

A Study on the Implicit Paradigm of "Cultural China" in Jin Yong's Film and Television

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ABSTRACT

The study selects Jin Yong's film and television, a representative of "Cultural China", to explore several implicit paradigms in "Cultural China". By analyzing multiple film and television dramas adapted from Jin Yong's novels, this article proposes four implicit paradigms: "Historical China", "Spatial China", "Moral China", and "Aesthetic China". These implicit paradigms are important cognitive dimensions for understanding the genes of Chinese culture, opening a meaningful window for establishing a cultural community. As a "gathering place" for Chinese identity recognition, Jin Yong's film and television combines convening power, influence, and appeal. Through the study of the implicit paradigm of "Cultural China" in Jin Yong's film and television, people can vividly understand the connotation dimension and long history of Chinese culture, and build a "film and television" bridge for understanding a comprehensive, three-dimensional, and authentic China.

Keywords: *Cultural China, Jin Yong's film and television, Cross-culture study.*

1. INTRODUCTION

The use and research of "Cultural China" as a term and concept has become increasingly prominent in the past 50 years, starting from overseas Chinese and landing on the mainland of their home country. [1] "Cultural China" does not equal Chinese culture. Cultural China is a symbolic and labeled generalization, abstraction, and refinement of the overall Chinese culture, which is concrete, realistic, and vivid. It is a symbol signifier that is deeply and closely related to it, and also a symbol itself that is easy to use in social and academic practice.

2. "HISTORICAL CHINA": THE HISTORICAL PARADIGM OF CULTURAL CHINA

The implicit paradigm of "Cultural China" is first and foremost a "historical" China, which constitutes the historical paradigm of "Cultural China". For Chinese culture, history is a both objective and diachronic process, as well as a subjective methodology for self-confirmation. Only China has an unbroken cultural history of about 5,000 years in the history of the world. Therefore,

when examining the "Chinese characteristics" of a cultural phenomenon or cultural work, it is necessary to firstly study its diachronic inheritance process, and secondly, to study whether it has a diachronic span of thinking and practice, with either being acceptable.

Jin Yong's film and television fully showcases the "Chinese characteristics" of these two aspects based on Jin Yong's novels. On the one hand, the creative art of Jin Yong's martial arts novels itself has inherited traditional martial arts novels and a wider range of traditional literature and art. Jin Yong himself possessed profound traditional literary and artistic skills, and his Haining Cha family has a profound family knowledge, known as the "giant clan since the Tang and Song dynasties, being the top families in Jiangnan (bestowed by Emperor Kangxi)". When he was young, he himself read a large number of martial arts novels, such as the Tang Dynasty legend "Biography of Qiu Ranke", and recent works such as "Seven Kills Stele" by Zhu Zhenmu, an old martial arts novelist from the Republic of China, "Twelve Money Darts" by Gong Baiyu, "Tai Chi Yang Sacrifices His Life to Steal Fist", and "Biography of Shu Mountain Sword Hero" by Huanzhu Louzhu. These are the literary origins and inheritance of Jin Yong's creation of

new martial arts novels. On the other hand, Jin Yong possessed the ability to handle long historical periods in literary and artistic creation with a wide range of thinking and creative practical abilities. Jin Yong's film and television reflects the social and cultural events and Jianghu stories that have lasted for more than 2,000 years in the context of history of China with a long span since ancient times. The earliest historical background is "Sword of the Yueh Maiden", which was about the Spring and Autumn Period in the 5th century BC, followed by the background of Indian monk Dharma's arrival at China's Songshan Mountain to establish Zen Buddhism in the Northern and Southern dynasties; The latest historical background came to "The Book and The Sword" and "Fox Volant of the Snowy Mountains" during the reign of Emperor Qianlong of the Qing Dynasty, which was close to the beginning of China's Late modern period in the second half of the 18th century. It can be said that Jin Yong's chivalrous novels give subtle historical geology concern to the clues of Chinese history, especially from the most interesting and crisis times in the past 1000 years after the Tang Dynasty, which seems to be called the "Jianghu version" of the second half of the Twenty-Four Histories

