual reality (VR), augmented reality (AR), and artificial intelligence (AI) and other cutting-edge technological tools can enhance the depth and innovation of Chinese cultural content, providing immersive and interactive experiences for the Russian public. This approach can enrich the means of Chinese cultural dissemination, strengthen the sense of participation, and enhance interactivity and interest. For instance, virtual reality (VR) technology enables users to "travel" to ancient Chinese palaces and temples.

The implementation of interactive cultural experiences, such as online Chinese learning platforms, virtual museum tours, and digitized tours of Chinese cultural heritage, enables Russian users to interact with cultural content through a range of digital interactions, including clicking, touching, and speaking. Furthermore, the integration of education and entertainment in Chinese culture-themed online games or virtual reality experiences has the potential to resonate with young Russians, while simultaneously imparting cultural and educational values. The use of social media platforms to disseminate information and engage users in interactive activities has the potential to facilitate the spread of Chinese culture through social networks. This, in turn, could lead to an expansion of the influence of Chinese culture.

3.2.3 Implementing Multi-level and Multi-domain China-Russia Cultural Exchanges

It is recommended that China-Russia cultural exchanges be expanded beyond the government level to include activities at the level of non-governmental organizations, youth exchanges, local cooperation, and public diplomacy. In response to the dearth of cultural exchanges between the Chinese and Russian people, civic groups, associations, and other unofficial organizations should organize and carry out a plethora of cultural exchanges, including art exhibitions and on-site creations, cultural festivals, tourism and sports activities, exhibitions, performances, and so forth. Furthermore, community cultural activities are organized to facilitate the experience of each other's cultures in daily life, thereby creating more opportunities for the presentation of Chinese culture to the Russian public. In this way, the Russian people have greater opportunities to directly experience Chinese culture, which in turn promotes cultural exchanges and interactions between China and Russia.

Furthermore, online Chinese-Russian cultural exchanges are conducted, exemplified by the utilization of a novel approach of "Procedural Narrative Generation" (Meng & Zhou, 2019: 44) to construct cultural narratives. Moreover, the platform allows users to participate in the secondary dissemination of content through behaviors such as liking and sharing. Additionally, it considers the preferences of the audience at the early stage of content creation. The use of artificial intelligence enables the customization of stories according to audience interests, thereby facilitating a novel form of interaction and engagement with cultural content. Identification is defined as "a construction, a process never completed – always 'in process'."(Hall & du Gay, 1996: 2) Online interactive cultural exchanges permit Russian audiences to cease being passive receivers and become active participants, capable of influencing the direction of the narrative. The application of this cultural narrative mode can facilitate personalization and interactivity in traditional communication, thereby ushering in a new era in which the two

peoples can co-create content. Meanwhile, these online and offline cross-cultural exchanges can facilitate the effective dissemination and widespread recognition of Chinese culture in Russia.

3.2.4 Enhancing the Quality of Dissemination Content

"In the current era, where the value of content is paramount, it is essential to generate high-quality narrative content with the objective of achieving efficient and high-quality dissemination of traditional Chinese culture. The primary means of promoting the dissemination of traditional culture is to encourage social participation in the content creation process."(Meng & Zhou, 2019: 44) The enhancement of the content quality of the Chinese cultural dissemination in Russia represents the core of the realization of effective cross-cultural communication and the improvement of dissemination effectiveness. Firstly, the focus of the dissemination strategy should be on the depth of cultural exchange. In the dissemination process, it is crucial to avoid superficiality and one-sidedness. Instead, a focus on the depth of content is essential to ensure the comprehensiveness and authenticity of cultural exchange. This entails delving into the depth and connotations of culture. In addition, it is essential to provide comprehensive background information, conduct in-depth research, and employ multi-perspective analysis to ensure the accuracy and authority of the information. Furthermore, the incorporation of emotional input and professional interpretation can enhance the appeal and credibility of the content, facilitating an emotional connection with the audience.

Secondly, the selection of content for cultural exchange is of paramount importance. In order to effectively disseminate Chinese culture in Russia, it is essential to first understand the needs and interests of the Russian audience. This understanding should then be used to select timely content that is positive in values, and diverse. By doing so, it is possible to attract Russian audiences and promote cross-cultural communication and understanding. Hence, content that is compatible with Russian culture can facilitate the acceptance and influence of Chinese culture.

The Chinese cultural dissemination in Russia can be enhanced through careful, in-depth content excavation and selection, combined with storytelling and audience interaction. This approach can effectively improve the quality of dissemination content and enhance the power and influence of information dissemination. Moreover, Russian audiences are encouraged to engage in discourse and provide feedback on the content, with the objective of enhancing its interactivity and participation. The content is subject to rigorous quality control and regular updates to ensure its continued relevance in the context of evolving social and audience dynamics.

3.2.5 Utilizing Multiple Dissemination Channels

The acceptance of Chinese culture in Russia is contingent upon the cognitive channels of the Russian people. The choice of dissemination channels for Chinese culture in Russia is influenced by age, educational background, and professional experience. Consequently, the effectiveness of dissemination is also affected. Young Russian students may be more likely to encounter cultural information through the Internet and social media, whereas professionals may prefer to learn about it through books, academic articles, or professional training. Consequently, to develop an effective cultural dissemination strategy, it is essential to consider a range of dissemination channels in order to align with the habits of the Russian public at all levels. In other words, it is recommended that various dissemination channels, especially social media, be fully utilized to attract young audiences. Concurrently, traditional media should be consistently employed, and the role of educational and tourism channels should be reinforced. Although a variety of dissemination channels have been employed by the Russian population to learn about Chinese culture, there is still room for improvement. For instance, the Chinese cultural dissemination in Russia could be further enhanced by increasing the proportion of cultural courses in the education system such as in Confucius Institutes in Russia and the frequency of cultural content on the media.

4. Conclusion

This research project aims to investigate the current state of the Chinese cultural dissemination in Russia, identify the most prevalent challenges, assess the efficacy of current strategies, and propose potential avenues for improvement. However, it has its limitations. Firstly, the sample is limited in its representativeness and therefore cannot fully reflect the real situation in different regions and populations across Russia. Secondly, the research is based predominantly on quantitative data, with a paucity of in-depth interviews to explore the deeper perceptions and emotions of the audience. Thirdly, cultural differences and language barriers are identified, but a comprehensive analysis of the specific details is lacking. Moreover, it is essential to consider the long-term attitudes and behaviors of Russian audiences. With the deepening of globalization and the continuous progress of information technology, the breadth and depth of Chinese cultural dissemination in Russia will be further extended. Sustained efforts and innovations can help overcome barriers to the Chinese cultural dissemination in Russia, improve the effectiveness of dissemination, and promote in-depth cultural exchanges and mutual understanding between the two countries. This will increase the role of Chinese culture in global cultural exchanges and realize its wider international recognition.

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The Dissemination of Chinese Daoist Culture in Arab Countries

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Abstract

This paper provides an overview of the spread of Chinese Daoist culture in Arab countries. It begins by tracing the historical background and evolution of Daoist cultural exchanges between China and the Arab world, emphasizing key moments and important scholarly writings that facilitated this intercultural dialogue. The study delves into the contributions of eminent scholars and cultural figures who have made great contributions to promoting Daoist philosophy and practice in Arab countries. In addition, the paper explores the attitudes and acceptance of Daoist culture in Arab countries, analyzing how these views have been shaped by historical interactions and contemporary influences. Through an exploration of oriental perspectives, the study reveals the nuances of how Daoist principles are understood and appreciated in the Arab context. Besides, the paper utilizes questionnaire responses from a survey of Arab respondents to gauge their acceptance of Chinese culture. These insights are used to identify existing challenges and opportunities in the cultural exchange process. Based on this feedback, this paper proposes strategies to enhance the development and acceptance of Daoist culture in Arab countries. These suggestions aim to promote deeper intercultural understanding and cooperation, thereby enriching the cultural tapestry of the two civilizations.

Key Words: Chinese Daoist Culture, Arab countries, cultural dissemination, oriental perspective

1. Introduction

In the era of globalization, competition among countries includes not only economic, political and military strength, but also cultural strength. As the spiritual pillar of national survival and development, culture serves a crucial role in promoting political, economic and scientific progress, and is an important criterion for measuring a country's soft power. The dissemination of Chinese culture to the outside world plays an indispensable role in shaping China's national image, enhancing cultural soft power and promoting economic development. President Xi Jinping attaches great importance to the international dissemination of Chinese culture. He emphasized the need to "improve international communication capabilities, tell Chinese stories well, effectively disseminate Chinese voices, present to the world a true, multi-dimensional and panoramic China, and enhance national cultural soft power and Chinese cultural influence" (2018).

The proposal and implementation of the "the Belt and Road initiative" have further strengthened Sino-Arab cultural exchanges, which can be traced back to the period of Emperor Wu of the Han Dynasty (141 B.C. to 87 B.C.), more than 2000 years ago. In ancient times, the Silk Road and Spice Route bridged the friendship between China and the Arab world, promoting direct and indirect economic and trade exchanges. Muhammad, the founder of Islam, once told his followers, "Seek knowledge even in China (Utlub il 'ilma wa law fis-Sin)" (L. Ma, 2011). This ancient Arab maxim, which is still widely circulated in the Middle East, reflects the Arab people's admiration for Chinese civilization and wisdom and promotes Sino-Arab cultural exchanges. The Arab geographer and historian Al-Masudi pointed out in his *The Meadows of Gold and Mines of Gems* that as early as the 5th century A.D., Chinese ships "sailed to the city of Hira on the banks of the Euphrates River to trade with the Arabs" (Masudi, 1927). A steady stream of camel caravans and sea vessels helped exchange goods such as ceramics, silk, cotton, and spices, resulting in a thriving trade characterized by tributary, maritime, and reciprocal exchanges (Wang & Gu, 2013).

Despite the rich documentation of China in ancient Arab texts, these accounts rarely delve into the spiritual world of the Chinese. The influence of Chinese culture on ancient Arab regions was mostly limited to tangible items such as porcelain, silk and tea. It was not until the beginning of the 20th century that Arabs began to gradually understand ancient Chinese thought represented by Confucius and Laozi. Among them, Confucianism has received the most scholarly attention in Arab countries. However, Daoist thought and culture, an equally significant aspect of Chinese civilization, have not been widely disseminated in the Arab world. To strengthen the spread of Chinese philosophy and culture, cultural exchanges must be enriched so that the prosperous cultural landscape of ancient China can take root and blossom in the Arab region.

2. Overview of the Dissemination of Daoist Thought in Arab Countries

2.1 Important philosophical concepts of Daoism

Daoist culture is a treasure of Chinese culture, containing not only historical flavor but also philosophical achievements, which contemplates transcendental principles in the realm of nature and human beings. It is profound and rich in content, covering

various fields such as nature, society, Chinese medicine and behavioral sciences. Some of its important philosophical concepts, such as "following the natural way", "supreme goodness is like water", and "tranquility and non-action" have had a significant impact on Chinese thought.

Following the natural way: This philosophical concept has profoundly influenced how Chinese people live in harmony with nature and how they get along with society. Its essence is harmonious coexistence, and benign interaction between man and nature, and common development of the individual and society. When people undertake tasks, they should follow the laws of nature and the rules of society, rather than imposing them in a way that destroys the inherent nature of the phenomenon.

Supreme goodness is like water: Laozi's *Dao De Jing* (Chapter 8) says, "Supreme goodness is like water. Water benefits all things but does not compete with them, and deals with the evils of all people, so it is several times better than the Way" ((He, 2020). Water nourishes and embraces all things, and its vast tolerance and serenity have become the life motto and ultimate pursuit of Chinese people.

Tranquility and non-action: "Wu Wei (Non-action)" is a significant concept in Daoist culture. Contrary to the literal interpretation of doing nothing, "Wu Wei" embodies the profound wisdom of selective action and inaction, aimed at achieving harmony. This principle is not only relevant to governance, where it suggests that the best way to manage society is through minimal interference, allowing for the natural autonomy of people and the maintenance of social harmony, but also extends to daily life. In the context of personal conduct, the idea of tranquility and inaction has become an important guiding principle for many. It advocates for a lifestyle that aligns with the natural order, moderating desires, and living in harmony with nature. This pastoral ideal reflects the Daoist aspiration to live a life of simplicity and peace, conforming to the rhythms of the natural world.

2.2 The History of the Dissemination of Daoist Thought in Arab Countries

In 1938, Mohammed Galab, a professor at Cairo University, published the book *Oriental Philosophy*, which devoted a quarter of the book to Chinese philosophy. The book divides Chinese philosophy into three stages: the Age of Beginnings, the Age of Maturity, and from Maturity to Modernity. The author focuses on pre-Qin philosophers such as Laozi, Zhuangzi and Confucius in the second part of the book. Although Oriental Philosophy does not focus exclusively on Daoist thought, *Oriental Philosophy* is one of the early works discussing Daoist thought and have played an important role in introducing Chinese philosophy to the Arabs.

After the founding of the People's Republic of China, interest in Chinese thought among Arab scholars increased dramatically. The establishment of diplomatic relations between China and Egypt in 1956 marked the beginning of strengthened ties between China and the Arab world. During this period, China established diplomatic relations with all 22 Arab countries, including Yemen, Morocco and Somalia, deepening their friendship.

In the early 1950s, the prominent Lebanese scholar Munir Baalbaki compiled a series of books titled *Self-Education*, which included Arabic translations of Lin Yutang's works *The Importance of Living*, and which were published in Arabic in 1953 by the Popular Science Publishing House in Beirut under the title *Philosophy from China*. Although Lin Yutang's English-language work is not a scholarly work specializing in Chinese Daoist philosophy, it talks about Zhuangzi, who "discovers the self" and Laozi, who advocates "playing with the world, being foolish and pure, and being subtle and hidden" (Lin, 1937) and so this fascinating work has helped Arabs understand the philosophy of Chinese intellectuals.

In 1966, *The Way and Virtue*, the first Arabic translation of *Dao De Jing* by Abdul Ghaffar al-Makawi, was published by the Egyptian Arab Archives Publishing House, which opened the curtain on the translation and study of the *Dao De Jing* in the Arab world. This translation is from the German language and is based on a German translation by Günther Debon.

In 1995, the Beirut Literary Library Publishing House released *Tao Te Ching*, a translation of the English text by Chinese scholar Feng Gia-fu, which was widely and enthusiastically received by Arab scholars and readers. In the book, translator Hadi Alawi wrote a 50-page preface introducing Laozi's thought, detailing his ontology, humanism, and political views. Translator Hadi Alavi has written a preface introducing Laozi's thought, detailing the ontology, philosophy of life, and political views of Laozi's thought. At the same time, the book compares and analyzes Laozi's thought with Sufi thought in Islamic philosophy.

In the 21st century, Sino-Arab exchanges have become "standardized, institutionalized and deepened" (T. Ma, 1983). The successful convening of the Sino-Arab Cooperation Forum, the Sino-Arab Economic and Trade Forum, the Sino-Arab Cultural Ministers Forum, the Sino-Arab Cities Cultural Tourism Forum, the Sino-Arab Young Sinologists Forum, and the Sino-Arab Dialogue of Civilizations Symposium have greatly facilitated the multilateral cooperation between the two sides in a variety of fields, including politics, economics, and culture. (Wu, Senna, & Liu, 2022).

In 2005, the Egyptian National Translation Center released the Arabic translation of *Book of Tao* by sinologist Mohsen El-Farjani. This translation marked the first instance of a direct translation from Chinese to Arabic and was serialized in the

Egyptian Literary News. During this period, the concept of Daoist culture, an ancient Chinese philosophical category, appeared widely in books, journals, and academic forums in various Arab countries, leading to a growing awareness and acceptance of Daoist thought among the Arab population.

3. Recognition and Acceptance of Daoist Thought in Arab Countries

A common feature found in contemporary cultural studies by Chen Kaiju is the "deconstruction of social power relations through cultural phenomena" (2009). Said, after studying a large number of works on the Western colonial powers, exposed the othering and demonization of colonized peoples (such as Arab peoples) by the Western colonial powers (Said, 1994). Said's theories of Orientalism and cultural imperialism not only reveal the effects of Western cultural hegemony, but also emphasize the importance of finding and accepting different cultural perspectives. It is in this context that the acceptance of Chinese Daoist culture in the Arab region has become a significant initiative to resist Western cultural hegemony and seek independent cultural identity.

In the study of the spread of ancient Chinese thought in Arabia, Xue Qingguo mentions that from the first half of the twentieth century to the present, "Arab scholars have generally held an impartial attitude toward Chinese culture and thought, and have been able to understand and appreciate Chinese thought from an oriental perspective and identity that is different from that of Westerners, as well as to realize the important spiritual values contained therein" (Xue & Ding, 2023). Many scholars have also noted the uniqueness of Chinese philosophy and believe that the achievements of modern China should be attributed to a certain extent to the positive elements in traditional Chinese culture and thought. For example, in the book Chinese Philosophy, the Egyptian diplomat Shibli refutes the "Western cultural centrism" prevalent in Western academia, he mentions that China in ancient times (i.e., the Tang Dynasty of 618-906 A.D.) was experiencing the enlightenment of its civilization, and that its cultural prosperity was at its peak. Sibyl points out "Western scholars have favored the Greco-Roman civilizational heritage as the compendium of human civilization, while ignoring the splendid civilizational heritage left by our ancestors in the Middle and Far East for generations" (1967).

The Iraqi thinker Alawi, who once worked in China, greatly admires Chinese culture. He believes that Chinese civilization and Islamic civilization have a natural connection, both embodying the essence of "humanism", unlike Western spiritual nihilism and materialism. In his book *Treasures of China*, he argues that Chinese philosophy, unlike Western philosophy's pursuit of rigorous logic, excels in dialectics. He particularly values Daoist thought, asserting that Daoism transcends the formal connections between things described by Aristotelian logic. It recognizes that things intertwine and interact while also opposing each other. In Daoist thought, the existence of anything is inseparable from other things, each existing with its own contradictions, forming the foundation of their uniqueness and the mystery of their existence (1994). He compares Daoist logic with Aristotle's principle of non-contradiction. He points out that Daoism does not accept Aristotle's principle. Whereas in Aristotle's philosophy, white is the opposite of black, in Daoism, they are seen as the same. The law of transformation between opposites is the basic principle of Daoist logic: life arises from death, and death from life, representing the principles of *Yin* and *Yang*. According to Aristotle's principle of non-contradiction, the existence of one thing does not eliminate the existence of another but rather calls forth another's existence. Similarly, Daoist doctrine does not exclude anything. In Daoism, mountains are not static or moving, and movement and stillness are relative states. There is no absolute movement or absolute stillness. Heraclitus once said that it takes a powerful insight to understand the dialectic, and that its light can be found passing into eternity. Daoism suggests that the perception of truth transcends the usual human way of dealing with things, and humans have been confused in change for too long, making it difficult to grasp the truth behind it. This reflects the difficulty of studying the relationship between opposition and intersection. Both Daoism and Heraclitus realize the difficulty of mastering dialectics.

