

# 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, adaptation 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<sup>3</sup>. 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

<sup>3</sup> 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)<sup>4</sup>

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),

<sup>4</sup> 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.

4. ¿Cómo cree que el público en general en su país percibe la cultura china en su conjunto? [单选题]

选项	小计	比例
A. Bastante informado	0	0%
B. Muy informado	0	0%
C. Regular	11	44%
D. Poco informado	14	56%
E. Completamente desinformado (especifique: ) [详细]	0	0%
本题有效填写人次	25	

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”. 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”<sup>6</sup> by Juan Villoro<sup>7</sup> 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

<sup>5</sup> 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.

<sup>6</sup> 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.

<sup>7</sup> 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	





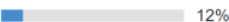
Figure 4. Results of “What do you think is the position of Chinese culture in world culture?” in the Questionnaires

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%
<b>本题有效填写人次</b>	<b>25</b>	

## 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%
<b>本题有效填写人次</b>	<b>25</b>	

## 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%
<b>本题有效填写人次</b>	<b>25</b>	

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%).



18. ¿Cuál considera que es el mayor problema en la difusión de la cultura china al exterior? [单选题]

选项#	小计#	比例
A. Barreras del lenguaje	18	 72%
B. Diferencias culturales	3	 12%
C. Homogeneidad de contenido	1	 4%
D. Método de difusión único	3	 12%
E. Otro (especifique: ) [详细]	0	 0%
本题有效填写人次	25	




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.

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

选项#	小计#	比例
A. Completamente respetada	2	 8%
B. Bastante respetada	9	 36%
C. Regular	12	 48%
D. Poco respetada	2	 8%
E. Completamente irrespetada	0	 0%
本题有效填写人次	25	

19

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

选项#	小计#	比例
A. Bastante fuerte	5	 20%
B. Muy fuerte	14	 56%
C. Regular	6	 24%
D. Muy débil	0	 0%
E. Bastante débil	0	 0%
本题有效填写人次	25	

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. Patriotismo
- 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?