In the pictorial text of Jin Yong's film and television, people can see a "Chinese image" that has been built for thousands of years or more. His film and television image stories demonstrate the love, hatred, love and hatred of "Chinese people" and Chinese stories in the background of more than 2000 years of History of China, and convey the Chinese people's unique maintenance and respect for their own history. Whether it is Ah Qing in "Sword of the Yueh Maiden" in the early background of "Historical China" or Wei Xiaobao in "The Deer and the Cauldron" in the late background of "Historical China", they are all working and sacrificing for the national and court's historical development of the country. In the minds of these characters, these major events are directly related to the basic lives and livelihoods of the people in the world. They are the great heroes of chivalry, artistic portraits of serving the country and the people, as well as the Chinese spirit and strength that everyone is responsible for, from emperors and literati to "ordinary people" from various religions and backgrounds.

From the perspective of the "Other" in Western academia, as a paradigm of implicit symbol formation of "Cultural China", using Jin Yong's film and television as a carrier, the first "China" presented in front of the "Other" is a "Historical

China" in terms of time concept, an almost unique country with a long history, which is an implicit cultural symbol that no other country can compare to. In particular, emerging countries that have emerged and become independent in modern times, and many political bodies that have established their own country under the instigation of national separatism, both lack self-care from the concept of ancient history. When understanding the unique 5,000 year long "symbol" image of China, people will arise a strong sense of "cultural shock", which in turn leads to complex psychology due to the difficulty in understanding this ultra long historical image of China. In modern society, cultural exchanges are becoming increasingly frequent, and the historical paradigm of the Historical China has had a certain impact on a global scale. By understanding China's history and culture, the outside world can gain a deeper understanding of the Chinese way of thinking, values, and behavioral norms, thereby promoting cross-cultural communication and understanding.

In short, "Historical China", as the paradigm of cultural China's historiography, emphasizes the importance of history and the value of cultural inheritance, forming one of the core characteristics of Chinese culture. It has important guiding significance for the outside world to deeply understand and understand Chinese culture.

3. "SPATIAL CHINA": THE EXPRESSION PARADIGM OF CULTURAL CHINA

After the 1990s, Jin Yong's film and television created a new paradigm for Jin Yong's film and television production, characterized by capturing the vast spatial landscape in mainland China. This new paradigm more effectively expresses the imagery of "Cultural China" hidden in Jin Yong's mind in spatial expression. In the gradually enriched and refined selection of external scenes, the expression of China successfully reproduces the image of China in the spatial perspective with the beautiful scenery in reality. The endless emergence of real Chinese landscapes and locations in these film and television works has become a paradigm of Chinese image chronicles based on spatial expression.

At the beginning of Jin Yong's first martial arts novel, "The Book and The Sword", Jin Yong set a geographical centre coordinate of the Chinese empire, "In June of the 18th year of the Qianlong reign of the Qing Dynasty, the inner courtyard of

Yansui Commander-in-chief Yamen in Fufeng, Shaanxi...". Fufeng, Shaanxi Province is located in the northwest angle of the Guanzhong Plain. The famous "Hu Huanyong Line" passes nearby, which is the boundary of the spatial distribution of the national population. The Guanzhong Plain is the centroid of China's modern geographical territory. The current standard time of China, the Beijing time of the East Eight Districts, is actually based on the time of the Guanzhong area. This is to give consideration to the time balance of various places in the whole territory, and then people can see the importance of the geographical location of the Guanzhong Plain in China's geospatial space. From the perspective of geo spatial relationship, this kind of intermediary has the geographical meaning of "centrality", and it is indeed the important birthplace of the Chinese Empire and the capital of the heavyweight dynasties such as Zhou, Qin, Han and Tang. In different historical periods, what happened here almost affected the pattern of the whole East Asia. Until the modern times, "Cixi fled to the west" and "Xi'an Incident" still affected the historical destiny of China and East Asia. Therefore, from the perspective of population spatial distribution, geospatial centers, and other aspects, the Shaanxi Guanzhong Plain has become the coordinate center for shaping China's "spatial image" in cultural studies, and in literary and film and television creation, it has become the starting point coordinate for conceptualizing literary and film narrative spaces. The setting of this starting point coordinate determines the size of the artistic space radiating from a writer or artist's mind with China as its image, which also affects the spatial image formed in the readers' mind. Therefore, readers and audiences will be vaguely summoned by this spatial symbol to reveal that Jin Yong's world of martial arts will be a vast space unfolding from this center in all directions. This vast space is the image of China that is readable, observable, admirable, pitiful, adorable, detestable, and approachable.