Scholars have also compared Chinese Daoist thought with Arab Islamic thought, laying an important theoretical foundation for deeper dialogue between Chinese and Arab civilizations in the future. Egyptian sinologist Muhsin translated numerous classics of Chinese culture and incorporated his research insights into the preface and introduction of his translations. For instance, in the preface to his translation of Laozi's *Dao De Jing,* he compared the different views on life and death between Chinese Daoist philosophy and Egypt, offering a very innovative interpretation of the reasons: "Like all Chinese philosophy, Daoist philosophy does not focus on death, and the word 'death' has always been the taboo word for all Chinese philosophers" (Muhsin, 2005). Scholars speculate that the difference in views on life and death between China and Egypt may be the reason why the two ancient civilizations of China and Egypt had no intersection. While the Egyptian civilization's contemplation of death lingered until it was buried in the mud, the Chinese civilization's obsession with life stood alone in the noisy caves of life. Perhaps it is China's vast population that provides the blazing fuel for the living of the land, while the growth of the population of the Nile Valley becomes a psychological burden that the immortal souls beneath the soil cannot bear. The most obvious difference between the two civilizations is reflected in the Daoist invention of the elixir of immortality and the Egyptian invention of the "mask of life", the mummy.

4. Strategies to promote the dissemination of Daoist thought in Arab countries

In 2024, Guangdong University of Foreign Studies conducted a survey on the effectiveness and credibility of Chinese cultural diffusion in the Arab region. Respondents from various Arab countries expressed their opinions and suggestions on the spread of Chinese culture. The survey included 47 participants, providing a substantial amount of feedback for analysis. Among the surveyed Arab population, 52.27% expressed an interest in China's history and culture. However, 65.91% identified language differences as the biggest challenge to the current dissemination of Chinese culture abroad.

The survey also highlighted several suggestions from the respondents. Notably, 61.36% of the participants expressed a desire to learn about Chinese culture through films and television programs. Additionally, 81.82% emphasized the need for more robust Sino-Arab cultural exchange activities. Furthermore, 47.73% suggested that Chinese culture should be disseminated using a combination of multiple languages to reach a broader audience. Half of the respondents (50%) indicated that cultural dissemination should consider cross-cultural differences, and many proposed that Chinese culture should integrate modern technology to enhance its impact.

Based on the survey results and feedback, the author of this paper proposes three strategies to enhance the spread of Daoist culture in the Arab world.

4.1 Enhancing Academic Cooperation and Research Support

Since the 21st century, promoting friendly relations and cooperation among developing countries in the Arab world has become a consensus among Arab intellectuals and elites. Influential figures in Arab culture, such as the Syrian poet Adonis and the Egyptian writer Hector, have emphasized the importance of Chinese culture and philosophy as part of China's successful experience, which provides valuable insights for contemporary Arab cultural development (Xue & Ding, 2023). These figures advocate for the integration of Chinese philosophical principles, highlighting their potential to enrich Arab cultural and intellectual landscapes. However, the sphere of influence of Chinese cultural activities in Arab countries is mainly confined to Confucius Institutes and universities, with very limited involvement of external communities.

To address this issue, it is proposed to establish a Sino-Arab Center for Philosophical Studies, focusing on intellectual and cultural exchanges beyond economic cooperation. This center would serve as a hub for scholarly dialogue and collaborative research, fostering a deeper understanding of Daoist philosophy and its relevance to contemporary issues. Cooperation with social organizations, Chinese enterprises, and overseas Chinese communities can be promoted to expand the dissemination of Daoist philosophical thought. Utilizing resources such as the "China International Foundation for Chinese Language Education" and the Language Exchange and Cooperation Center, it can provide powerful, diverse, and high-quality services for the dissemination of Daoist culture. Additionally, with the support of local governments and Chinese enterprises, joint research projects between Arab scholars and Chinese scholars can be carried out to promote the study of Chinese philosophy and expand the audience of Daoist thought. These initiatives will create a robust platform for cultural exchange, enhancing mutual understanding and appreciation between Chinese and Arab societies.

4.2 Introducing Daoist thought courses into the education system of Confucius Institutes in Arab countries

In recent years, a number of Arab countries have gradually incorporated Chinese language into their education systems, and interest in Chinese culture is growing. Confucius Institutes are indispensable platforms for Chinese teaching and cultural exchange, but they are encountered with challenges in adapting their curricula to local conditions. Chen Ran's Study of Confucius Institutes in Arab Countries reveals the challenges faced by the current education system of Confucius Institutes, in which it is mentioned that the Confucius Institutes in Arab countries mainly use general textbooks, mostly Chinese annotated versions in English for the country, while the number of local textbooks suitable for Arab students is very small and not yet popularized. The contents of the teaching materials are only "catering to the market demand, and specialized teaching materials such as *Business Chinese* and *Tourism Chinese* have been compiled" (Chen R., 2022).

Overall, the growing demand for Chinese language learning in the Arab region is not yet compatible with the curriculum of the current Confucius Institute education system. In order to further promote Daoist thought and culture and meet the different learning needs of Arab students, it is recommended that Chinese philosophical masterpieces such as the Dao De Jing and Zhuangzi be incorporated into the Chinese language curriculum of Confucius Institutes.

Given the cultural similarities between Arab countries and China, cooperation between Confucius Institutes and local universities could enhance the localization of teaching materials, which could be developed according to the language learning needs and cultural background of Arab students. In addition, emphasis should be placed on training local teachers who are proficient in Chinese language and understand Chinese philosophy, thus enriching the cultural exchange and educational experience of Daoist thought in the Arab world.

4.3 Introducing Technology and Innovation

In the era of advanced technology and popularization of the Internet, innovative methods can effectively promote the dissemination of Daoist culture in Arab countries. Utilizing modern technologies such as online platforms, MOOC (Massive

Open Online Course) and micro-courses can overcome geographical barriers and provide students with a flexible, high-quality learning experience. Establishing official social media accounts on platforms such as Facebook, X, Instagram, YouTube and local platforms such as TikTok can promote Daoist cultural content and activities and attract a wider audience.

Live streaming of cultural events and philosophical discussions at the Sino-Arab Center for Philosophical Studies could increase visibility and accessibility, and utilize the connectivity of the Internet to increase awareness and understanding of authentic, and contemporary Chinese Daoist culture among Arab audiences. Besides, the dissemination of Daoist culture should not set the threshold at high knowledge level of undergraduate and graduate students, but should be younger and more popular. Classic writings and stories, such as "Zhuang Zhou Dreaming Butterfly" and "The Great Thief's Great Principle", can be filmed and animated, and dubbed in Arabic for local promotion, so as to inject the vitality of a new era into China's ancient culture, and to promote the younger generation of groups in Arab countries to also have an understanding of, and interest in, China's Daoist ideology and culture.

The development of the new era is closely intertwined with the adoption of cutting-edge technology. Beyond established platforms like internet-based social networks and traditional media such as film and television, the advancement of Daoist thought necessitates leveraging the most advanced technologies to enhance its dissemination. Specifically, establishing a digital museum dedicated to Chinese Daoist philosophy could integrate VR/AR technology and artificial intelligence (AI). This initiative would allow individuals in the Arab region to immerse themselves in Daoist culture, fostering interactive experiences that enhance both the enjoyment and contemporary relevance of philosophical teachings.

5. Conclusion

In conclusion, the spread of Daoist thought in Arab countries offers a valuable opportunity to enhance Sino-Arab cultural exchanges and mutual understanding. This is also significant for the development of Sino-Arab relations. Although the cultural interactions between China and Arab countries have a long history, the potential for enriching Sino-Arab cultural exchanges remains significant today through the increased dissemination of Daoist thought in the Arab region and deeper research and of Daoist philosophy. These developments are contributing to the dismantling of the traditional cultural hegemony of the West, thereby establishing unique cultural discourses for China and the Arab countries.

This paper provides a brief overview of the spread of Daoist thought and culture in the Arab region, particularly after the founding of New China and the establishment of diplomatic relations between China and Arab countries. As Sino-Arab exchanges have become more frequent, the traditional economic exchanges of artifacts have expanded to include cultural and philosophical exchanges. The Arab region has shown increasing receptiveness to Daoist thought and culture, including specialized studies of Laozi, Zhuangzi, and their classic works, as well as comparisons between Islamic and Daoist concepts.

To effectively promote Daoist thought, it is necessary to implement strategies that address current challenges and capitalize on modern opportunities: 1. Strengthening Academic Cooperation and Research Support: Establishing institutions and programs dedicated to the study and dissemination of Daoist philosophy can facilitate cooperation between Chinese and Arab scholars, laying a solid foundation for deepening intellectual and cultural exchanges. 2. Incorporating Daoist Thought into Educational Systems: Developing localized teaching materials and training local educators in Confucius Institutes in Arab countries can create a more engaging and relevant curriculum for Arab students. This approach not only promotes Daoist philosophy but also enhances the overall cultural exchange experience. 3. Leveraging Technology and Innovation: Utilizing online platforms, social media, and modern educational tools can overcome geographical barriers and provide flexible, high-quality learning experiences. Creating engaging multimedia content, such as animations and interactive digital museums, can further enhance the contemporary appeal and relevance of Daoist philosophy.

Overall, the successful dissemination of Daoist thought in Arab countries requires a multifaceted approach. By adopting these strategies, we can foster a deeper understanding and appreciation of Daoist philosophy and Chinese thought in Arab countries, while also providing new cultural stimuli and interpretive paths for Chinese Daoist thought. This, in turn, will strengthen Sino-Arab relations and promote shared values of harmony, tolerance, and mutual respect.

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Appendix

Complete Version of Questionnaire (Arabic Version):

حول مدى فعالية انتشار الثقافة الصينية ومصداقيتها في الخارج

(نسخة للجمهور في الخارج)

السيدات والسادة الأعزاء

مرحبًا بكم! وشكرًا جزيلاً لكم على تخصيص وقتكم الثمين للمشاركة في استبياننا هذا.

نحن فريق بحثي من جامعة قوانغدونغ للتجارة والدراسات الأجنبية نقوم حاليًا بتنفيذ مشروع بحثي حول انتشار الثقافة الصينية على الصعيد الدولي. والغرض من هذا الاستطلاع هو فهم الوضع الراهن لانتشار الثقافة الصينية في الخارج وانطباعات الجمهور عنها وآثار انتشارها بهدف توفير مرجعية وتوصيات لمواصلة تعزيز التأثير الدولي للثقافة الصينية.

نحن ندعوكم بكل سرور للمشاركة في هذا الاستطلاع وآراؤكم ومقترحاتكم ستكون قيمة في بحثنا. نحن ملتزمون بالامتثال للقواعد الأكاديمية والمبادئ التوجيهية الأخلاقية الصارمة، وجميع المعلومات التي تقدمونها ستستخدم لأغراض البحث الأكاديمي والاستبيان يتمتع بالسرية المطلقة، ولذا يرجى تنزيل المحتوى أدناه والقيام بالإجابة على النقاط فيه، ومشاركتكم ستسهم إسهامًا مهمًا في التبادل الثقافي الصيني والأجنبي، ونحن نقدر هذا بصدق ونعرب عن خالص امتناننا لذلك.

الجزء الأول: المعلومات الأساسية

إذا كان هناك خيارات بعد كل بند يرجى وضع علامة (√) على الإجابة المقابلة، وإذا كان هناك مساحة فارغة لملئها فيرجى ملؤها بالكلمات أو الأرقام.

1- ما جنسيتك؟ _____

2- ما عمرك؟

أ. من 18 إلى 25 عامًا

ب. من 26 إلى 35 عامًا

ج. من 36 إلى 45 عامًا

د. من 46 إلى 60 عامًا

هـ. أكثر من 60 عامًا

3- ما أعلى مستوى تعليمي لديك؟

أ. الثانوية العامة فما دون

ب. المرحلة الجامعية

ج. الإجازة الجامعية

د. الماجستير

هـ. الدكتوراه فما فوق

4- ما مهنتك؟

أ. الحكومة/الخدمات العامة

ب. التعليم/البحث العلمي

ج. المالية/الأعمال التجارية

د. الثقافة/وسائل الإعلام

هـ. الطب/الصحة

و. الطلاب

ز. أخرى (يرجى التحديد: _____)

الجزء الثاني: المحتويات الرئيسة

يرجى وضع علامة (√) على الإجابة المقابلة وفقًا لوضعك الفعلي، وليس هناك سؤال صحيح أو خاطئ، يرجى ملؤه بصدق.

1- كيف كان تواصلك مع الثقافة الصينية لأول مرة؟

أ. وسائل الإعلام

ب. الدورات الثقافية

ج. الأنشطة السياحية

د. الكتب والصحف والدوريات

هـ. أخرى (يرجى التحديد: _____)

2- ما انطباعك العام عن الثقافة الصينية؟

أ. مهتم جدًا

ب. مهتم إلى حد ما

ج. متوسط

د. غير مهتم جدًا

هـ. غير مهتم على الإطلاق (يرجى التحديد: _____)

3- برأيك ما أكبر عائق أمام فهم الثقافة الصينية؟

أ. حاجز اللغة

ب. الاختلافات الثقافية

ج. عدم وجود قنوات اتصال

د. المحتوى الصعب

هـ. مسائل أخرى (يرجى التحديد: _____)

4- برأيك ما مدى وعي الجمهور العام بالثقافة الصينية في بلدك؟

أ. واسع المعرفة

ب. ذو معرفة نسبية

ج. متوسط

د. ليس واسع المعرفة

هـ. ليس واسع المعرفة على الإطلاق (يرجى التحديد: _____)

5- ما الفترة التاريخية للثقافة الصينية التي تهتم بها أكثر؟

أ. من العصور القديمة إلى أسرتي تشين وهان

ب. وي، وجين، والسلالات الجنوبية والشمالية، وسوي وتانغ

ج. أسرات سونغ ويوان ومينغ وتشينغ

د. العصور الحديثة

هـ. لم يتم فهم أي منها

6- ما رأيك بمكانة الثقافة الصينية في الثقافة العالمية؟

أ. مهم جدًا

ب. مهم إلى حد ما

ج. متوسط

د. غير مهم جدًا

هـ. غير مهم على الإطلاق

7- ما هو برأيك الدلالة الأساسية للروح الوطنية الصينية؟ (أسئلة الاختيار من متعدد)

أ. الوطنية

ب. الجماعية

ج. العمل الجاد الشاق

د. الاجتهاد والاقتصاد

هـ. آخرون (يرجى التحديد: _____)

ب. تفضيلات المحتوى

8- من بين جميع جوانب الثقافة الصينية، ما الجانب الذي يثير اهتمامك أكثر؟

أ. الأدب والفن

ب. التاريخ والثقافة

ج. الأفكار الفلسفية

د. العادات الشعبية

هـ. أخرى (يرجى التحديد: _____)

9– ما الشكل الذي تفضله للتعرف على الثقافة الصينية؟ (أسئلة الاختيار من متعدد)

أ. قراءة النصوص

ب. الأعمال السينمائية والتلفزيونية

ج. الخبرة في الموقع

د. شرح الخبراء

هـ. أخرى (يرجى التحديد: ـــــــــــــــــــــــ)

10– من بين المحتويات الثقافية التقليدية، ما هو برأيك أفضل ما يمثل خصائص الثقافة الصينية؟

أ. الشعر والأغاني

ب. الأوبرا والفنون الشعبية

ج. الخط والرسم

د. الموسيقى الكلاسيكية

هـ. أخرى (يرجى التحديد: ـــــــــــــــــــــــ)

11– من بين المحتويات الثقافية المعاصرة، ما الذي تجده أكثر جاذبية؟

أ. الأفلام والمسلسلات التلفزيونية

ب. الموسيقى الشعبية

ج. الأدب الحديث

د. تصميم الأزياء

هـ. أخرى (يرجى التحديد: ـــــــــــــــــــــــ)

12– ما هو المهرجان الصيني التقليدي المفضل لديك؟

أ. مهرجان الربيع

ب. مهرجان الفوانيس

ج. مهرجان قوارب التنين

د. مهرجان منتصف الخريف

هـ. أخرى (يرجى التحديد: ـــــــــــــــ)

13– ما المهارة الصينية التقليدية التي ترغب في تجربتها أكثر؟

أ. أوبرا بكين

ب. تاي تشي

ج. الخط

د. فن الشاي

هـ. أخرى (يرجى التحديد: ـــــــــــ)

14– ما مكانك المفضل في الصين؟

أ. بكين

ب. شنغهاي

ج. شيان

د. قوانغتشو

هـ. شينجيانغ

و. أخرى (يرجى التحديد: ـــــــــــ)

15– ما اللغة التي تريد أن تنشر فيها الثقافة الصينية إلى العالم الخارجي؟

أ. الصينية

ب. الإنجليزية

ج. اللغة المحلية

د. مزيج من لغات متعددة

هـ. أخرى (يرجى التحديد: _____)

– – –

ج. تقييمات الاتصالات

16– برأيك، ما التأثير العام للانتشار الحالي للثقافة الصينية إلى العالم الخارجي؟

أ. جيد جداً

ب. جيد

ج. متوسط

د. ضعيف

هـ. ضعيف جداً

17– إلى أي مدى تتفاعل مع الثقافة الصينية؟

أ. قادر تمامًا

ب. أكثر قدرة

ج. قدرة متوسطة

د. قادر قليلاً

هـ. غير قادر على الإطلاق

18– برأيك، ما أكبر مشكلة في الانتشار الحالي للثقافة الصينية إلى العالم الخارجي؟

أ. الاختلافات اللغوية

ب. الاختلافات الثقافية

ج. تجانس المحتوى

د. طريقة واحدة للتواصل

هـ. أخرى (يرجى التحديد: _____)

19– هل تعتقد أن الثقافة الصينية تحظى بالاحترام الكامل خلال انتشارها في الخارج؟

أ. الاحترام التام

ب. الاحترام إلى حد ما

ج. الاحترام المتوسط

د. الاحترام المتواضع

هـ. عدم الاحترام التام

20– ما التأثير الدولي للثقافة الصينية مقارنة بالثقافات الأخرى؟

أ. قوية جداً

ب. قوية نسبياً

ج. متوسطة

د. ضعيفة نسبياً

هـ. ضعيفة جداً

د. نشر التوصيات والاقتراحات

21– ما الجوانب التي تعتقد أنه يجب الاهتمام بها عندما تصبح الثقافة الصينية عالمية؟ (أسئلة متعددة الخيارات)

أ. تحسين الاهتمام بالمحتوى الثقافي

ب. إثراء تنوع أشكال المنتجات

ج. تعزيز التفاعل مع الجمهور

د. الانتباه إلى الاختلافات في الخلفيات بين الثقافات

هـ. أخرى (يرجى التحديد: _____)

22– ما القنوات التي تعتقد أنها أكثر ملاءمة لنشر الثقافة الصينية والترويج لها؟ (أسئلة الاختيار من متعدد)

أ. وسائل الإعلام الرئيسة

ب. المؤسسات الثقافية والتعليمية

ج. المشاريع السياحية

د. الصناعات الثقافية والإبداعية

هـ. أخرى (يرجى التحديد: _____)

23– ما الفئات التي يجب التركيز عليها عند نشر الثقافة الصينية التقليدية إلى العالم الخارجي؟ (أسئلة الاختيار من متعدد)

أ. طلاب المدارس الابتدائية والثانوية

ب. طلاب الجامعات

ج. الممارسون الثقافيون

د. السياح

هـ. آخرون (يرجى التحديد: _____)

24– ما الطرق التي تعتقد أنه يمكن للناس تحسين فهمهم للثقافة الصينية في مختلف البلدان؟ (أسئلة الاختيار من متعدد)

أ. أنشطة التبادل الثقافي

Exploration on International Communication of Chinese Culture from the Perspective of Cultural Contexts: Taking Poland as an Example

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Abstract

International communication of Chinese culture is a crucial subject in the field of cultural studies and one of the hot issues that raised intercultural communication concerns. This paper conducts a questionnaire survey on Polish international students at Guangdong University of Foreign Studies to study the influence of Chinese culture in the international student group of target country, and analyses the current situation of Chinese culture's external communication based on the results of the survey. Overall, this paper dissects the dilemmas faced by Chinese cultural communication from the perspectives of physical, linguistic and intellectual contexts, and puts forward relevant countermeasures and suggestions in accordance with the cultural context theory.

Keywords: cultural context, Chinese culture, international communication, Poland

1. Introduction

Culture is "knowledge, beliefs, arts, morals, laws, customs and practices acquired by persons as members of a society as well as any other compound of talents and habits." Culture is embedded in specific human groups, forming shared ideas, values and beliefs and generating behavior (Taylor, 1992). The universally agreed upon, intrinsic national spirit, values, customs or ethical norms formed by the people of a particular nation constitute the cultural pattern of that nation and carry the kernel of that nation's cultural spirit and values. Chinese culture is centered on the traditional cultural thoughts of Confucianism, which embodies such outstanding qualities as loving others with kindness, convincing others with virtue, honesty and friendliness, and perseverance that constantly strive to be stronger, which have enabled the Chinese nation to shine throughout the development of world civilization and the alternation of cultural models (He, 2023).

In the construction of the "Belt and Road", the dissemination of Chinese culture to the international world plays an indispensable role in shaping China's national image, enhancing the country's cultural soft power and promoting economic development. General Secretary Xi Jinping attaches great importance to the dissemination of Chinese culture to the international world, pointing out that "we should promote the building of international communication capacity, tell Chinese stories, disseminate Chinese voices, and show the world that we have the ability to communicate with the outside world to present a real, three-dimensional and comprehensive China, and improve the national cultural soft power and Chinese cultural influence." (Xi, 2019). China-Poland friendship enjoyed a long and rich history. Poland was not only one of the first countries to recognize New China and establish diplomatic relations with China, but also one of the first countries to respond to the "Belt and Road" initiative. China has been Poland's second-largest trading partner for many years whereas Poland is also China's largest trading partner in Central and Eastern Europe (Yao, Xia & Yan, 2023). In terms of culture, there are close cultural exchanges between China and Poland, the development of Chinese language education in Poland is thriving, and Polish language education and research in China is flourishing as well (Li & Xu, 2024).

International students form a special group in universities whose thoughts and behaviors serve as a bridge between Chinese and foreign cultures to promote cross-cultural communication and build up cultural gap. Meanwhile, they serve as an important window for the dissemination of Chinese culture to the outside world. Based on this, this study selects Polish international students of Guangdong University of Foreign Studies as the research object to explore the influence of Chinese culture in target country students to dissect the influence of Chinese culture on international world. Throughout the survey, interviewees are asked to answer questions consisting of their cognition of Chinese culture, content preference and dissemination influence, in order to provide reference for the enhancement of China's cultural dissemination power and cultural soft power. The study adopts a combination of qualitative and quantitative research methods, combining literature analysis and questionnaire survey. In view of theories related to cultural context in the field of hermeneutics, the paper will analyze the current situation and difficulties of Chinese culture dissemination in Poland based on the results of the questionnaire survey, and explore the countermeasures and suggestions for the dissemination and promotion of Chinese culture in Poland from the perspectives of the physical context (channels of dissemination), the linguistic context (discourse power), and the intellectual context (symbols, heroes and values).

2. Analysis of Survey

2.1 Cultural Awareness

The first part of the questionnaire investigates the ways of disseminating Chinese culture among the Polish international student community, obstacles in dissemination process, and the public's overall perception of Chinese culture. The data collected shown that Polish students learn about Chinese culture mainly through the news media, books and newspapers, and generally display a greater interest in traditional Chinese culture, particularly from the ancient times to the Qin and Han Dynasties and the modern period. Among the many well-known Chinese cultural values, patriotism, collectivism and hard work are regarded as the core of the Chinese national spirit. However, language barriers and communication channels are still the main obstacles to cross-cultural communication between China and Poland, and the influence of Chinese culture in the international world still needs to be enhanced due to the "cultural gap".

2.2 Content Preference

Chinese culture is vast and profound with rich contents including folk customs, film and television works, literature and art, philosophical thoughts and so on in a broad sense. In terms of content preference and dissemination methods, Polish students are more interested in Chinese literature and arts such as poems and songs, national culture such as Taiji calligraphy and other traditional skills. The Mid-Autumn Festival, which symbolize reunion, falls into the preference of Polish students. In terms of forms and languages of communication, the respondents believe that multi-channel communication including text reading, film and television works, on-site experience and expert explanations should be adopted, and that English-based and multi-language representational symbols should be used as the medium of communication.

2.3 Evaluation of Cultural Dissemination

The evaluation of communication includes the overall effect of cultural communication, the sense of identification with Chinese culture, the influence of Chinese culture and the barriers to communication. China and Poland have maintained good relations of cooperation in political, economic and cultural fields since the founding of our country, and under the environment of increasing exchanges between the two countries and closer relations between the two countries, the spread of Chinese culture in Poland has been increasing day by day. According to the survey results, Polish students have a strong sense of identity and empathy towards Chinese culture, but the language barrier and content homogeneity are the main obstacles affecting the dissemination effect.

2.4 Recommendation on Cultural Dissemination

Based on the above questionnaire, the respondents put forward suggestions on strategies to improve the communication power of Chinese culture to the international world from different aspects. In terms of output content, the interest, diversity and interactivity of cultural content should be highlighted and the differences in cross-cultural backgrounds should be emphasized. In terms of communication channels, the advantages of multi-channels should be brought into play, and mainstream media, educational institutions, tourism projects and cultural and creative industries need to be used to promote cultural exchanges. Furthermore, the audience of cultural communication should not be limited to intellectual groups such as university, middle school and primary school students, but also include the role of tourists and cultural practitioners in cross-cultural communication and exchanges. With the rapid development of artificial intelligence, digital media and cross-border e-commerce, the development of cultural communication has shifted from traditional paper media to modern approaches such as short videos, live broadcasting platforms and social media. Hence, cross-cultural communication should follow the development trend of the times and give full play to the role of Internet technology in international environmental exchanges, so as to disseminate the influence of Chinese culture and demonstrate the Chinese culture soft power.

3. Major Dilemmas

3.1 Homogeneity of Communication Channels

Communication channels belong to the physical context elements in the cultural context, and their homogeneity is mainly reflected in the following three aspects. Firstly, the international dissemination approach of Chinese culture is single. In recent years, the rise of the media industry has made the media the major approach of international communication and dissemination. The development China's media industry is relatively late compared to the Western countries. Official media plays the key role in dissemination of Chinese culture and the approach, nevertheless, is rejected by the Western media. At present, the international economic, political and cultural state is dominated by western media and there is still a huge gap between Chinese media and authoritative one to enhance our international status and right of discourse. Secondly, the means of disseminating Chinese culture to the international world need to be strengthened. The Internet and its derivatives are becoming major communication channels. However, in the process of China's cultural dissemination process to the international world, the existing technical means and channel platforms still suffer from the problems such as relatively traditional means of dissemination, single form and backward technology. Under the traditional means of external communication, the relationship between the communicator and the communicated is more of a process in which the communicator acts as an authority to indoctrinate the communicated and the communicated passively accepts the culture as an audience. Finally, the way Chinese

culture is disseminated to the international world is in need of innovation. At present, the speed, depth and breadth of cultural dissemination have undergone profound changes, and the interactive and high-speed dissemination of massive information, the multi-centre radiation of public opinion, the diversification of audience groups and the diversification of ideologies have posed more challenges to the dissemination of Chinese culture to the international world (Xi, 2019). Consequently, Chinese culture should break through the traditional communication methods, make full use of Internet resources such as building a platform for Chinese language and cultural interests, updating the existing communication technology and applying appropriate communication strategies. They help facilitate the process of telling Chinese stories and disseminating Chinese voices in a more vivid way, enhancing the appeal and attractiveness of Chinese culture to the audience groups, and promoting the real "going out" of Chinese culture.

3.2 Barriers of Language Differences

Language is a "system of representation", the main tool for human beings to represent the world and to communicate (Chen, 2009). The practical activities of human society rely on language to represent or characterize what we want to say, to express or convey a certain idea, concept, concept or feeling (Hall, 2003). On account of the influence from enormous factors such as geographic environment and humanistic psychology, countries formed different referential systems represented by different linguistic symbols. Therefore, the obstacles to cross-cultural communication come directly from the barriers of linguistic communication in the first place. Language and culture are inseparable from each other as language is the path through which we can perceive human psychology, understand the psychological state, cognitive style and thinking pattern of a country. Chinese and Polish are two different types of languages, for example, Polish lacks a direct equivalent for the word "you". Unlike Chinese, Polish does not follow strict rules of syntactic order, and in many cases the order of Polish syntax depends on different factors such as the context or emotional mood of the message (Li, 2023). Poland is a typical low-context country whereas China is a high-context country. The understanding of discourse behavior and the interpretation of texts in high-context countries entails the search for elements of the textual context, which is often not limited to semantic meaning or surface meaning. In low-context communication, the listener knows little about what is being said, must be told everything explicitly, and his or her responses in communication are more outwardly orientated. Therefore, the differences in verbal behavior and the obstacles it brings are significant barriers to Sino-Polish cultural exchange. Besides verbal communication, non-verbal communication also serves as a crucial role in intercultural communication. Taking the classroom teaching of Chinese teachers to Polish students as an example, since Polish culture pays more attention to individualistic values and equality of power relations, most Polish students are inclined to keep a closer distance with their teachers and expect teachers to stimulate the classroom atmosphere with active body language. Rich explanatory and instructive movements and positive expressive movements which can enhance the harmony and activity of the classroom atmosphere are encouraged and popular among Polish students. The teacher's encouragement and infection will make students more actively involved in classroom learning, thus bringing about equal cultural communication (Hou, 2023).

3.3 Asymmetry of Cultural Context

Cultural context includes physical, linguistic and intellectual contexts. Cultural differences brought about by physical context refer to the differences in time and space, direction, geography, clothing, food and other physical elements. For example, Polish people might find it difficult in appreciating the significance of the word "panda" in symbolized in the mind of Chinese people. The elements of the physical context are included in the text in the form of linguistic symbols and ultimately integrate into cognitive context. However, as the differences of physical context can be eliminated by studying literal materials such as books, journals, parallel texts, etc. related to the text, the physical context doesn't constitute the most significant obstacle in cross-cultural communication (Chen, 2023). The impact of differences in linguistic context on cognitive styles and verbal communication behavior has already been discussed in previous paragraphs and will not be discussed in this paragraph.

Indeed, the most crucial source of textual meaning in cross-cultural communication is knowledge context that contains encyclopedic knowledge and the intention of the messenger, and the difference in cultural contexts formed by the knowledge context has become the biggest obstacle in cross-cultural communication. Knowledge accumulates into an all-encompassing cultural empire through symbolic representation and the content of which can be divided into four aspects: material, spiritual, institutional and methodological from a macro perspective. As the crystallization of human cognition and experience, knowledge formed and inherited by different cultures will inevitably carry the characteristics of the cultural system itself, forming a distinctive cultural model. Generally speaking, a cultural system contains common cultural phenomena, heroes and heroines, celebrations and rituals, and values etc. from the surface to the essence of the content. The different levels of a cultural system form an organic whole and guide people's life practices. However, the differences in cultural symbols, heroes, rituals and even values between different cultures constitute an asymmetry of cultural contexts, which should be paid attention to in cross-cultural communication. China has performed intercultural communication practices with Poland in cultural promotion in recent years. For example, female hero symbols representing Chinese culture, such as Hua Mulan, Mu Guiying, Liang Hongyu, have been created into the IP image of the game "Original God", whose appearance combines the images of

a number of well-known and valiant female heroes. The game focuses on combining with Chinese traditional culture in the promotion of Polish localities, which provides opportunities for overseas players to get in touch with China's excellent traditional culture and helps to enhance their curiosity and love. Such practice helps to enhance their curiosity and favourite degree, and strengthens the sense of identity of Chinese culture in Poland (Ma & Ge, 2023).

4. Responses and Recommendations

4.1 Enriching Communication Content and Broadening Communication Channels

Physical context is an important part of cultural context, including geography, food, clothing, architecture and so on. In cross-cultural communication, communication channels and modes of communication are important physical context elements that constitute cross-cultural communication. The mediated international social context has changed the way the world understands China, and the explosive development of digital video industry and Internet industry has led to the expansion of overseas communication channels.

Currently, the top five social media platforms in the world are Facebook, Twitter, YouTube, Instagram, and Tiktok. At present, Youtube and Tiktok are the two main platforms for the dissemination of Chinese culture to the international world. Using "China" as the keyword to search on YouTube, the top 500 videos are screened by purposive sampling, with the number of viewings as the reference value, and the thematic contents are ranked in descending order as follows: music, sports, food and drink, film and animation, festivals, tourism, martial arts and acrobatics, life customs, crafts, games, dance, theatre, and history. Music topped the list with 30 per cent; sports and food with 15 per cent and 13 percent respectively. On TikTok, using "Chinese Culture" as the keyword to search, the top 500 videos were filtered out through purposive sampling, using the heat ranking as the reference value, and the theme contents were, in descending order, living customs, values, language and culture, costumes, Fine Arts, Performing Arts (Zheng, 2022).

Diversified communication channels have a strong impact on the development of China's cultural industry and foreign communication, among which IP operation is an important way for cultural exchanges between China and Poland. The term has been given a new connotation in China, referring to creative intellectual property that has strong attention, productivity and can be re-created. Currently, there are successful cases of cultural exchange between China and Poland such as Demon Hunter and Three Bodies. For example, the oriental philosophy in Three Bodies has attracted a large number of Polish readers, and the book is unique in the Western-dominated sci-fi literature world, providing Western readers with an oriental narrative model for sci-fi novels (Ma & Ge, 2023). We should continue to dig deeper in the areas of operation strategy, precise placement, content production, and training of professional talents to build a perfect operation system and promote the spread of Chinese culture.

4.2 Constructing Chinese Discourse and Enhancing Cultural Confidence

People live in the world of language and symbols, and Heidegger once said that "Things fail to appear when words fail to express", which means that people cannot clearly express their meaning and understand the world, nor can they communicate effectively without language. The use of language creates discourse, and discourse in turn embodies the characteristics of human behavior, which is purposeful, relevant and comprehensive. The use of discourse by communicators to achieve their goals leads to the creation of discourse which falls into the core topic of contemporary cultural studies (Chen, 2009). On 22 June, 2024, Polish President Andrzej Duda arrived in Beijing together with his wife and began a five-day state visit to China. President Xi Jinping held talks with President Duda to draw a blueprint for the future development of China-Poland relations. Both leaders of the two countries had an in-depth exchange of views on issues of concern and attended the signing ceremony of cooperation documents together (Yu, Ma & Zhao, 2024). The elevated co-operative relationship between China and Poland reflects China's rising discourse and international status.

At present, the international environment facing Chinese culture is still occupied by dominant Western cultures, we must establish a correct concept of self-awareness, identify our own cultural positioning and set up correct cultural mentality (Tong, 2014). The core values we advocate embody the connotations of "wealth, strength, democracy, civilization and harmony" and the bright vision of "patriotism, dedication, honesty and friendliness", which not only conveys the positive discourse of the Chinese nation's amity, harmony and mutual benefit, but also lays the foundation for our people's cultural self-confidence. In addition to maintaining a profound understanding and full confidence in our own culture, we should also be adept at actively learning from the outstanding cultural achievements of other nations and build up a discourse system that embodies Chinese characteristics and unites the world's consensus. It helps truly realize the harmonious coexistence of Chinese and foreign cultures in the blending of water and milk. The construction of a foreign discourse system is not only reflected in the formal level, but also in the ideological level, which is the core content of the discourse system and the essence of cultural exchanges.

4.3 Creating Chinese Cultural Symbols and Promoting Cultural Coexistence and Co-prosperity

Cultural contexts are shaped by symbolic representations, condensed into all-encompassing cultural empires and embodied in cultural models or systems, which are material, spiritual, institutional and methodological in terms of content. According

to Hofstede's onion diagram of the elements of culture, the different layers of culture include symbols, heroes, rituals and values, which guide people's lives through practice (Chen, 2023). Cultural communication should start with the brand image of China's core culture, and create product symbols and signs that embody the spirit, culture, sentiment, and temperament of the Chinese nation. Just as the Hollywood film brand is the most intuitive elaboration of the American spirit of freedom, the German industrial manufacturing brand is the clearest expression of the German tradition of rigor and meticulousness, and the French clothing and luxury goods brand is the most direct demonstration of the French elegance and romantic sentiment, the cultural traits of the Chinese are also in dire need of interpretation by symbols formed by Chinese brands with international influence. As the most vivid carrier of culture, the words and deeds of Chinese people are always interpreting the connotation of Chinese culture and showing the charm of Chinese culture, which is the most convincing display of Chinese culture (Wen, 2023). It can be said that the positive outlook and good image of the Chinese people is the most crucial brand to optimize the overall image of Chinese culture and is the most iconic sign and symbol to show the excellent culture of the Chinese nation.

At present, the mode of international cultural exchange is dominated by the West and traditional cross-cultural communication is centered on Western civilization, mainly serving the global expansion of Western culture. With the rise of China's international status and discourse power as well as the construction of "Belt and Road" Initiative, cultural exchanges should gradually migrate in the direction of "two-way interaction, symbiosis and co-prosperity". The current cross-cultural communication is different from the traditional cross-cultural communication in that the focus of the communication is to find the point of convergence between Chinese and foreign cultures, and to find the key to the value kernel that can inspire human empathy, bringing about a two-way interaction in cultural communication. For example, the overseas name of Jiyin is Tiktok, and Alipay is called Ascend in Thailand; these cultural symbols are converted to match the local people's user habits and cultural needs (Wen, 2023).

5. Conclusion

The heterogeneity of different cultures brought asymmetries on symbols, heroes, rituals, and values, which in turn bring about barriers to cultural communication from perspective of cultural context. In this paper, we conducted a questionnaire survey on Polish students, investigated in communication awareness, content preference, communication evaluation and communication suggestions. Countermeasures in terms of broadening communication channels, constructing the Chinese discourse system and creating Chinese cultural symbols are put forward to actively promote the dissemination of Chinese culture to the international world and eventually reach cultural identity.

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An Analysis of Cultural Symbolism in *The Bewitching Braid* (1996)

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Abstract

China has enjoyed a long history of communicating with Portugal since ancient times with Macao playing a significant role as a bridge. As one of the earliest platforms where Chinese and Portuguese cultures meet, collide, and communicate, Macao continues demonstrating its rising potential in economic and cultural communication in the new era. When talking about literary and artistic works that reflect cultural collision and communication between China and Portugal, the trailblazing movie *The Bewitching Braid* (1996) exemplifies the highest quality of Macao film production. Approaching from the perspective of Stuart Hall's representation, the present study analyzes the strategies of the film in representing the diversity and harmony of Chinese and Portuguese cultures. It shows the film has organized a series of symbols in Chinese and Portuguese cultures to construct visual aesthetics that arouses interest from both sides. Then it digs up the shared predicaments, attitudes and values of the protagonists to achieve the foundation of cultural harmony. In light of what has been found above and the results of a recent survey questionnaire on Chinese culture dissemination overseas, the paper tries to offer inspiration for the future Macao film production to enhance cultural communication between China and Portuguese-speaking countries. Specifically, it includes applying unique cultural codes, creating artworks based on social issues, and exploring familiar cultural patterns.