The narrative maps in Jin Yong's subsequent works all continued to "draw circles" at this radius. What can be seen from this is a "Spatial China" that runs through the time axis of historical China: northeast to Albazino and Luding Mountain, which are far away from Stanovoy Range ("The Deer and the Cauldron"); east to Huang Yaoshi's Taohua Island in the East China Sea ("A Hero Born"); southeast to Taiwan temporarily managed by Wei Xiaobao ("The Deer and the Cauldron"); south to the South China Sea indicated by the name of the

Nanhai crocodile god ("Demi-Gods and Semi-Devils"); southwest to Dali where Duan Yu came from, and Tibet where Kumachi came from, ("Demi-Gods and Semi-Devils"); west to the Xingxiu Sea where Ding Chunqiu belonged ("Demi-Gods and Semi-Devils") and the White Camel Mountain in the Western Regions where Ouyang Feng came from ("A Hero Born"); northwest to Tianshan Mountain ("The Book and The Sword", "Demi-Gods and Semi-Devils"); north to the rise of the desert grasslands in Mongolia ("A Hero Born") and other places. This vast space has also shaped the psychology of Chinese people for a long time, becoming an important foundation for influencing their way of thinking.

The subject of "Cultural China" is "China", which inevitably has ethnic, regional, and linguistic meanings. "Crown culture" is "to highlight values, emphasize humanistic reflection, and make China an imaginative community that transcends specific ethnic, regional, and linguistic meanings".[2] [3] China's vast space and resource endowments determine that on the basis of independent and confident psychology, Chinese people are more willing to "cherish the distant people", "achieve harmonious nations", "appease the eight directions", and "cultivate the culture and morality to welcome others". These concepts instead reflect an "alternative" and "open" mindset in Chinese culture, which is the key to understanding "Cultural China", and the image world in Jin Yong's film and television has partially effectively encoded this implicit cultural paradigm.

Extending the spatial paradigm, starting from the central starting point of culture, the process of "imperialization" is actually an infinite diffusion without boundaries, and the so-called "under the sky, there is nothing but the land under the king's reign" ("The Book of Songs · Xiaoya · Beishan's Things"). In Jin Yong's works, this cultural thinking vein of traditional Chinese "space" philosophy resolutely emerged, and a more open "Chinese style" spatial landscape is extended in novels and film and television texts. For example, the appearance of foreign images such as the Far East Ice and Fire Island ("Heavenly Sword Dragon Slaying Saber"), Nanyang Borneo State ("Sword Stained with Royal Blood"), Western Persia ("Heavenly Sword Dragon Slaying Saber"), Central Asia Samarkand ("A Hero Born"), and Lingbei Rasetsukoku (now Russia, "The Deer and the Cauldron") has become a further extension of "Cultural China" in space, with a sense of "cultural community".

From the ancient tradition of "Cultural China", the relationship between "China" and "foreign countries and regions" has long been a self-consistent dialogue based "up and down" relationship, rather than a confrontational "enemy or ourselves" relationship. This relationship is not limited to within a country, but naturally transcends its borders and attempts to establish a harmonious cultural connection with many foreign countries and regions outside its borders. The extension of China's external space is an outward "absorption" oriented mechanism in the form of "culture" and based on the superiority complex of cultural space, which is different from the outward "expansion" oriented western mechanism. This kind of Chinese "space" has extended into one dimension of the implicit paradigm of "cultural China" in Jin Yong's literature and film and television works. It is a construction of an upward and good cultural space based on psychological activities. This "overseas consciousness" with Chinese characteristics is actually an important perspective for the contemporary world to truly "understand China" and understand the way China interacts with the world.

The outward extension of the spatial paradigm of cultural China is mainly manifested in two forms: one is to cultivate relationships with the "spiritual pursuit of justice and cultural morality" in places where imperialization is not deep or unreachable; the other is an activity derived from the ancient tradition of "seeking immortals and seeking ways overseas". The former is a positive political demand with practical significance, while the latter relationship is an extension of a more profound cultural space. These two types of "Cultural China" spaces facing the overseas (extraterritorial) world are further extended, full of Chinese style spirit and style. Among them, what people see is not the plunder and blood of the Trojan War and the violence of the Odyssey overseas conquest in the tradition of the Western "Homer Epic", but the sunny and healthy Chinese mentality of pursuing beauty, admiring beauty and modestly learning from overseas (extraterritorial). Undoubtedly, such a spatial extension of "Cultural China" is the psychological foundation for China's dealings with overseas (extraterritorial) countries, and it is also the possibility of truly constructing a cultural community from a cultural and psychological perspective.

4. MORAL CHINA: THE ETHICAL PARADIGM OF CULTURAL CHINA

In the context of contemporary society, the ancient ethical concepts in Chinese culture have undergone a process of reinterpretation and application. These ancient and profound ethical concepts include traditional concepts such as "morality", "benevolence", and "Righteousness", which are combined with the practical needs of modern society. In addition, there is also a mutual relationship between the "moral" tradition and heroic ideals in the underlying discourse. This fusion has formed a unique moral consciousness, deeply influencing and shaping the ethical paradigm of Chinese society.

4.1 Modern Interpretation of the Classical Ethical Relations of "Morality", "Benevolence", and "Righteousness"

From literature, it can be seen that as early as the Western Zhou Dynasty, the spirit of contract in ancient China could be verified. Since the Qin Dynasty, various dynasties have gradually adopted the method of "Jimi" to exercise political rule and administrative management over ethnic minorities.[3] The most significant ones in history are: During the reign of Emperor Wu of the Western Han Dynasty, the Jimi policy in Western Regions, Southwest Territories and other places was adopted. In the Tang Dynasty, the Balhae in the northeast, the Nanzhao in the southwest, the Western Regions and other states were subject to the policy of Jimi, and even many Jimi state capitals were set up, such as more than ten Jimi state prefectures in Guangxi today, such as Jun, Yu, Fan, Zhi, Wen, Tian, Hong, Fushui, Lin, Lan, Guihua, and Sishun.[4] There were also the native chieftain system of the Ming Dynasty, the General of Ili of the Qing Dynasty, the general of Ulyasutai, and the List of Qing ambans in Tibet. The regional ethnic autonomy system of China has a deep historical internal connection with the traditional Jimi system in ideology.[5] That is, under the concept of unity, the common value goal of maintaining harmony and mutual benefit between the central government and surrounding ethnic groups and regions is maintained.

Professor Zhang Chuanxi, a historian who studies the history of Chinese contracts at Peking University, devoted his whole life to compiling two great literature works: "Annotations on the

Compilation of Chinese Contract Compilation" and "Compilation of Chinese Contract Compilation", which strongly proves the spirit and history of ancient Chinese contracts. However, the spirit of Chinese contract is that agreement takes precedence over stipulation, and it equates agreement with ancient law. "Ancient China is also a contract society, and contract itself is a way of life. The contractual spirit of the Chinese people is not only a legal spirit, but also a cultural spirit".[6] As a cultural spirit, China's "contract spirit" has not been eliminated by the "differential pattern" of the patriarchal system, but has become an important mechanism for maintaining social systems, which is the basic role of traditional "righteousness" with Chinese characteristics.