Keywords: *The Bewitching Braid*, Representation, Symbolism, Sino-Portuguese Communication

1. Introduction

Portugal has been one of the countries that enjoyed the most extended history of contact with China since the Age of Discovery. Relevant historical records provide evidence of more than 400 years of Sino-Potuguese communication since the first Portuguese Jorge Alvares arrived at the Pearl River outlet in the Guangdong region in 1513 of the Ming Dynasty (Huang, 1999). The arrival of Alvares, who was designated to trade Nanyang spices as well as collect national information, has henceforth initiated various degrees of commercial intercourse from handicraft porcelain and tin products to raw materials of raw silk and Chinese traditional medicine (Wang, 2016). By the 16th century, the Portuguese had almost monopolized important trading points with Macao as their base, the only open port for overseas trade in China for 400 years. They mainly took control of the three major shipping routes of Macao-India-Lisbon, Macao-Nagasaki and Macao-Manila-Mexico. To take an overlook at the map, the three shipping routes compose a triangle which is later known as the "The Great Triangle trade". As an international trade club, Macao was arguably not only a market for products from mainland China to the rest of the world, but also a trading hub for world products entering mainland China at ancient times. In the Modern Age, Macao continues to demonstrate its strength as a bridge in Sino-Portuguese communication due to its exceptional location and history. In 2003, the Forum for Economic and Trade Co-operation between China and Portuguese-Speaking Countries was initiated and hosted by the Ministry of Commerce of the People's Republic of China, and undertaken by the Macao Special Administrative Region (SAR) Government. Seven Portuguese-speaking countries, including Angola, Brazil, Cape Verde, Guinea Bissau, Mozambique, Portugal, and Timor Leste, actively responded and participated in it. Wu Yi, vice-premier of the State Council of China, pointed out Macao's unique role in further serving as a bridge and link between mainland China and Portuguese-speaking countries due to the resembling cultural foundation (Guo, 2011). Recently on June 26, 2024, an official report on the Belt and Road infrastructure development index has highlighted the advantage of Macao's function as Sino-Portuguese cooperation platform and manifested its outstanding contributions to the initiative (Xu and Zhu, 2024). As a window of communication between the East and the West from ancient times to the present, Macao has shown its indispensable position and enduring potential as the platform that connects China and Portuguese-speaking countries. In the future with the deepening globalization, to communicate with Portuguese-speaking countries in greater scope and depth requires more attention of Macao as an in-between medium, both economically and culturally.

As a category of mass media, cinema features appealing impression and sense of reality. Such unparalleled advantages outweigh the previous single mode of cultural dissemination, making cinema one of the most popular and influential forms of cultural communication today (Chen, 2018). Released in 1995, *The Bewitching Braid* (henceforth the *Braid*) is acclaimed as the quintessence of collision and fusion of Chinese and Portuguese cultures. Co-produced by the Pearl River Film Company

and Cai Brothers (Macao) Film Co., the *Braid* is believed to unveil the program of Macao's independent film production (Xing, 1996) as it was invested, directed and shot by the local and it reflected indigenous issues. Set against the background of the 1930s, it tells a romantic story full of twists and turns between a Portuguese aristocratic young man Adozindo and a poor Chinese water seller A-Leng. The movie is adapted from the novel of Henrique de Senna Fernandes (1923-2010), a Macanese who was devoted to exploring the cultural foundation of the rising group of his own and their social predicament under the transition of the society. Displaying exotic charm and expressing sincere feelings, the film obtains high reputation both domestically and internationally, winning a series of awards including the "Best Co-production Feature Film Award" of the 19th Hundred Flowers Award for Popular Film, and the Special Award at the 25th Figueira da Foz International Film Festival, etc. Reviews of the *Braid* reach agreement on the profundity of themes and aesthetics of various visual images that represent Chinese and Portuguese cultures (Zhang, 2020). Some claim it "points out the way for Macao's future movies by establishing the fundamental motif of cultural conflict and integration between the East and the West through visual imagery (Yao, 2021)." Yet despite the recognition from all sides, few have delved into how the film has reconfigured those visual symbols to represent Chinese and Portugal cultures, and how they function to serve universal themes against the backdrop of the handover of Macao to China. In light of the above, this paper aims to investigate how the visual images are interwoven with the film's themes. Then, it explores how a shared cultural foundation is set and later achieved under a particular historical background. Finally, in light of what has been found, this paper also tries to combine the results of a recent questionnaire to provide advice for better cultural communication between China and Portugal with Macao as a vital intermediary platform.

2. Stuart Hall's Theory of Representation

Representation is one of the keywords in cultural studies and literary theory studies, with its meaning involving almost all fields of humanities and social science. The core of representation lies in the construction of meaning. "It is by our use of things, and what we say, think and feel about them -- how we represent them -- that we give them a meaning" (Hall, 2003:3). Cultural critic Stuart Hall clearly stated that representation is the production of the meaning of the concepts in our minds through language (Hall, 2003:17). The meaning process of culture involves two systems of representation--the first amounts to a conceptual system of understanding and interpreting the world. In everyone's brain there is a set of concepts or mental representations, a "conceptual map" referred to by Hall, in which all kinds of objects, people, events, etc, are correlated. It enables one to give meaning to the world by different ways of organizing, clustering, arranging and classifying concepts, and of establishing complex relations (Hall, 2003:17). To a great extent, the reason that those who can communicate share a similar conceptual map. The second system entails the function of language. The conceptual map is shared by being translated into a common language so that "we can correlate our concepts and ideas with certain written words, spoken sounds or visual images" (Hall, 2003:18). Things like words, sounds, images, etc, are all generally termed as signs. Signs can be organized into language and it is the common language that enables us to translate our thoughts (concepts) into words, sounds or images, and then to use them as a language. It should be noted that language is used in a broader sense here and later in the paper. Through the second system people are able to express and communicate. In conclusion, the relation of "things", signs and concepts lies at the heart of the production of meaning in language (Hall, 2003:19), and the process of how the three elements are linked and intertwined is what we call representation.

3. Representation of Diversity: Displaying Cultural Difference

The *Braid* casts the audience of both sides to the exotic imagination of the concepts of family, love and foreign people by exhibiting diverse or even contradictory cultural symbols of the Chinese and the Portuguese. Through the meticulous arrangement of a series of expressive visual signs, the film aesthetically and meaningfully conveys the message of different conceptions and practices in diverse cultures.

3.1 Concepts of Family: Adozindo's Detached House and A-Leng's Cheok Chai Un

The different concepts of family and community of Portuguese and Chinese are represented by a detached house of Adozindo's family versus a Chinese residential quarter called Cheok Chai Un. According to Hall, any sound, word, image or object can function as a sign and is able to be organized with other signs into a system that is capable of carrying meaning (Hall, 2003:19). From this viewpoint, the concepts of family which consist of a series of embodiment can be deciphered for the significance behind. The male protagonist of the *Braid*, Adozindo comes from a respected and wealthy Portuguese family who runs a shipping service family and they live in a big white house halfway up the mountain. The height of the house location symbolizes the high social class of Adozindo's family as a traditionally respected European one. The clean, bright and the spacious villa enjoyed by the Adozindo family is a typical product of Western supremacy in the colonized Macao. The family's culture is significantly compressed in a sailboat model displayed in the living room which indicates the family business and the pride of the Great Navigation. In fact, the colonial quality the house releases is homogenous to the patriarchy from which Adozindo is inflicted. Adozindo's father has the only final say in the family as he frequently urges, interrogates and even threatens Adozindo when it comes to the already arranged marriage of Adozindo with a wealthy widow Lucrécia.

The mother and sister in all lenses are silenced both technically and allegorically. A traditional Western family of that time is represented at heart: decent and free outwardly yet haunted by patriarchy inside.

A-Leng lives in a small room in the poor Chinese quarter of Cheok Chai Un. In the colonial period of Macao, the Chinese community struggles as the socially disadvantaged group and occupies less living materials than the Portuguese. Though faced with such an unfavorable environment, the members live their lives in solidarity and mutual assistance with a buoyant life attitude. A-Leng's adopted mother is the chief of the community, who has the power to decide the punishment and exile of the members. The Chinese community that is represented as a matriarchal society, seems to echo those of Adozindo's, but such an arrangement indeed has its cultural background. Record has that the local fisherfolk have a long history of worshiping Maze, the Chinese goddess of the sea (Chen, 1999). The A-Ma Temple, which has a direct influence on the naming of Macao by the Portuguese, is frequented by the local Chinese in all the important festivals. From the perspective of the historical process, the Chinese community is in close relation to the female goddess and thus tinged with the matriarchal aura. Besides, others see that as the retrospect for a particular indigenous group of Dan Family which is the matriarchal symbol of the birth of the Macanese (Su, 2004). Like Adozindo, A-Leng cannot have her free will in deciding her marriage. The Chinese family is portrayed as united and helpful, but in it personal affairs like marriage will be interfered to a great extent.

3.2 Practices of Love: Trestle Bridge and Water Well

One of the vital themes of the *Braid*, the love between the protagonists of distinct cultural background is symbolized by using typical symbols from the two cultures. For Adozindo, he likes to date A-Leng in a Macao-style bridge as the rendezvous, a trestle bridge. The bridge appears three times in the film, with each time A-Leng gradually accepting his courtship. In the West, the image of bridge is rich in symbolism and one of it is about love and romance. To look at the history of Western film industry, the Hollywood landmark *Waterloo Bridge* (1840) exemplifies the image of bridge as the symbol of ardent love where Myra sacrifices her life out of her love for Roy. Besides, another prominent movie *The Bridge of Madison County* (1995) relates the symbol of a bridge to love on full-fledged level by depicting an audacious extramarital affair yet affectionate love. All of the above indicates that the image of bridge in the West is related to the passionate and open attitude of love. Adozindo just features such an enthusiastic way of expressing his feelings. He falls in love with A-Leng at first sight, straightforwardly articulates his affection and rushes to kiss her shortly after they begin dating. Western concept and practice of love that Adozindo holds are thus represented spatially by the trestle bridge.

The traditional Chinese concept of love is represented spatially by the water well area where A-Leng is accustomed to chilling with her friends. In China, especially in the less civilized regions, a well does not merely provides the daily water supply, but it works as a social communication platform. Apart from fetching water daily, the neighbors would like to gather and chat more or less, achieving emotional and intellectual exchange (Hu, 2006). In this sense, a well area equals to an epitome of traditional Chinese community. In this environment, personal affairs could be exposed to the public. When Adozindo first comes to the well area, trying to be friendly to A-Leng in front of the crowd, she bears the stares from around and feels annoyed, hurrying to leave the scene. Later when Adozindo visits again, she even feels so ashamed that she beats Adozindo with the pole when he says he like her long black braid. The quite a few close-ups of the neighbors staring, gossiping and sneering create the same predicament that A-Leng is facing for audience. By this the concept of love in Chinese culture is better expressed: conservative, inward and implicit. Besides, the well also implies the Chinese quality of loyalty in love, as a well is unmovable and settled forever. Thus Chinese practice of love is conveyed in spatial form through the symbol of the well where A-Leng is attached to.

3.3 Views of Foreign People: Adozindo's White Suit and A-Leng's Black Braid

In terms of shaping characters that represent the Chinese and Portuguese, the film has arranged typical features that arouse exotic interest. For Adozindo's part, Western culture is personified by his frequently-worn complete set of white suit. Clean, fitted and of high quality, the white suit reveals the wealthiness and good manner of Adozindo. Later in the film when Adozindo is kicked out of his family, he barely wears his suit and it is when he struggles with poverty and starts to blame A-Leng sometimes. The white suit also visually leaks out the information of the civilized nature of the West. In fact, the colonial career that brings fortune to many Portuguese like the Adozindo's family can never be regarded as polite and civilized for its brutal nature. In this sense the white suit only serves as a disguise of colonists' so-called civilization. Nevertheless Adozindo at the end proves his genuine understanding and considerate personality from heart, not needing any special outfit for illustration. Thus, the significance of the white suit is involved with multiple levels as the combination of typical personality as well as Western culture.

The characteristics of a traditional Chinese woman fulfills its symbolism in A-Leng' long and black braid. Adozindo's falling for the braid at first sight is less a burst of desire than his obsession with the Chinese culture behind it. Well cared and preserved for a longtime, the braid symbolizes the caring disposition and enduring emotion of a Chinese wife. Besides, containing the trait of belonging, the braid alludes to the affiliation of a wife to the husband as A-Leng claims to cut it if

Aodzindo no longer loves her. Though some believes that the "big braids" and long red cloth wrapping the chest in the film are portrayed as oriental spectacles carrying sexual symbols, with a strong postcolonial connotation (Yao, 2021), it succeeds in presenting Chinese cultural aesthetics and evincing the merits of Chinese people through visual representation.

4. Representation of Harmony: Establishing Common Humanity

For Hall, a shared language (here an extensive and inclusive term) functions as the dominant force during the process of exchanging meanings and concepts. The functioning of the second system, relies on constructing a series of relations between one's conceptual map and others signs organized into languages. It is through the common language that one can express meanings and communicate thoughts to others (Hall, 2003:18). In the *Braid*, despite all kinds of cultural differences and even confrontations, Adozindo and A-Leng are able to express their ideas, communicate in harmony and finally understand each other through the representation of common language.

4.1 Similar Predicament: Family Interference in Marriage

Though Adozindo differentiates A-Leng concerning the attitude and practice of love, they unite in the suffering of family's obstruction in their marriage. When talking about the meaning, Hall points out that it is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system (Hall, 2003:18). As what has been discussed above, the two protagonists come from distinct organizations of family that are typical of Portuguese and Chinese. In order to set them in the same dilemma of enjoying no right to free love, the film actually has made the different settings in concordance with different social realities of both sides. Adozindo's right to get his true love has to be sacrificed for the family business, while A-Leng is subjected to her clan's taboo of exogamy out of a traumatized memory. The prohibition of exogamy results from a previous incident when a Chinese girl was exploited and deserted by a Portuguese. Consequently, they both incurred isolation and exile. The common plight is constructed through different traditional cultural codes from the Portuguese and Chinese conceptual systems. In this way the audience shares the same sympathy for the protagonists and achieves an emotional connection. The common ground of the structure of feelings lays the base for later broader cultural communication and integration. Furthermore, the families of both sides connote to the two countries they represent in historical context at the time when the movie was filmed. The reconciliation of the two families at the end signifies the agreement of the Chinese and Portuguese governments on the issue of Macao's handover.

4.2 Shared Emotion: Sincere Love for Each Other

Although differing in conceiving and practicing love, Adozindo and A-Leng share the exact value of love that unites them against cultural conflicts. As discussed previously, Adozindo features Western ways of expressing love in a straightforward, ardent, and passionate way. The case of Adozindo would be more significant in that he undergoes the transition from a typical Portuguese dandy from upper class in Macao of the day, to a Macaunese who respects and cherishes the love of his life. In the very beginning, Adozindo sees A-Leng as a challenge in his numerous pursuits for women, an oriental beauty that he can philander and then abandon. However, he takes a fateful turn and takes her seriously as he realizes A-Leng is nothing but a human being just like him. The transformation of Adozindo amounts to a man of a particular race and social class to one with general humanity. For A-Leng, her early xenophobia, as the result of collective trauma, shuns her from facing up to her inner affection for Adozindo. She has also undergone a transformation into a brave, independent, and strong-minded woman after her sensitization to Adozindo's love and resolve to respond to him. In this sense, the figure of A-Leng has been elevated from a commoner with a narrow worldview to one embracing values that are universally recognized. Moreover, the transition of the characters bears more profound significance in the social milieu of that time. Premiered before the incoming of the handover of Macao to China, the *Braid* on the one hand expresses the spirit of the residents with the shared humanity in the land of hybrid cultures. On the other, it signifies the subject of the new citizens that China, Portugal, and the new Macao would like to interpellate to construct a promising future for the new land.

4.3 Common Attitude: Mutual Understanding for Cultural Distinction

Both at first holding prejudiced beliefs towards people from other racial backgrounds, Adozindo and A-Leng reach mutual understanding through communicating within the same discourse sphere. For Hall, to exchange meanings effectively between people, they must "share the same way of interpreting the signs of a language" (Hall, 2003:19). Though Adozindo and A-Leng love each other, they are still beset by their cultural variation from time to time. For example, A-Leng takes a long time to accept Adozindo out of her stereotype of Western males: arrogant, lecherous, and irresponsible womanizers. At that time Adozindo works as a silent and passive code misinterpreted by A-Leng. Later when the Chinese maidservant of the Adozindo family told A-Leng that he was a polite, well-mannered, and grateful man unlike others of his ethnic group, she began to involve him in what Hall calls her "conceptual system," and understood him in the right way. A similar situation also comes when A-Leng once belches when they dinnered together. Adozindo felt irked for he criticized her as "uncivilized" because, in the West, it is considered impolite to make any noise when eating on a table. A-Leng refuted "How is it uncivilized when

I am so satisfied with the food that I get full?" Many Chinese hold that belching means that one eats well as a physical compliment for the food. Hall sees a cultural code as "the result of a set of social conventions" (Hall, 2003:22). Bearing different meanings in different cultures, a belch can be undisputed through effective communication within one discourse sphere. Besides, they also differ in A-Leng's custom of bearing foot. Adozindo feels ashamed while A-Leng practices it to preserve her only shoes. After A-Leng heartbreakingly pours out her ideas of baring foot and her love for Adozindo, their prejudice clears up and they understand each other. At the end of the film Adozindo even takes off his leather shoes after the wedding, showing an act of really integrating into A-Leng's culture.

5. Inspirations for Producing Favorable Cultural Products for Communication

Macao has proved its pivotal role as a platform in Sino-Portuguese cultural communication. As a work of art acclaimed by both sides, the *Braid* offers a series of inspirations for producing more popular cultural creations to enhance cultural communication between China and Portuguese-speaking countries. Recently, a research team from the Institute of Hermeneutics, Guangdong University of Foreign Studies, has done a service about the validity and reliability of Chinese culture in overseas communication in Portuguese-speaking countries. Forty-six questionnaire results have been collected before the paper is written. The respondents are mainly from Portugal, Cape Verde, and Macao, with various occupations and age groups from 18 to 60. This part of the paper will try to combine the strategies the *Braid* uses for cultural representation and the results of the service to provide suggestions for cultural production that will realize communication between China and Portuguese-speaking countries.

5.1 Application of Abundant Cultural Codes

The profound histories and traditional cultures of China and Portuguese-speaking countries provide inexhaustible resources for cultural production, from which special cultural codes can be organized to stimulate interest. To elaborate, tangible cultural practices like festivals, costumes, architecture, and so on are inspiring choices to be organized into creating a film or a novel. On the question "Which aspect of Chinese culture interests you the most," 29 out of 46 chose "history and culture" and 9 chose "folk custom." Such preference for history, culture, and custom demonstrates the primary inclination of the foreign interest that artistic producers cannot neglect. Macao has developed a diverse and coexisting lifestyle and customs influenced by the Eastern and Western cultures. For example, the Lantern Festival and the Portuguese Carnival occur on the same day in the *Braid*. The hybrid and tolerant cultural environment serves as the platform for communication with mutual respect. It is described as "a buffer zone" between the Eastern and the Western cultures (Xu, 2021). As the Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area was issued in 2019, Macao has the rising potential to be constructed as an exchange and cooperation stage with Chinese culture as the mainstream and diverse cultures coexist.

5.2 Creation Based on Social Issues

To create literary and artistic works of high quality, the contents must be carefully chosen and reconfigured to reflect the social reality and meet the requirements of the times. In the case of the *Braid*, the disparity between different classes and nations is overshadowed by the theme of interracial marriage because it is one of the significant social issues in Macao at the time when the film was shot. In fact, it restores more or less the origin of an important indigenous group, Macanese, a mixed community of the Chinese and the Portuguese. It is through the representation of the local community of Macanese that lots of local films showcase the fusion and harmonious coexistence of the Eastern and Western cultures. Though the *Braid* may be criticized for its fairy-tale and unrealistic plots, the happy ending indeed works as a comfort for all sides due to the true mirror of people's wishes. On the question of "to what extent do the contents of Chinese culture resonate with you," over half of the answers go to "generally" and "less," showing a passive inclination of resonance. It indicates the urgency in artwork production of seeking common issues that both Chinese people and those from Portuguese-speaking countries can relate to.

5.3 Exploration of Familiar Cultural Patterns

Literary and artistic creation with profundity should never eschew exploring narrative patterns that are familiar to both sides, contemplating common human predicaments, and searching for shared solutions. As mentioned above, the *Braid* is adapted from the Portuguese novel by Henrique de Senna Fernandes. As a Macanese intellectual, he has profound knowledge of both Chinese and Portuguese literary traditions and is able to weave them into his novels that express and explore the Macanese predicament in times of change. The English translator of the novel, David Brookshaw, points out the echoes of the *Braid* of the Portuguese romantics, in which "A-Leng hovers between the slave heroine of Bernardo Guimarães's nineteenth-century Brazilian novel, *A Escrava Isaura* (The slave girl Isaura), and Jorge Amado's later Brazilian barefoot beauty, Gabriela, in the novel *Gabriela Cravo e Canela* (Gabriela clove and cinammon)" (Brookshaw, 2004). Likewise, Fernandes' storytelling pattern resembles Chinese traditional literary narrative, especially in the delighted ending. The butterfly-like kites in the last scene recall the Chinese classic masterpiece *The Romance of Liang Shanbo and Zhu Yingtai*. Consequently, writers and artists

should be acquainted with the literary traditions and look for the similarity of storytelling in the cultures of China and Portuguese-speaking countries to create works with universal recognition.

6. Conclusion

In the service on "among the contemporary cultural forms, which one do you find most attractive to you," "movies and TV dramas" ranks the most with 33 out of 46. The choices, not surprisingly, prove the overwhelming dominance of mass media in cultural dissemination in today's Media Era. Cultural products like films, TV dramas and short videos and the messages they carry unconsciously permeate people's everyday life and mentality. The *Braid*, considered as the first Macao movie, has gained a worldwide reputation since its release, exemplifying a classic cross-cultural love film with universal significance. The present study, probing from the perspective of representation, tries to account for the movie's underlying cultural significance. In representing the different ideas of family, love and foreign people, the *Braid* has organized a series of symbols unique in Chinese and Portuguese cultures to construct visual aesthetics which arouse interest from both sides. Then despite all the cultural divergences, the *Braid* digs out the common predicament faced by Adozindo and A-Leng, transforming them into ones that respect, understand and appreciate each other's cultures through their partnership. Through these strategies of harmony in diversity, the *Braid* succeeds in achieving great fame from both sides and promoting cultural dissemination and communication with Macao playing as the platform. To draw suggestions from Macao's story, literary and artistic production can fully apply cultural codes to their works from the profound Chinese cultural resources. Besides, common problems should be explored and the shared solutions should be sought in artworks to arouse resonance. Plus, creators should apprehend and learn about the literary and cultural tradition of the other's to produce works that can be appreciated by all sides. Although it has been almost 30 years since the *Braid* was released, the inspiration on how to produce universally acclaimed movies it brings still proves effectiveness and dynamics for the people who aspire to promote cultural communication.

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China's Culture Dissemination in Greece: From the Perspective of Olympic Spirit Influences

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Abstract: The spirit of the modern Olympics originated in Greek civilization and has become an important means of promoting exchanges among peoples, solidarity among nations, and mutual understanding among civilizations worldwide. Athens, the capital of Greece, hosted the modern Summer Olympic Games for the first time in 1896 and again in 2004. Beijing, the capital of China, is notable for being the first city to host both the Summer and Winter Olympic Games. The experiences of China and Greece in hosting the Summer Olympics back-to-back in 2004 and 2008 have strengthened the Olympic spirit as a new bond of cultural exchanges and mutual understanding between the two countries. Following these events, exchanges and cooperation between China and Greece accelerated. Greece, as the first European Union country to respond to China's Belt and Road Initiative (BRI), has become a model for international civilization exchanges, mutual understanding, and shared prosperity, exemplified by the cooperation in the construction and development of the Port of Piraeus. The Olympic spirit has thus become a bridge of friendship, promoting mutual understanding. Under the Belt and Road Initiative, China and Greece will continue to advance in cultural exchanges, enhance cultural mutual trust, and strengthen cooperation and development.

Key Words: the Olympic Spirit Influences; China's Culture Dissemination; Belt and Road Initiative (BRI);

1. Introduction

China and Greece are excellent representatives of Eastern and Western civilizations. China and Greece have respected each other since ancient times. Greece is regarded as the cradle of Western civilization. The ancient Greek historian Herodotus, on the other hand, believed that "China is the cradle of all culture and wisdom, and the nation favored by the sun god." Ancient Europeans' imagination of mainland China also unfolded through the ancient Greek geographer Ptolemy's description of Ceres. The ancient Silk Road gave the people of ancient Greece the space to imagine China as the "Oriental Other". If traditional Chinese culture was obscure and imaginary to ancient Greece, today in the 21st century, in the context of China's Belt and Road Initiative (BRI), China and Greece have a new opportunity to learn from each other's civilizations. From Mount Olympus to Mount Everest, from the Aegean Sea to the Yangtze and Yellow Rivers, China and Greece are facing a new historical opportunity for common prosperity. Both being as the world's most important civilization, the communication between China and Greece should take place in an appropriate culture context. "Accessibility is key to the understanding of the meaning of the discourse." (Chen, 2020). With openness and win-win cooperation, the two countries share mutual respect for the wisdom of ancient civilizations as the starting point, the inheritance of the Olympic spirit as a new opportunity for dialogue, and the Belt and Road Initiative as a new idea for civilization development, in the context of the spirit of "Faster, Higher, Stronger – Together", the two countries will continue their cooperation, and set up a model of mutual understanding among civilizations in the international community.

2. Literature Review

2.1 The Perspective of Mutual Appreciation of Chinese and Greek Civilizations

The Clash of Civilization theory holds the view that "relations between states and groups from different civilizations, will not be close and will often be antagonistic." (Samuel Huntington, 1996). However, the friendly practice of mutual understanding between the civilizations of China and Greece breaks this assertion with facts. China-Greece relations were transformed by the mid-2000s, "the fact that Beijing was hosting the 2008 Olympics after the 2004 Athens Olympic offered a unique opportunity to increase cultural contacts and advanced cooperation" (Stroikos, 2022). Given each civilization has its own long history, Sino-Greek people can share the same civilization values and have similar cultural connotations. In recent years, the pace of interaction between China and Greece has accelerated and the areas of exchange have deepened. According to the report, under the promotion of the "Year of Culture and Tourism in Greece and China" (2021-2022), cultural exchanges and

mutual appreciation of civilizations between China and Greece have been carried out frequently. The two countries use cultural symbols, such as art, philosophy, theatre, drama and exhibitions of cultural relics, as a vehicle for dialogue, and moving from "resembling each other" to "knowing each other". From "acquaintance and knowledge to similarity and affinity" (Cheng, 2022). The commentary article shows in the 50 years since the establishment of diplomatic relations, China and Greece, as two long-standing civilizations, "have always appreciated, learned from, understood and helped each other."(Yan, 2022). According to the Chinese Academic Index Knowledge (CNKI), as of July 2024, most of the comparative studies on the topic of "China and Greece" focus on the long history of Chinese and Greek "myths", with Greek myths being the most popular, with 65 articles, followed by Chinese myths, with 41 articles. Greek mythology has the largest number of articles, with 65, while Chinese mythology has the second largest number of articles, with 41. Both countries identify with each other as representatives of the East and the West of a long civilization. In Greek mythology, the Olympic spirit is undoubtedly the most spiritual treasure that transcends the ancient and the modern, and the cultural space.

2.2 Research on the Spread and Influence of the Olympic Spirit in Current China

China first bid to host the Olympic Games in 1991, and has so far successfully organized one Summer and one Winter Olympic Games. Beijing became the world's first dual Olympic city. The two Olympic Games contributed to the rooting of the Olympic spirit in the hearts of the Chinese people and to the popularity of the Olympic Movement in Chinese society. Research on the impact of the Olympic Spirit in China mainly centers on its manifestations, communication carriers, and its influence on Chinese values and its own international image. In terms of expression, the Olympic Memory and its carrier, the perfect fusion of Chinese cultural elements and Olympic elements, enhance the Chinese cultural confidence and national identity. (Chen & Liu, 2024). In terms of the vehicle of communication, Coubertin's "Ode to Sport" glorifies peace and emphasizes the important purpose of sport as a vehicle for bringing people from all over the world together, interacting with each other and promoting friendship to promote world peace and unity. (Chen R. & Chen X.F., 2024). The humanistic value of the new Olympic motto, "Together", which, in the context of the crisis, conveys the original spirit of the Olympic Games and promotes the idea of uniting strengths, coping with change and returning to the humanistic approach, thus promoting the concept of a community with a shared future of mankind. (Wu & Cai, 2023). In terms of the integration of values, the Olympic spirit is intrinsically compatible with China's Global Civilization Initiative, that is, they share the same value concerns, have similar values and have a common value orientation; and sports and physical education based on the Olympic spirit have increasingly become an important element of humanistic exchanges and cooperation on the platform of the Belt and Road Initiative. (Liang & Wang, 2023). In terms of national image, some studies have taken multiple symbols as the dimension of analysis, arguing that the Beijing Winter Olympics, with traditional Chinese culture as its foundation, not only illustrates "Chinese romance" but also integrates and expresses the perseverance and inspirational spirit of the Olympic spirit.(Wang, 2023) It can be said that the spread of the Olympic spirit in China has promoted the cultural exchanges between China and Greece in a multidimensional and in-depth manner.

3. Discussion

Mutual Learning of Culture Content in the Perspective of Olympic Spirit

Since the Opium War of 1840, as the Qing Dynasty was forced to open its gate of authority and market, colonial oppression has caused sentiments of national self-improvement and independence to run high in Chinese society. The Chinese people wanted to get rid of the plight of being colonized and were constantly searching for ways and means of salvation and survival. At the beginning of the 20th century, ZHANG Bolin, the headmaster of Tianjin Nankai High School, made a public speech calling for the participation of Chinese athletes in the International Olympic Games. One of the reasons why modern Chinese society actively promotes the Olympic Movement and the Olympic spirit is that modern China is in dire need of a spiritual force that can awaken national renaissance and break through colonial oppression, "civilizing its spirit and barbarizing its body". On July 17, 1910, Shanghai "Declaration" article "Chinese sports conference of the herald" issued the famous Chinese "Three Questions on Olympics", namely, "When can China send a team to participate in the Olympic Games? When will China be able to win the Olympic Games? When will China be able to host the Olympic Games?"(Li, 2018). Since then, China has been pursuing its century-old Olympic dream, which was eventually realized in Beijing in 2008. The Olympic spirit originated in Greece, and China's journey in pursuit of the Olympic dream is also a journey of mutual understanding between Chinese and Greek civilizations.

3.1 Research Design

This study mainly adopts questionnaire analysis and case observation to derive opinions. The questionnaire centers in the themes of perception of the spread of Chinese culture, preference for specific contents of Chinese culture, and the effects of the local spread of Chinese culture in Greece. The age distribution of the respondents concentrated in the 18-25 age group and they are all local Greeks, with educational backgrounds at the university level or higher.

Meanwhile, this study observes and analyzes cases of cultural exchanges that have been widely reported in China and Greece in recent years. The selection of cases takes into account important factors such as the industry, the identity of the representative of the person, the source of the report and the authority, etc. Olympic events, the deeds of cultural figures, Internet bloggers, and cases of economic and trade cooperation between the two sides were selected as samples for observation and analysis.

3.2 Olympic Spirit: Culture Content of Cross-fertilization Combining Tradition and Modernity between China and Greece

According to the investigation of the European Business Review (EBR), a positive attitude towards the Chinese people was expressed by 71% Greek citizens from the poll of Greek agency Public Issue in July 2016. The research emphasizes that "since 2008, the increasingly close ties between Greece and China have caught the attention of the world media". Undoubtedly, sharing the experience of hosting Olympic events has brought the two countries closer together in cultural exchanges and the friendship of their people. The 2004 Olympics returned to Athens, Greece, where Beijing took over the Olympic flag at the closing ceremony. At the closing ceremony of the Athens Olympic Games, Beijing presented an eight-minute performance titled "From Olympia to the Great Wall of China". This presentation aimed to demonstrate to the Greek people and the global community the Chinese cultural interpretation of the Olympic spirit. Through the Olympic Games, more Greeks have learned about the development of contemporary China and have had direct contact with a modernized China. The cultural symbols in the opening ceremonies of the two Beijing Olympic Games, the Olympic medals rich in traditional Chinese cultural connotations, and the Olympic mascots that are deeply rooted in people's hearts have perfectly conveyed the spiritual character, aesthetic tendency and value orientation of Chinese culture. From the 2008 slogan "One World, One Dream" to the 2022 theme "Together to the Future", it shows the development of the Olympic spirit into Chinese culture, and it also fits perfectly with the newly added Olympic motto "Together". The values of sharing, co-governance and win-win in Chinese culture are presented and transmitted to the world through the Olympic Games. For Greece, the Olympic Games are seen as part of Greece's own cultural heritage and as its contribution to the world at large (Mavrotas, 2022). By expressing its firm support for the Beijing Olympic Games, the Hellenic Olympic Committee recognizes and accepts the Olympic spirit conveyed by China. It can be said that China and Greece have accomplished mutual appreciation and recognition of traditional culture and modern civilization in the Olympic Games. According to the results of the questionnaire, more than half of the respondents to the question "What forms can enhance the understanding of Chinese culture?" believe that cultural exchanges and sports events can enhance the spread of Chinese culture in Greece.

Table 1. Enhance understanding of Chinese culture

Forms	porpotions
Cultural exchange activities	66.67%
Co-operation in running school programmes	50%
Sports events	50%
Economic and trade exchanges	50%

3.3 Olympic Game: A Platform for Cross-cultural Exchanges of Mutual Understanding and Trust between the People of Two Countries.

A 44-member choir of children from the mountains of Fuping County, Hebei Province, China, sang the Olympic Anthem in Greek during the opening ceremony of the 2022 Winter Olympics in Beijing. Music as an art meets in this moment across the languages of China and Greece, interpreting the unity and hope in the Olympic spirit. According to the questionnaire, Chinese culture resonates well with local Greek respondents. In the history of cultural exchanges between the people of the two countries, there have been both sympathetic exchanges between great thinkers and hospitable exchanges between the people. Nikos Kazantzakis, a famous Greek writer and thinker, is passionate about Chinese culture and has written a biography of his personal experience in China, which provides valuable material for the Greek public to understand Chinese culture. Kazantzakis was invited to visit China again in 1957 and met face-to-face with the Chinese literary scholar Mr. Mao Dun. Kazantzakis commented on the similarities between the cultural heritage of China and Greece, noting that "Socrates and Confucius are the two masks of mankind, and underneath the masks is the same face of human reason". In June 2024, the statues of another Chinese literary giant, Lu Xun and Kazantzakis, were inaugurated in the Kazantzakis Museum in Crete. The two literary giants, who had never met each other before, had long since met ideologically, and the height of Sino-Greek cultural exchanges was increasing. For the general public, the short video community has also become a new venue for cultural exchanges between Greece and China. Marianna and Sofia, Greek twin sisters studying in China, have received a lot of attention and praise for their promotion of China-Greece tourism on Chinese social media and short video platforms, and the Greek government has encouraged their friendly initiative by awarding them the title of "Ambassador of Greek Tourism in China". The Greek government encouraged the sisters' friendly initiative by awarding them as "Greek Tourism Ambassadors

in China". The results of the questionnaire on "Favorite Cities in China" showed that Chinese cities such as Beijing, Shanghai, Guangzhou and Xi'an are well known in Greece and have become the ideal destinations for Greek young people to travel to China.

3.4 Olympic Spirit Promotes Economic Effectiveness of Sino-Greek Cooperation

China and Greece have moved from mutual cultural appreciation to development and common prosperity. Greece is the first EU member state to sign the Belt and Road initiative with China. The two-way investment between China and Greece focuses on maritime transportation, telecommunications and other fields. Among them, the Piraeus Port jointly constructed by China and Greece is a successful example of China and Greece practicing the Belt and Road Initiative (BRI). According to the Belt and Road Country Study: Greece, the economic benefits of the Bi-Port project, which is operated by the Sino-Greek partnership, have been favorable, and Greek officials view the project as "the key to unlocking Greece's future investment potential..." (Yiannis Plakiotakis, 2019).

Table 2. 2004-2018 Piraeus Port Benefits

Unit Million Euro															
Year	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
Pre-tax Profit	11	7	10	16	-4	3	3	6	2	4	4	11	2	9	19
Taxed Profit	7	5	7	12	-4	2	2	4	1	3	3	8	2	4	13
table 2004-2018 Piraeus Port Benefits															
from Official website of Piraeus Port Authority, http://www.olp.gr/en.															

As the largest port in Greece and the closest deep-water port to the Far East, the new situation of the maritime hub of Bilbao has not only brought new opportunities to the lives of the locals, but has also made it possible to share the prosperity and development of China and Europe with the guarantee of a transshipment port for maritime transportation. Reversing the stereotype of "stealing our job chances", the throughput of the Port of Piraeus has steadily exceeded the 5-million-ton mark since 2016, from 680,000 TEUs at the beginning of the cooperation, and has become a top port in the Mediterranean region.

Table 3. Throughput of Piraeus Port Data from: Lloyd's List

Table: Throughput Piraeus Port From: Lloyd's List			
Year	Teu	Year-on-year	World Rank
2022	5,000,948	-5.90%	38
2021	5,311,810	-2.30%	33
2020	5,437,477	-3.70%	28
2019	5,648,000	15.10%	26
2018	4,907,708	18.40%	32

In the midst of epidemics and regional conflicts affecting world trade, the Port of Piraeus has maintained its position as the top port in the Mediterranean region with a throughput of 5 million tons in the last three years. The significance of the exchanges and mutual understanding between the civilizations of China and Greece is worldwide and "in line with the essential requirements for the development of civilization."(Xiao Junzheng, 2024). It is believed that the value of China is going to be learned by the Greek exporters gradually, "not only as an importing country but also as a hub for the export of Greek products to Southeast Asia." (George Floras, 2020)

Against the background of the deepening cooperation in the economic and trade fields between China and Greece, the investment of Chinese enterprises in Greece has formed the scale of dozens of investments after more than ten years of development, involving a wide range of industries and fields, covering not only the infrastructure, shipping, finance, real estate and other industries, but also shipping, e-commerce, telecommunication and other fields. It is foreseeable that with the deepening cooperation of the Belt and Road Initiative (BRI), the scale of Sino-Greek bilateral investment will be optimized continuously.

4. Current Issue and Challenges

4.1 Chinese Culture Overseas Communication Needs to Explore Diversified Approaches

The survey still reveals some objective problems. Linguistic differences between the peoples of different countries remain a natural barrier to cultural exchange. In the case of Olympic sports. For example, China has become a major gold medal-winning country in recent Olympic Games, while Chinese athletes and coaches in dominant Olympic sports are just known by the local Greek public. In the spring of 2024, DUAN Fang, a member of the Chinese women's national volleyball team, joined a Greek women's volleyball league team, becoming one of the few players to play overseas. In China, individuals learn and understand Greek civilization more through reading translated works of classic ancient Greek philosophers, historians, and dramatists, while contemporary Greek literary and cultural works have still not been popular. The spread of Chinese

culture in Greece was similar in that most of the early knowledge of Chinese culture and thoughts among the Greek people came from the translation of Chinese classics by missionaries. It should not be overlooked that most of the time, exchanges between two countries carried out more by a third-party internationalized language, and lack of bilingual talents are still an urgent problem. In China, there have been universities specializing in the Greek language since 1972, and since the beginning of this century, Chinese universities have established centers of Greek studies. In Greece, four Confucius Institutes have been contracted to teach the Chinese language and to disseminate Chinese culture and traditional Chinese medicine. It should be noted, however, that there is still a shortage of people who are able to exchange ideas in the original languages of the two countries. The vast majority of cultural exchanges are still officially led. Spontaneous cultural exchanges in the form of humanistic tourism, studies in China or Greece, and bilateral consumption in the arts, culture and sports industry are still main directions that can be focused on in the future.

4.2 Public cultural exchange radiates the prosperity of popular culture

With the introduction of the Belt and Road Initiative, bilateral exchanges between China and Greece have become more frequent, and cultural exchange activities have become increasingly close. In recent years, the two countries have held many important official and private events such as exhibitions of cultural relics, exchanges of art collections, as well as drama, and the organization of book translations and publications. However, most of the cultural activities are still mainly for public welfare, with the main purpose of promoting and enhancing mutual understanding between people. Although the spread of Chinese culture in Greece has formed a benign interactive situation, more and more Greek people are willing to understand, learn and try to incorporate elements of Chinese culture into their lives, such as learning the concept of Chinese medicine and health care methods. However, Chinese culture has not yet established a mature cultural market and industry in Greek society. A stable and prosperous mass culture industry and mass culture market is the ideal goal of cross-cultural exchanges, and a prosperous market means that cultural exchanges can be self-sufficient, self-supporting and constantly renewed under the impetus of the industry. Therefore, from cultural exchanges of public welfare nature to the breeding of prosperous mass culture, there is still much room for the development of Chinese culture in Greece, and the future goal should be to pay attention to improving the acceptance of Chinese culture in Greece and the effect of localization of Chinese culture.

5. Conclusion

The Olympic motto "Faster, Higher, Stronger-Together" not only conveys the spirit of the Olympic movement, but also expounds the common ideals and common goals of the development of human civilization. China and Greece have centered on the core of the modern Olympic spirit in their international exchanges, which is in line with the value orientation of building a community with a shared future for mankind. As important representatives of Eastern and Western civilizations, China and Greece share common and far-reaching values and worldviews in uniting all human races and promoting common prosperity of the world. China and Greece can commit themselves to becoming a friendship and prosperity model for the exchange and mutual understanding of world civilizations, and bring a new Olympian flame to the current turbulent world situation.

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A Study of Chinese Culture's Dissemination in Spanish-speaking Regions from the Perspective of Post-colonialism

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Abstract

This study explores the intricacies of Chinese cultural narratives' construction, transmission, and reception in Spanish-speaking areas. Through questionnaire surveys and the post-colonial lens, it seeks to understand the complexities that arise from cultural hybridity, adaption and identity formations in the context of former colonial territories. The research acknowledges the dialectical nature of cultural exchange, influenced by historical, economic, and social factors. By delving into these dynamics, the paper contributes to a nuanced understanding of Chinese cultural dissemination overseas, highlighting the need to narrow psychological and emotional distances between Chinese and foreign population and helping Chinese cultural disseminate abroad more effectively and smoothly.

Keywords: Chinese culture, dissemination, Spanish-speaking areas, post-colonialism

1. Introduction

In the era of globalization, cultural dissemination has emerged as a critical aspect of international relations, shaping perceptions and intercultural exchanges. Among the numerous cultures dynamically engaging with the world, Chinese culture stands out for its rich heritage, philosophical depth, and increasing global influence. At present, however, there still exists the phenomenon of "easy to go globally but difficult to go practically", the possibility of misunderstanding, misreading and misjudgment among countries. Thus, the psychological and emotional distance between Chinese and foreign people needs to be narrowed (Wang, 2024). Meanwhile, it is essential to give full play to the positive role of social forces in the process of overseas dissemination of Chinese culture (Liu, 2024). This paper embarks on a nuanced exploration of how Chinese cultural narratives are constructed, transmitted, and received in Spanish-speaking regions, employing relevant questionnaire surveys and post-colonial theories to decipher the complexities inherent in this process.

Post-colonialism, as an important trend of cultural criticism, arose in the middle of the 20th century and reached its peak of prosperity in the late 20th century (Yang, 2012). It offers invaluable insights into power dynamics, cultural hegemonies, and the resistances and appropriations that characterize cultural encounters in the aftermath of colonial rule. By adopting this perspective, the study transcends mere descriptive accounts of cultural exchange, delving instead into the intricate web of power relations, representations, and identity formations that underpin the dissemination of Chinese culture overseas. We acknowledge that cultural dissemination is not a one-way flow of information but a dialectical process influenced by historical, political, economic, and social factors, all of which are inflected by the legacy of colonial histories.

The focus on Spanish-speaking areas—encompassing nations across Latin America, Spain, and other regions where Spanish is predominantly spoken—provides a unique terrain for investigation[3]. Because most of these areas belong to developing countries, the level of social and economic development is limited, the construction of digital infrastructure is insufficient, and the historical influence of Anglo-American centralism and Spanish media has long been in a subordinate position in the global communication pattern (Shi & Zhang, 2024). They are mainly the products of complex colonial histories, presenting a diverse landscape of cultural receptivity and adaptation. The encounter between Chinese culture and the variegated Spanish-speaking cultures offers a fertile ground to examine how Chinese cultural elements are integrated, resisted, or transformed within these societies, and how these interactions reflect or challenge global power structures.

This interdisciplinary inquiry, rooted in post-colonialism, endeavors to contribute to a more comprehensive understanding of the dynamics involved in the global circulation of Chinese culture, particularly within the Spanish-speaking context. It aims to go beyond simple narratives of cultural domination or homogenization to emphasize the complex negotiations, arguments, and transformations that occur at the intersections of different cultures. Ultimately, it is hoped that this paper can shed light on ways to promote more equitable and reciprocal cultural exchanges in today's interconnected world, where respectful dialogue between cultures is essential to foster global understanding and cooperation.

2. Literature Review

This part consists of two domains, which are respectively previous studies on Chinese culture's dissemination abroad, and

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[3] The survey was launched in June 2024, and as of now, respondents are mainly from the Spanish-speaking regions of Latin America, and it is constantly updated.

previous studies on the international dissemination of Chinese culture under the guidance of post-colonialism.

2.1 Previous Studies on Chinese Culture's Dissemination in Spanish-speaking Areas

The literature review synthesizes recent studies examining the validity and reliability of Chinese cultural dissemination within Spanish-speaking regions, focusing on authenticity, reception, and the effectiveness of cultural exchange mechanisms. Special attention is paid to how these studies navigate the complexities of post-colonial dynamics and the unique cultural landscapes of Spanish-speaking countries.

Several studies have underscored the importance of maintaining cultural authenticity while adapting to local contexts in the dissemination process. Li and Wang (2021) analyzed the role of cultural festivals and events in transmitting Chinese culture in Latin America, arguing that successful adaptations often involve a balance between preserving core cultural elements and embracing local interpretations. Their study emphasizes the role of community participation and co-creation in fostering authentic cultural experiences (Li & Wang, 2021).

Moreover, reception studies have revealed a nuanced picture of how Spanish-speaking audiences perceive and engage with Chinese cultural products. Pérez and Rodríguez (2020) conducted a survey among Spanish youth, finding that media consumption habits significantly influenced attitudes towards Chinese culture. Positive perceptions were associated with increased exposure to diverse Chinese cultural content, suggesting that strategic media dissemination can enhance cultural understanding and acceptance (Pérez & Rodríguez, 2020).

Methodologically, scholars have employed mixed-methods research to assess the reach and impact of Chinese cultural dissemination. A case in point is the work by García and Zhou (2019), who combined content analysis of media representations with in-depth interviews to investigate the portrayal of China in Spanish media. They highlighted a tendency towards stereotyping and underrepresentation of China's cultural diversity, calling for more balanced and nuanced narratives (García & Zhou, 2019).

Nowadays, the proliferation of digital platforms has reshaped the landscape of cultural dissemination, offering new opportunities and challenges. A study by Hu and Valdés (2022) examined the role of social media in promoting Chinese culture in Latin America, finding that platforms like TikTok and Weibo facilitate direct interaction between Chinese creators and Spanish-speaking audiences, enhancing cultural authenticity and reducing the influence of intermediaries (Hu & Valdés, 2022).

From other perspectives such as post-colonialism, it has been crucial in understanding the power dynamics underlying cultural dissemination. Zhang and Moreno (2021) applied a post-colonial lens to analyze China's cultural diplomacy in Latin America, arguing that while efforts to share Chinese culture can challenge Western cultural hegemony, they must also navigate local histories of colonialism and resist replicating neocolonial patterns (Zhang & Moreno, 2021).

In summary, recent studies on the validity and reliability of Chinese culture's dissemination in Spanish-speaking areas have emphasized the importance of cultural authenticity, audience reception, and the strategic use of digital platforms. The post-colonial perspective has enriched our understanding by highlighting the need for culturally sensitive and reciprocal exchanges that respect the agency of receiving cultures. Future research should delve deeper into the impact of these cultural exchanges on local cultural production, investigate the long-term effects on intercultural relations, and explore innovative methods for measuring the effectiveness of cultural dissemination efforts.

2.2 Previous Studies on the International Dissemination of Chinese Culture under the Guidance of Post-colonialism

Post-colonialism, as articulated by scholars such as Edward Said (1978), Homi Bhabha (1994), and Gayatri Spivak (1988), centers around deconstructing colonial legacies and understanding the ways in which cultural representations are used to assert or resist power. It underscores the importance of examining cultural flows not merely as neutral exchanges but as sites of ongoing negotiation between the colonized and the colonizer. In the context of Chinese cultural dissemination, the lens helps illuminate how China has positioned itself under lingering colonial influences and the dominance of Western cultural imperialism.

Several studies have investigated the mechanisms and platforms through which China disseminates its culture internationally. Zhao and Balnaves (2020) analyze China's soft power strategies, emphasizing the role of media outlets such as China Global Television Network (CGTN) and Confucius Institutes in promoting a positive image of China abroad. They argue that these platforms serve as vehicles for cultural diplomacy, challenging Western narratives and fostering intercultural dialogue. Similarly, Zhang and Sun (2016) examine the use of film festivals and co-productions as strategic tools to present a diversified and contemporary image of China, thereby resisting stereotypical representations.

A key focus of post-colonial analyses is the examination of cultural negotiations that occur during the dissemination process. Wang (2018) explores how Chinese literature in translation becomes a site of cultural negotiation, where issues of authenticity, cultural hybridity, and the translator's agency come into play. By analyzing translations of Mo Yan's works, Wang illustrates

how the translated texts can both reinforce and subvert dominant cultural discourses. Chen and Starosta (2015) extend this discussion to digital spaces, arguing that social media platforms facilitate alternative narratives of China, often constructed by diasporic communities, which challenge mainstream Western perceptions.

Furthermore, understanding the reception of Chinese cultural products in different international contexts is crucial. Li and Voci (2013) conducted a study on the reception of Chinese TV dramas in Africa, revealing how local audiences actively appropriate and reinterpret these narratives, demonstrating the fluidity and complexity of cultural exchange. Their findings underscore the importance of recognizing audience agency in shaping the meaning and impact of cultural dissemination. Conversely, Yang and Wallis (2019) critically assess the limited success of Chinese cultural products in penetrating the Western market, attributing it partly to the persistence of orientalist stereotypes and Western cultural preferences.

By and large, this review has highlighted the multifaceted nature of the international dissemination of Chinese culture under the guidance of post-colonialism. It underscores the strategic deployment of various platforms, the dynamic processes of cultural negotiation, and the varied receptions across different regions. While acknowledging the progress made in challenging Western dominance, it also reveals the persistent obstacles faced by Chinese cultural dissemination efforts. Future research could delve deeper into the role of digital media, given its increasing influence, and explore more nuanced understandings of audience reception across diverse socio-cultural landscapes.

3. **Method**

The study will be carried out practically and theoretically. In practice, the quantitative analysis in the paper is based on real and effective questionnaires from Spanish-speaking areas; in theory, qualitative analysis cuts into the direction of post-colonialism. Details are in the following two parts.

3.1 Questionnaire Surveys

The questionnaire surveys are designed and translated into 14 languages for the world, and the survey used in this article is in Spanish.

The questionnaire consists of 30 questions in two parts. First, the basic information of the respondents (Part 1, Questions 1~4), including nationality, age, highest education level and occupation.

The second is the main questions (Part 2-Questions 1~26, about the respondents' views on the overseas dissemination of Chinese culture), which are further divided into four directions: (A) Dissemination Awareness, (B) Content Preferences, (C) Cultural Evaluation and (D) Suggestions for Dissemination.

Encuesta sobre la efectividad y confiabilidad de la difusión de la cultura china en el extranjero

Estimado/a señor/a:

¡Hola! Muchas gracias por tomarse el tiempo valioso de su apretada agenda para participar en nuestra encuesta. Somos un equipo de investigación de la Universidad de Estudios Extranjeros de Guangdong, actualmente desarrollamos un proyecto de investigación sobre la difusión internacional de la cultura china. El propósito de esta encuesta es comprender la situación actual de la difusión de la cultura china en el extranjero, las opiniones de la audiencia y los efectos de la comunicación, con el fin de proporcionar referencias y recomendaciones para mejorar aún más la influencia internacional de la cultura china.

Les invitamos cordialmente a participar en esta encuesta, sus opiniones y sugerencias son muy valiosas para nuestro estudio. Nos comprometemos a cumplir estrictamente con las normas académicas y las directrices éticas, manteniendo en secreto toda la información que proporcione, únicamente para fines de investigación académica. La encuesta se realiza de forma anónima, puedes completar con confianza. Su participación contribuirá significativamente al intercambio cultural entre China y el extranjero, y estamos muy agradecidos por ello.

Figure 1. The Title of the Questionnaire Survey (Spanish Version)[4]

In short, this Spanish version of the questionnaire is a key entry point for the research topic, and the following post-colonial analysis in **4** will be closely linked to the results of the questionnaire.

3.2 Theory and Data

Post-colonialism offers a critical lens to understand the cultural exchanges and identity formations that emerge from historical and contemporary interactions between cultures, particularly those with colonial histories. By focusing on Spanish-speaking regions, this study seeks to uncover how Chinese cultural dissemination interacts with the lingering effects of European colonialism, local cultural identities, and the globalized cultural landscape.

3.2.1 Main Theories

Drawing primarily from the works of Homi K. Bhabha (1994), Edward Said (1978), and Gayatri Chakravorty Spivak (1999),

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[4] Please find more information in the **Appendix** at the end of this paper.

this study will utilize post-colonial theory to analyze the complexities of cultural dissemination. The concepts of "hybridity", and "cultural adaption" will be central to understanding the dynamics of cultural exchange between China and Spanish-speaking regions.

3.2.2 Data Collection Methods

A thorough examination of media texts (news articles, TV shows, films, and social media content) produced in Spanish-speaking countries that represent or discuss Chinese culture. This will help identify themes and narratives that shape perceptions of Chinese culture. Moreover, selecting specific instances or events (e.g., cultural festivals, educational exchanges, or media campaigns) as case studies to deeply analyze the mechanisms and impacts of Chinese cultural dissemination.

3.2.3 Data Analysis

First, coding and categorizing data from content analysis and interviews to identify recurring themes and patterns related to the reception and representation of Chinese culture. Second, examining the language used in media texts and interviews to uncover the underlying power dynamics and ideologies shaping perceptions of Chinese cultural dissemination.

3.2.4 Ethical Considerations

Ensuring informed consent from all interview participants and maintaining confidentiality where required. Being mindful of cultural sensitivities and avoiding perpetuating stereotypes during data collection and analysis.

In the end, by following this methodology, the study will provide a nuanced understanding of how Chinese culture is disseminated and received in Spanish-speaking areas, considering the complexities of post-colonial contexts, and offering insights into the evolving global cultural landscape.

4. Results and Discussion

This section presents the outcomes of the data analysis and discusses their implications within the context of post-colonial dynamics, cultural hybridity, and the role of technology in shaping cultural encounters.

4.1 Reception and Representation of Chinese Culture

2.¿Cuál es su impresión general sobre la cultura china? [单选题]

选项 ≑	小计 ≑	比例	
A. Bastante interesado	15		60%
B. Muy interesado	9		36%
C. Normal	1		4%
D. Poco interesado	0		0%
E. Completamente desinteresado (especifique:) [详细]	0		0%
本题有效填写人次	25		

Figure 2. Results of "What is your overall impression of Chinese culture?" in the Questionnaires

According to Part 2- Section A of the questionnaires, questions are about attitudes towards Chinese culture. It is asked to include topics such as general impressions of Chinese culture, perceived knowledge of Chinese culture within their own country, the importance of Chinese culture in the context of world culture, etc. Based on the results of the survey, it seems that respondents generally hold positive views of Chinese culture, with over half indicating that they are either very interested or quite interested in learning more about it.

Chinese culture is predominantly portrayed through themes of tradition, economic prowess, and technological innovation in Spanish-speaking media. However, these representations often oscillate between admiration for China's rapid development and lingering stereotypes that echo colonial-era perceptions of the 'exotic East'. As García and Zhou (2019) observe, the Spanish media tends to emphasize China's economic influence and cultural uniqueness, which aligns with the notion of 'cultural imperialism' (Spivak, 1999), where China is both admired and feared as a cultural and economic powerhouse.

However, when asked about the general awareness of Chinese culture in your country, the majority indicate that they believe the public is either poorly informed or completely uninformed about it. This suggests that while there may be interest in learning about Chinese culture, there may be a lack of access to information or resources to do so.

Figure 3. Results of "What do you think is the general awareness of Chinese culture in your country?" in the Questionnaires

There are reasons for these results. Previous studies have shown that the portrayal of Chinese culture in Spanish media can be problematic. For example, a study by Martínez-García and Rodríguez-Rodríguez (2021) finds that Spanish media often portrays China as a monolithic entity, ignoring the diversity of its culture and people. Similarly, a study by García-Lamarca and Sánchez-Cortés (2019) found that Chinese culture is often underrepresented in Spanish education, which could contribute to a lack of understanding and the perpetuation of stereotypes. One notable example of this stereotypical portrayal is the character of "Chino Chirino" on the popular Spanish TV show "La que se avecina[5]". Chirino is portrayed as a bumbling, clumsy character who speaks broken Spanish and is obsessed with martial arts. This portrayal reinforces negative stereotypes of Chinese people as being foreign and other, rather than as fully integrated members of society.

In contrast, Spanish literature has provided a more nuanced and complex depiction of Chinese culture. For example, the novel "El año del dragón[6]" by Juan Villoro[7] explores the experiences of a Mexican-Chinese family living in Mexico City during the 1968 student protests. The novel provides a rich and detailed portrayal of Chinese-Mexican culture, highlighting the struggles and triumphs of Chinese immigrants as they navigate life in a new country.

Furthermore, the dissemination of Chinese culture in Spanish education is critical to shaping future generations' perceptions of China. Unfortunately, Chinese culture is often underrepresented in Spanish educational curricula, leading to a lack of understanding and perpetuation of stereotypes. According to a study by García-Lamarca and Sánchez-Cortés (2019), only 14% of Spanish high schools offer Mandarin Chinese as a language option, despite China's growing global influence.

However, there are some positive developments in this area. For example, the Confucius Institute, a Chinese government-funded organization that promotes Chinese language and culture worldwide, has established several branches in Spain. These institutes offer Chinese language classes, cultural events, and teacher training programs, helping to promote a more nuanced understanding of Chinese culture among Spanish students and educators.

Overall, while there is interest in learning about Chinese culture in Spanish-speaking areas, there may be a lack of access to accurate and nuanced information. It is important to continue promoting a more comprehensive understanding of Chinese culture through education and media representation, in order to foster greater cross-cultural understanding and appreciation.

When asked about the importance of Chinese culture in the context of world culture, the majority of respondents believe that

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[5] La que se avecina is a popular Spanish television sitcom that premiered on Telecinco in April 2007. Created by Alberto Caballero, Laura Caballero, and Daniel Deorador, the show is set in Mirador de Montepinar, a fictional residential complex located in Pozuelo de Alarcón, a wealthy suburb of Madrid.

[6] El año del dragón was first published in 2014, which is a novel with a blend of fantasy and realism, a characteristic feature of Villoro's writing style. The story is set in Mexico City and revolves around a group of children who live in a neighborhood called Colonia Roma.

[7] Juan Villoro is a prominent Mexican writer, essayist, playwright, and academic. His works often relate with complex social and political issues through the lens of magical realism.

it is either very important or quite important, which indicates that there is recognition of the significance of Chinese culture on a global scale.

6. ¿Cómo cree que la cultura china se encuentra en el contexto de la cultura mundial? [单选题]
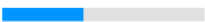
选项 ⇕	小计 ⇕	比例	
A. Bastante importante	10		40%
B. Muy importante	12		48%
C. Normal	3		12%
D. Poco importante	0		0%
E. Completamente no importante	0		0%
本题有效填写人次	25		
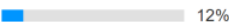
Figure 4. Results of "What do you think is the position of Chinese culture in world culture?" in the Questionnaires

In conclusion, the reception and representation of Chinese culture in Spanish-speaking areas have been mixed. While some portrayals have been positive and accurate, others have perpetuated negative stereotypes. Spanish media often portrays China as a monolithic entity, while literature provides a more nuanced and complex depiction of Chinese culture. Also, Chinese culture is often underrepresented in Spanish education, although there are some positive developments in this area. It is essential to continue to promote a more nuanced understanding of Chinese culture among Spanish-speaking populations, fostering greater cross-cultural understanding and appreciation.
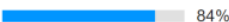
4.2 Hybridity and Cultural Adaptation

Hybridity, a concept coined by Homi K. Bhabha (1994), refers to the merging of distinct cultural identities to form new cultural configurations. When Chinese cultures intersect with Spanish cultures, they often result in the creation of hybrid forms that are neither purely Chinese nor purely Spanish, but rather a synthesis of both.

8. ¿Qué aspecto de la cultura china le interesa más? [单选题]

选项 ÷	小计 ÷	比例	
A. Literatura y arte	7		28%
B. Historia y cultura	6		24%
C. Pensamiento filosófico	4		16%
D. Folklore y costumbres	5		20%
E. Otro (especifique:) [详细]	3		12%
本题有效填写人次	25		

9. ¿Qué formato prefiere para conocer la cultura china? (pregunta de opción múltiple) [多选题]

选项 ÷	小计 ÷	比例	
A. Lectura de textos	7		28%
B. Obras audiovisuales	14		56%
C. Experiencia en vivo	21		84%
D. Explicaciones de expertos	5		20%
E. Otro (especifique:) [详细]	0		0%
本题有效填写人次	25		

10. ¿Cuál de los siguientes contenidos de la cultura tradicional cree usted que mejor representa las características de la cultura china? [单选题]
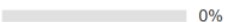
选项 ÷	小计 ÷	比例	
A. Poesía	0		0%
B. Ópera y artes escénicas	2		8%
C. Caligrafía y pintura	18		72%
D. Música clásica	4		16%
E. Otra (especifique:) [详细]	1		4%
本题有效填写人次	25		

Figure 5. Results of Question 8~10 in the Questionnaires

Questions 8~10 reveal interesting insights into the reception and representation of Chinese culture in Spanish-speaking areas. The majority of respondents (28%) were most interested in Chinese literature and art, followed closely by history and culture (24%). This suggests that Spanish-speaking individuals appreciate the artistic and historical aspects of Chinese culture, possibly due to their rich and diverse nature. The interest in Chinese philosophy (16%) and folklore and customs (20%) was lower, but still notable, indicating curiosity about the intellectual and traditional facets of Chinese society.

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When asked about preferred formats for learning about Chinese culture, live experiences (84%) emerged as the clear favorite, followed by audiovisual materials (56%), and reading texts (28%). This preference for experiential learning could be attributed to the desire for hands-on engagement and immersion in Chinese culture, while audiovisual materials offer a more accessible and engaging way to learn about Chinese culture. The low preference for expert explanations (20%) might suggest that people prefer self-directed learning over didactic approaches.

Regarding the best representation of Chinese characteristics, calligraphy and painting (72%) stood out as the top choice,

followed by opera and scenic arts (8%). This indicates that respondents perceive calligraphy and painting as the most characteristic elements of Chinese culture, perhaps because they embody the essence of Chinese aesthetics and history. The low selection of classical music (16%) and poetry (0%) might imply that these aspects are less recognized or appreciated by Spanish-speaking audiences.

In addition to results above, culture dissemination often results in some hybridity and cultural adaptations. For instance, Chinese art techniques, such as paper cutting and calligraphy, have influenced local artisans in Spanish-speaking regions. This has led to the creation of hybrid art forms, where traditional Chinese motifs are combined with local imagery, creating unique pieces that speak to both Chinese and Spanish heritage. What's more, in areas with substantial Chinese diaspora communities, religious practices have adapted to incorporate local religious traditions. For example, Chinese Buddhist temples in Spanish-speaking countries might hold services in both Chinese and Spanish languages, and incorporate local saints and rituals into their ceremonies. Also, Chinese myths and legends have been adapted and integrated into the literary traditions of Spanish-speaking areas, which can be seen in children's books and adult literature where Chinese stories are retold with local characters and settings, making them accessible and meaningful to Spanish-speaking audiences.

Overall, the questionnaire demonstrates that Spanish-speaking individuals have a keen interest in exploring Chinese culture, particularly its artistic and historical aspects, and prefer interactive and multimedia formats for learning. The high preference for live experiences and audiovisual materials suggests that cultural exchange programs, such as workshops, performances, and documentaries, could be effective ways to introduce and represent Chinese culture in these regions.

4.3 Cultural Evaluation

According to the survey, the overall effect of the dissemination of Chinese culture abroad is considered to be "good" and "very good" by most respondents (48% and 20%). However, there is also a significant number of people who consider it to be fair (32%).

When asked about "To what extent do the contents of Chinese culture resonate with you?", the majority of respondents chose "More" (52%), followed by "Completely" (24%) and "Generally" (20%). Only a few people chose "Less" (4%).

16. ¿Cómo considera que es el efecto general de la difusión de la cultura china en el exterior en la actualidad? [单选题]

选项 ⇕	小计 ⇕	比例	
A. Muy bueno	5		20%
B. Bueno	12		48%
C. Regular	8		32%
D. Pobre	0		0%
E. Muy pobre	0		0%
本题有效填写人次	25		

17. ¿En qué medida los contenidos de la cultura china logran resonar con usted? [单选题]

选项 ⇕	小计 ⇕	比例	
A. Completamente	6		24%
B. Bastante	13		52%
C. Regular	5		20%
D. Poco	1		4%
E. Completamente no	0		0%
本题有效填写人次	25		

Figure 6. Results of Question 16~17 in the Questionnaires

Regarding the biggest problem in the dissemination of Chinese culture abroad, the majority of respondents identified language barriers as the main issue (72%). "Cultural differences" come second (12%), followed by "Single Mode of Communication" (12%) and "Homogenisation of Content (4%).

Figure 7. Results of Questions 18 in the Questionnaires

In terms of "Do you think Chinese culture is fully respected in the process of overseas dissemination?", the majority of respondents chose "Generally respected" (48%), followed by "Quite respected" (36%) and "Fully respected" (8%) and "Not much respected" (8%).

When comparing the international influence of Chinese culture to that of other cultures, the majority of respondents chose "relatively strong" (56%), followed by "average" (24%), and "very strong" (20%).

Generally speaking, the reception and representation of Chinese culture in Spanish-speaking areas seems to be generally positive, although there are some challenges related to language barriers and cultural differences. The majority of respondents believe that Chinese culture has been respected adequately during its diffusion process abroad, but there is still room for improvement in terms of its international influence compared to other cultures.

Figure 8. Results of Questions 19~20 in the Questionnaires

4.4 Suggestions for Dissemination

Based on the survey results, here are some suggestions for disseminating Chinese culture in Spanish-speaking areas:

Focus on increasing the attractiveness of cultural content (68%)

Expand the diversity of product forms (48%)

Improve engagement with people (4%)

Value cultural differences (36%)

Consider other options (12%)

It appears that the majority of respondents believe that increasing the appeal of cultural content and expanding the range of products available would be effective ways to promote Chinese culture in Spanish-speaking areas. Additionally, improving engagement with local communities could help build stronger connections between China and these regions. It is also important to recognize and appreciate cultural differences, as this can help bridge gaps and foster mutual understanding. Finally, exploring other options beyond those listed in the survey could provide additional opportunities for promoting Chinese culture

On the other hand, the responses in the survey reflect post-colonial anxieties, national identities, and concerns about cultural imperialism in several ways.

Firstly, the emphasis on valuing cultural differences (36%) and considering the uniqueness of the Spanish-speaking region (12%) in the dissemination of Chinese culture highlights a concern for preserving local identity and autonomy. This can be interpreted as a response to historical experiences of colonization, where local cultures were often suppressed or erased in favor of the colonizer's culture. By prioritizing the preservation of local culture and identity, these responses reflect a desire to resist cultural imperialism and assert national identity.

Secondly, the focus on increasing the attractiveness of cultural content (68%) and expanding the diversity of product forms (48%) can be seen as a response to the legacy of colonialism, which often imposed aesthetic standards on colonized societies. These responses suggest a desire to create a more inclusive and diverse cultural landscape that reflects the unique perspectives and experiences of the Spanish-speaking region.

Thirdly, the low response rate for improving engagement with people (4%) suggests a certain degree of skepticism towards cultural exchange programs that prioritize direct interaction between individuals. This could be due to concerns about cultural imperialism and the potential for unequal power dynamics in cross-cultural interactions. Instead, there is a greater emphasis on creating culturally relevant content and products that can be consumed and enjoyed by local audiences without necessarily requiring direct engagement with Chinese culture.

All in all, the survey responses reflect a complex interplay of post-colonial anxieties, national identities, and concerns about cultural imperialism. They highlight the need for a nuanced and context-specific approach to cultural exchange that takes into account the unique histories, experiences, and perspectives of the Spanish-speaking region.

5. Conclusion

The study concludes that the dissemination of Chinese culture in Spanish-speaking areas is a multifaceted process, influenced by the legacies of colonial histories and contemporary power relations. Through the survey data, it becomes evident that the reception and representation of Chinese culture are shaped by a complex web of factors, including post-colonial dynamics, cultural hybridity, and technological advancements. The research underscores the significance of recognizing audience agency in the interpretation of Chinese cultural products, which can lead to both appropriation and reinterpretation.

The findings reveal that while there is a general positive interest in Chinese culture among Spanish-speaking communities, there remains a need to address lingering misunderstandings and stereotypes. This necessitates a more sensitive and inclusive approach to cultural diplomacy that respects cultural differences and avoids perpetuating colonial-era biases.

Moreover, the study points to the potential of digital media platforms like TikTok in democratizing access to Chinese culture, suggesting new avenues for cultural exchange that transcend traditional power imbalances. Yet, it also highlights the persistent challenges in penetrating Western markets due to entrenched cultural preferences and stereotypes.

In conclusion, the research contributes to a comprehensive understanding of the global circulation of Chinese culture, emphasizing the need for reciprocal and equitable cultural exchanges. Recommendations include enhancing the diversity of cultural products, improving language accessibility, and fostering a dialogue that acknowledges and respects the rich cultural tapestry of both Chinese and Spanish-speaking societies. This interdisciplinary inquiry advocates for a post-colonial perspective that encourages respectful dialogue and collaboration between cultures, aiming to foster global understanding and cooperation in today's interconnected world.

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Appendix

Complete Version of Questionnaire (Spanish Version):

Encuesta sobre la efectividad y confiabilidad de la difusión de la cultura china en el extranjero

Estimado/a señor/a:

¡Hola! Muchas gracias por tomarse el tiempo valioso de su apretada agenda para participar en nuestra encuesta. Somos un equipo de investigación de la Universidad de Estudios Extranjeros de Guangdong, actualmente desarrollamos un proyecto de investigación sobre la difusión internacional de la cultura china. El propósito de esta encuesta es comprender la situación actual de la difusión de la cultura china en el extranjero, las opiniones de la audiencia y los efectos de la comunicación, con el fin de proporcionar referencias y recomendaciones para mejorar aún más la influencia internacional de la cultura china.

Les invitamos cordialmente a participar en esta encuesta, sus opiniones y sugerencias son muy valiosas para nuestro estudio. Nos comprometemos a cumplir estrictamente con las normas académicas y las directrices éticas, manteniendo en secreto toda la información que proporcione, únicamente para fines de investigación académica. La encuesta se realiza de forma anónima, puedes completar con confianza. Su participación contribuirá significativamente al intercambio cultural entre China y el extranjero, y estamos muy agradecidos por ello.

Primera parte: Información básica

En los ítems que siguen, si hay opciones, por favor marque con una "√" en la respuesta correspondiente;
si hay espacios en blanco para completar, utilice palabras o números para hacerlo.

* 1.¿Cuál es su nacionalidad?

* 2.¿En qué franja de edad se encuentra?

◯ A. 18-25 años

◯ B. 26-35 años

◯ C. 36-45 años

◯ D. 46-60 años

◯ E. Más de 60 años

* 3. ¿Cuál es su nivel de estudios más alto?

◯ A. Secundaria o inferior

◯ B. Escuelas especializadas superiores o de formación profesional superior

◯ C. Licenciatura

◯ D. Máster

◯ E. Doctorado o superior

* 4.¿Cuál es su profesión?

◯ A. Gobierno/Servicios Públicos

◯ B. Educación/investigación científica

◯ C. Finanzas/Negocios

◯ D. Cultura/Medios de Comunicación

◯ E. Médico/Salud F. Estudiante

◯ G. Otro (especifique:)

Segunda Parte: Contenido Principal

Por favor, marque con un "√" en la respuesta correspondiente según su situación real.
No hay respuestas correctas o incorrectas en estas preguntas, responda sinceramente.

* **A. Conocimiento de la Comunicación**

1. ¿A través de qué medio usted se contactó por primera vez con la cultura china?

◯ A. Contenidos de las noticias

◯ B. Cursos culturales

◯ C. Actividades turísticas

◯ D. Libros y periódicos

◯ E. Otro (especifique:)

* 2.¿Cuál es su impresión general sobre la cultura china?

○ A. Bastante interesado

○ B. Muy interesado

○ C. Normal

○ D. Poco interesado

○ E. Completamente desinteresado (especifique:)

* 3. Al conocer la cultura china, ¿cuál considera que es el mayor obstáculo?

○ A.Barreras del lenguaje

○ B. Diferencias culturales

○ C. Falta de canales

○ D. Contenido difícil de entender

○ E. Otro (especifique:)

* 4. ¿Cómo cree que el público en general en su país percibe la cultura china en su conjunto?

○ A. Bastante informado

○ B. Muy informado

○ C. Regular

○ D. Poco informado

○ E. Completamente desinformado (especifique:)

* 5.¿Qué período histórico de la cultura china le interesa más?

○ A. Desde la antigüedad hasta la dinastía Qin y Han

○ B. Wei, Jin, Norte y Sur, Sui y Tang

○ C. Song, Yuan, Ming y Qing

○ D. Moderna y contemporánea

○ E. No tengo conocimientos al respecto

* 6. ¿Cómo cree que la cultura china se encuentra en el contexto de la cultura mundial?

○ A. Bastante importante

○ B. Muy importante

○ C. Normal

○ D. Poco importante

○ E. Completamente no importante

* 7.¿Cuál considera que es el núcleo de la esencia espiritual de la nación china?【多选题】

☐ A. Patrioterismo

☐ B. Comunitarismo

☐ C. Lucha ardua

☐ D. Economía y austeridad

☐ E. Otra (especifique: _____)

* **B. Preferencias de contenido**

8. ¿Qué aspecto de la cultura china le interesa más?

○ A. Literatura y arte

○ B. Historia y cultura

○ C. Pensamiento filosófico

○ D. Folklore y costumbres

○ E. Otro (especifique:)

* 9. ¿Qué formato prefiere para conocer la cultura china? (pregunta de opción múltiple)【多选题】

☐ A. Lectura de textos

☐ B. Obras audiovisuales

☐ C. Experiencia en vivo

☐ D. Explicaciones de expertos

☐ E. Otro (especifique:)

* 10. ¿Cuál de los siguientes contenidos de la cultura tradicional cree usted que mejor representa las características de la cultura china?

○ A. Poesía

○ B. Ópera y artes escénicas

○ C. Caligrafía y pintura

○ D. Música clásica

○ E. Otra (especifique:)

* 11. ¿Qué tipo de contenido cultural contemporáneo le parece más atractivo?

○ A. Películas y series de televisión

○ B. Música popular

◯ C. Literatura moderna

◯ D. Diseño de moda

◯ E. Otra (especifique:)

* 12. ¿Cuál es tu festival tradicional chino favorito?

◯ A. La Primavera

◯ B. Festival de los Faroles

◯ C. Festival del Bote Dragon

◯ D. Festival de la Mitad del Otoño

◯ E. Otro (especifique:)

* 13. ¿Cuál habilidad tradicional china le gustaría experimentar más?

◯ A. Ópera de Pekín

◯ B. Tai Chi

◯ C. Caligrafía

◯ D. Ceremonia del Té

◯ E. Otro (especifique:)

* 14. ¿Cuál es su lugar favorito en China?

◯ A. Beijing

◯ B. Shanghai

◯ C. Xian

◯ D. Cantón

◯ E. Xinjiang

◯ F. Otro (especifique:)

* 15. ¿Cuál es el idioma en el que desea que se difunda la cultura china al exterior?

◯ A. Chino

◯ B. Inglés

◯ C. Idioma local

◯ D. Combinación de múltiples idiomas

◯ E. Otro (especifique:)

* C. Evaluación de la difusión

16. ¿Cómo considera que es el efecto general de la difusión de la cultura china en el exterior en la actualidad?

○ A. Muy bueno

○ B. Bueno

○ C. Regular

○ D. Pobre

○ E. Muy pobre

* 17. ¿En qué medida los contenidos de la cultura china logran resonar con usted?

○ A. Completamente

○ B. Bastante

○ C. Regular

○ D. Poco

○ E. Completamente no

* 18. ¿Cuál considera que es el mayor problema en la difusión de la cultura china al exterior?

○ A. Barreras del lenguaje

○ B. Diferencias culturales

○ C. Homogeneidad de contenido

○ D. Método de difusión único

○ E. Otro (especifique:)

* 19. ¿Cree usted que la cultura china ha sido respetada adecuadamente en el proceso de difusión en el extranjero?

○ A. Completamente respetada

○ B. Bastante respetada

○ C. Regular

○ D. Poco respetada

○ E. Completamente irrespetada

* 20. ¿En comparación con otras culturas, cómo considera que es la influencia internacional de la cultura china?

○ C. Regular

○ D. Muy débil

○ E. Bastante débil

* **D.Recomendaciones para la difusión**

21. ¿Qué aspectos considera que la cultura china debe tener en cuenta al expandirse al mundo? (pregunta de opción múltiple)【多选题】

☐ A. Aumentar la atractivo de los contenidos culturales

☐ B. Ampliar la diversidad de las formas de producto

☐ C. Mejorar el compromiso con las personas

☐ D. Valorar las diferencias entre los orígenes culturales

☐ E. Otro (especifique:)

* 22. ¿Qué tipo de canal considera que favorece más la difusión y promoción de la cultura china? (pregunta de opción múltiple)【多选题】

☐ A. Medios de comunicación principales

☐ B. Instituciones de educación cultural

☐ C. Proyectos turísticos

☐ D. Industria de creación cultural

☐ E. Otro (especifique:)

* 23. ¿A qué grupos de personas recomendaría enfocarse en la difusión de la cultura china en el extranjero? (pregunta de opción múltiple)【多选题】

☐ A. Estudiantes de primaria y secundaria

☐ B. Estudiantes universitarios

☐ C. Profesionales de la cultura

☐ D. Turistas

☐ E. Otro (especifique:)

* 24. ¿Cómo cree que se puede aumentar la comprensión de la cultura china entre las personas de diferentes países? (pregunta de opción múltiple)【多选题】

☐ A. Actividades de intercambio cultural

☐ B. Proyectos de cooperación educativa

☐ C. Eventos deportivos

☐ D. Intercambio comercial

☐ E. Otro (especifique:)

* 25. ¿Cómo cree que la cultura china debería combinarse con la tecnología moderna para mejorar el efecto de difusión? (pregunta de opción múltiple)【多选题】

☐ A. Técnicas de VR/AR

☐ B. Inteligencia artificial

☐ C. Interacción en vivo

☐ D. Museo digital

☐ E. Otra (especifique:)

* 26. ¿Tiene otras sugerencias para aumentar la influencia internacional de la cultura china?

A Multimodal Approach to Translating Chinese Zhuang Folklore

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Abstract

The Zhuang ethnic minority is the largest minority in China. Over its long history, the Zhuang people have developed a rich collection of folklore that is an important component in the preservation of China's diverse ethnic culture. Although some art forms of Zhuang folklore have been recognized as intangible cultural heritage, their accessibility and appreciation by majority cultures are largely undeveloped due to limited translations of these works. In this paper, we propose a multimodal approach to translating Chinese Zhuang folklore. The article first reviews studies on Zhuang folklore and investigates works of translation. It then proposes a theoretical framework of multimodal discourse analysis as the basis for constructing meanings in the translation of Zhuang folklore. Finally, it examines how translators can mobilize the discourse domains of culture, context, content, and expression in order to produce multimodal translations. The proposal of a multimodal approach to translating Zhuang folklore involves the utilization of different communicative modes, such as verbal, visual, and tactile modes. The goal is to develop an efficient mechanism for translating Zhuang folklore in order to achieve wider transmission and appreciation of Zhuang culture.

Keywords: Multimodal discourse analysis, multimodal translation, Chinese Zhuang folklore

1. Introduction

As a multi-ethnic country, China is home to 56 ethnic groups. The Zhuang nationality, with a population exceeding 19 million, is the most populous ethnic minority group in China (Office of the Leading Group of the State Council for the Seventh National Population Census, 2022). Among numerous Zhuang cultures, Zhuang folklore provides a distinctive lens through which to understand the Zhuang people. Examples of Zhuang folklore include the epic of Baeuqloxgdoh, Zhuang folk songs, Zhuang opera, Zhuang clothing, and Sanyuesan Festival. Various forms of Zhuang folklore serve as important components in preserving and promoting the diverse ethnic culture of the Zhuang people.

A number of studies have been conducted on Zhuang folklore over the years. However, many of these studies focus on the folkloric aspects of Zhuang folklore (Obuchová, 1999; Lin & Liu, 2021; Li & Mahamed, 2022). In contrast, research on the translation of Zhuang folklore remains largely unexplored. Limited translation has become a barrier inhibiting people outside China from appreciating Zhuang folklore. Advancements in digital technologies have significantly changed the landscape of translation, making it increasingly multilingual, multicultural, and multimodal. This has led to a growing interest in multimodal translation research. Rather than focusing on a single mode of communication, such as written or spoken text, multimodality integrates various modes, including verbal, visual, and auditory modes. This article examines the translation of Zhuang folklore from a multimodal perspective. It reviews the studies on the translation of Zhuang folklore, explores the potential of multimodal discourse analysis as its theoretical basis, and presents a multimodal approach to translating Zhuang folklore. In today's interconnected world, a multimodal approach to translation is an effective method for improving cross-cultural communication.

2. Literature Review

As Sims and Stephens (2011) state, folklore is informally learned, unofficial knowledge about the world, ourselves, our communities, our beliefs, our cultures and our traditions that is expressed creatively through words, music, customs, actions, behaviors and materials. According to this definition, Zhuang folklore can be divided into four main categories: folk literature, performing arts, customs, and material culture.

Some Chinese scholars have published books on specific elements of Zhuang folklore, including a Zhuang-Chinese-English trilingual book entitled *The Epic of Baeuqloxgdoh* (Han & Pan, 2013) and English-Chinese bilingual books entitled *Two Thousand Zhuang Proverbs from China with Annotations and Chinese and English Translation* (Zhou, 2017) and *Pingguo*

Zhuang Liao Songs: Songs of Lunar March (Chen, 2022). However, due to language barriers posed by Zhuang dialects, only a small number of international scholars have engaged in this area of research. One prolific international researcher is D. Holm, who published translated works on various elements of Zhuang folklore, including the ritual texts of buffalo sacrifice (Holm, 2003), the Baeu Rodo scriptures (Holm, 2004), the Hanvueng epic (Holm & Meng, 2015), and the Brigands' song (Holm & Meng, 2022). These books play an important role in the study of Zhuang folklore, providing valuable material for researchers and offering a unique perspective from which international and domestic scholars alike can gain insight into this field of study.

This paper analyzes data from China National Knowledge Infrastructure (CNKI) database to investigate the current status of research on the translation of Zhuang folklore. The data show that the research began in the 1980s. In the initial stages, studies were mainly concerned with the intralingual translation from Zhuang dialects to Mandarin Chinese. The research covered various subjects, including Zhuang folk songs (Qin, 1982), Zhuang long narrative poems (Nong, 1984), and Zhuang folk wisecracks (Li, 1990). These studies have improved the understanding of Zhuang folklore among people from different ethnic groups. Since the mid-1990s, scholars have directed their attention to interlingual translation, investigating methods for translating Zhuang dialects into languages such as Esperanto (Lu, 1994), English (Zhou, 2012), Thai (Wei et al., 2022), and Vietnamese (Luo, 2023).

Existing studies mainly focus on the strategies for translating specific Zhuang folkloric elements. Translations of folk legends and ethnic classics, including Zhuang scriptures and Liao songs, receive the most attention. The majority of these studies were conducted under a specific theoretical framework, such as eco-translatology (Huang, 2014), eco-aesthetics (Zhou, 2016), functional equivalence (Li, 2018), and memetics (Wang & Li, 2019).

In recent years, there has been a notable increase in scholarly publications that examine translation from a multimodal perspective. These include studies about multimodal discourse analysis, multimodal metaphors, and multimodal corpus. Nevertheless, studies on multimodality remain scarce concerning the translation of Zhuang folklore. Advancements in digital technologies have greatly facilitated the process of using multimodal techniques in translation. Therefore, it is necessary to extend the scope of translation research beyond the domain of text-based translations, directing attention towards a multimodal translation of Zhuang folklore. The research on translation should investigate various modes of communication, including text, images, audio, video, and gestures. Moreover, studies should be expanded to cover a wider variety of aspects in order to promote the dissemination and reception of Zhuang folklore among international audiences.

3. Theoretical Framework

Mode is a socially shaped and culturally given semiotic resource for making meaning. Image, writing, layout, music, gesture, speech, moving image, soundtrack, and 3D objects are examples of modes used in representation and communication (Kress, 2010). In the digital age, communication has extended largely beyond languages, thus giving rise to the study of multimodality in translation. According to Kress and van Leeuwen (2001), multimodality is the use of several semiotic methods in the design of a semiotic product or event. Zhuang folklore covers diverse elements, including Zhuang opera, Zhuang folk songs, and Zhuang folk festivals, most of which contain multimodal characteristics. For example, Zhuang opera includes three principal modes: verbal mode (such as written and spoken text), visual and tactile modes (such as makeup, clothes, gestures, and movements), and auditory mode (such as sound and music). Therefore, it can be reasonably argued that multimodality should be employed in translating Zhuang folklore. The objective of this paper is to examine methods for constructing meanings in multimodal discourse in order to develop effective translation strategies.

This study adopts approaches of multimodal discourse analysis within the theoretical framework of Systematic Functional Linguistics (SFL). The SFL theory, founded by M.A.K. Halliday, has been expanded by numerous scholars over the years. Guided by the SFL theory, Martin (1992) introduced a framework for discourse analysis, comprising the following five levels: culture level, context level, meaning level, form level, and media level. Following Martin, Lim (2004) conceptualized three planes for analyzing semiotic resources: the expression plane, the content plane, and the context plane composed of register, genre, and ideology. Based on previous SFL studies, Zhang (2009) proposed a four-dimension framework for multimodal discourse analysis: cultural dimension, contextual dimension, content dimension, and expressive dimension. In this framework (Zhang, 2009), the cultural dimension refers to the cultural context. This context is regarded as a foundation upon which the situational context is built and is an essential component in producing effective multimodal communication. The contextual dimension includes the situational context and is associated with the contextual variables of field, tenor, and mode. The content dimension is divided into two sub-dimensions: the dimension of meaning and the dimension of form. The discourse meaning is composed of three elements: ideational meaning, interpersonal meaning, and textual meaning. The meaning of discourse is determined by the contextual variables of field, tenor, and mode. The form of discourse comprises a variety of modes, including verbal, visual, auditory, and tactile modes. These modes are interconnected in either complementary or non-complementary relationships. The expressive dimension refers to the media through which meanings are constructed, which can be classified into verbal and non-verbal media.

Zhang's framework provides a comprehensive perspective for scholars to use multimodal discourse analysis in translation studies. This paper utilizes the framework developed by Zhang to examine the construction of multimodal discourse in translating Zhuang folklore.

4. A Multimodal Approach to Translation

4.1 The Cultural Dimension

Culture is often divided into two categories: material culture and non-material culture. The elements of culture cover various aspects of human life, including artifacts, epics and legends, social customs, rituals, and values and beliefs. Given the ethnic minority status of the Zhuang people, some of their folkloric elements may be unfamiliar to individuals of other nationalities. Therefore, translators should be able to perceive potential cultural differences between the source and target cultures and accurately convey the cultural connotations of Zhuang folklore to a target culture.

A variety of techniques can be used in multimodal translation. One commonly used method is addition, which refers to adding words or phrases to create a complete cultural image. A case in point is the translation of Liu Sanjie, a legendary figure in Zhuang folk stories. Although the stories are well-known among the Zhuang people, the cultural image of Liu Sanjie may be unfamiliar to those from other nationalities. To overcome cultural barriers, apart from a verbal translation of the name Liu Sanjie itself, translators may consider adding a textual explanation and translating it into Liu Sanjie, a Zhuang song fairy. Apart from adding words, the technique of addition can be employed in many other instances. For example, translators can add pictures of Liu Sanjie as a visual supplement to the translation. The addition of text and images in this example reinforces the verbal meaning and illustrates the cultural image of Liu Sanjie. In addition, when translating Zhuang folklore for museums or websites, translators can add audio or video recordings of Liu Sanjie's folk songs. The use of multiple modes can enhance the presentation of the legendary figure. It should be noted that multimodal translation is not simply a piling up of different modes; rather, the modes should interact with each other to produce a good translation. A multimodal translation of Zhuang folklore can help people from different cultural backgrounds better understand Zhuang folklore, thereby promoting the dissemination and reception of Zhuang culture.

4.2 The Contextual Dimension

The environment of the text is the context of situation, which is an instance of a social context, or situation type (Halliday, 1978). In the digital context, technologies such as AI and big data are exerting an increasing influence on translation. The advent of new media and technologies has resulted in a notable shift in international communication and translation and significantly facilitated communication in a technology-assisted multimodal context. Information is now conveyed through a variety of media, including text, images, web pages, and social media platforms. It is readily accessible through multiple channels, including hyperlinks, live streaming, augmented reality, and virtual reality. The digital multimodal context, characterized by virtual interconnectedness, has broken down the barriers of physical existence, offering individuals the opportunity to engage in a digital experience without being constrained by space or time.

As Halliday (1978) asserts, all language functions in contexts of situation, and is relatable to those contexts. Given the function of translation as a bridge between different languages and social contexts, translators must adopt proper translation techniques to match the changing contexts. For example, to enhance global communication, translators may reconstruct the context of situation in the target language. The key principle of contextual reconstruction is that it should be conducted on the basis of common values of humanity while preserving the unique Chinese Zhuang folkloric culture. The purpose of contextual reconstruction in translation is to construct a discourse with shared global values and distinct Chinese characteristics.

4.3 The Content Dimension

In terms of content, meanings should be constructed through a combination of modes, such as verbal, auditory, and visual modes. A combined use of these modes can facilitate the process of multimodal translation. Take verbal modes for example. In addition to written and spoken texts, verbal modes include hypertext, which is a text that has gained popularity in the digital age. Hypertext makes it easier to appreciate Zhuang folklore because relevant information is readily accessible. Besides verbal modes, translators can also use auditory modes to assist in the translation process. For example, translators can add audio material to the translation to illustrate the translated texts. A case in point is Zhuang folk songs. This folkloric element is often characterized by rhymes and structured lyrics, as in the case of Zhuang Liao songs (Chen, 2022). Therefore, translators should try to preserve the original auditory characteristics and ensure that the translated lyrics are easy to sing along. In this way, it is possible to improve the transmission of Zhuang folklore among people of other nationalities. Another mode that can be used is the visual mode. By employing visual elements, translators can vividly present the translations of Zhuang folkloric items. Examples include comic books based on ancient Zhuang legends and audiovisual translations of Zhuang folkloric items. A multimodal translation method has proven effective in promoting cultures, as evidenced by existing translations for Chinese performing arts, including theatre performances, television programs, and movies. However, there are not so many translations

available about Zhuang folklore. Therefore, it is necessary to use multiple modes to construct discourse meanings and achieve an effective multimodal translation of Zhuang folklore.

4.4 The Expressive Dimension

In translation, meanings are conveyed through media. These include languages and paralanguages, including spoken or written text, volume, pitch, and font size. In addition to verbal elements, it is also essential to utilize non-verbal elements. These include movements related to the human body and the platforms or environments in which communication occurs, including PowerPoint presentations, the Internet, and simultaneous interpretation booths (Zhang, 2009).

The expressive dimension can help translators achieve what words alone cannot. Translators can use gestures, facial expressions, and body movements to facilitate the translation of Zhuang folklore. Take the Zhuang opera for example. This performing art is notable for its richness in artistic presentations, with artists employing a range of verbal and non-verbal elements to convey their emotions or the implied meanings of the opera. Translators can use paralanguage as an effective audio-visual supplement to textual meanings in translating promotional videos or documentaries related to Zhuang folklore. To illustrate, when translating Sanyuesan Festival, a folk song festival of the Zhuang people, translators may consider including videos of Zhuang people dressed in festival clothes, singing songs, and dancing to the music in order to convey the joyful atmosphere of the festival. By employing different media, translators can utilize digital multimodal technology to enhance their translation of Zhuang folklore.

5. Conclusion

The Zhuang ethnic minority group is an ethnic group with a population second only to that of the Han nationality. There are numerous folkloric elements in the cultural reservoir of Zhuang folklore. However, research into the translation of Zhuang folklore is limited, which has impeded the ability of individuals from other nationalities to comprehend the Zhuang culture. This paper examines the current status of research on Zhuang folklore and proposes a multimodal translation approach to its translation. The paper begins with a review of the scholarly literature on Zhuang folklore, with a particular emphasis on translation studies. It finds that the studies are primarily concerned with various elements of Zhuang folklore, including folk festivals, ritual practices, folk legends, folk literature, and folk songs. It also shows that previous studies mainly concentrate on translation techniques within theoretical frameworks such as eco-translatology, aesthetics, functional equivalence, and memetics.

In the contemporary digital age, technologies are exerting an increasingly significant influence on translation. In this multimodal landscape, scholars have examined the vast potential of multimodality in translation studies. Nevertheless, the impact of multimodality on the translation of Zhuang folklore remains to be fully investigated. In order to facilitate the dissemination of Zhuang folklore, it is essential to explore the potential of multimodality in translating Zhuang folklore. This paper employs the multimodal discourse analysis framework of Zhang Delu (2009) to investigate translation from four dimensions of discourse: cultural dimension, contextual dimension, content dimension, and expressive dimension. The cultural dimension serves as the foundation for the construction of meanings. The contextual dimension determines the modes by which content is presented. The content dimension uses various modes to present meanings. The expressive dimension covers the media through which meanings are conveyed. These dimensions are interrelated in constructing meanings when translating Zhuang folklore. Since we live in a multimodal age, translation should be conducted with due consideration of the four dimensions of discourse. In particular, translators should examine cultural similarities and differences, consider social contexts, and utilize multiple modes in translating Zhuang folklore. Furthermore, it is also essential to use multimodal media through which meanings are conveyed. The techniques discussed in this paper offer a multimodal approach to translating Zhuang folklore. In addition to multimodal discourse analysis, we can explore the translation of Zhuang folklore by investigating other aspects of multimodality, including multimodal corpus or multimodal metaphors. Effective multimodal translation of Zhuang folklore can improve people's understanding of the folk culture and help them know more about the Zhuang people.

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