The basic meaning of "righteousness" is actually responsibility, obligation, and responsibility, which is the obligation, responsibility, and responsibility for the "morality" and "benevolence" that are maintained, which is a non utilitarian "super utilitarian" value behavior that sets aside vulgar monetary benefits. "Righteousness" includes such words as "morality and justice", "kindheartedness and justice" and "chivalry". It can be seen that "righteousness" can be linked with the metaphysical core concepts of axiology, such as "morality" and "benevolence". From the perspective of pragmatics, this structural mode shows a cognitive habit of Chinese culture. The latter is the restrictive subject of the former, and the latter is subordinate to or subject to the former, with functional characteristics.

"Righteousness" holds an extremely important position in Confucian culture, second only to "benevolence". It can be said that "benevolence" is a fundamental value of Chinese culture, while "righteousness" is the practice of this fundamental value and the prevention, correction, and even counterattack of behavior that violates "benevolence", which is the bottom line when offended in value communication. Therefore, primitive Confucianism has always attached great importance to the advocacy of "righteousness". It can be seen that in the statues of Confucius throughout history, there were swords on the left side of Confucius' body. In addition to the symbolic significance of "gentleman", the meaning of the sword actually includes the meaning of killing and deciding. The story of Confucius killing Shao Zhengmao is an example. When the "injustice" of "violating benevolence" occurs, it is punished with "not decline to shoulder a responsibility". That is to say, Confucianism is not what later corrupt scholars

call simply humility, concession, and enduring humiliation, but rather a righteous behavior that must be "dutiful" when necessary. So the traditional society with Confucian culture as the mainstream is not a gloomy society strictly constrained by the stagnant patriarchal system defined by vested rulers and corrupt scholars. In its middle and lower levels and the subconscious of the people, "righteousness" is actually a more significant social behavior norm, and it is also the supervision of the "Son of Heaven" by the middle and lower levels of the people. They spread the ancient tradition of Confucian spirit in the way of the lower class themselves, serving themselves and the "world".

4.2 The "Morality and Justice" Tradition and the Dream of Heroism in the Underlying Discourse

The "dialogue spirit"[7] advocated by "Cultural China" is the most important value function in the process of spreading Chinese culture overseas and reshaping the "image of China". As Jin Yong said, "The greatest chivalry is for the country and the people." The "righteousness" of the great "chivalry" is for the greater overall interests, that is, the common interests of the "world" for the country and the people. It is the "righteous" who rise from the bottom and have a "world" mentality. It can be seen that there are also big heroes and small heroes portrayed in Jin Yong's films and television. Big heroes are grown up from small heroes, and of course, there are also those who stop at small heroes and even degenerate into villains who "violate benevolence" and "unjust". Therefore, when it comes to the target, their character and character are judged to be high.

Wei Xiaobao in "The Deer and the Cauldron" is a "righteous person" who gradually grew up from a small figure in the market to an individual, friend, organization, court, and the world. Some critics say that in "The Deer and the Cauldron", from the perspective of Wei Xiaobao, "martial arts chivalry" has disappeared, and Wei Xiaobao's martial arts skills are not at all good. His chivalrous actions seem to be impure. However, this precisely indicates that Jin Yong created a living three-dimensional character with a "growth oriented" personality change and complexity of human nature, instead breaking away from the facial makeup and formulaic mode of shaping martial arts characters, and developing creative exploration.

Of course, Jin Yong's film and television has condensed a super aesthetic community with more

popular market cultural consumer goods. The "hero" theme is the mainstream of Jin Yong's film and television, and the inherent value of the "hero" image is derived from the "chivalry" spirit, which is an unshakable responsibility and responsibility to friends, the "Jianghu", the country, and the world. It is a deep-rooted artistic representation of the Confucian spirit of "acting on behalf of heaven" and cherishing the world, which is the root of the "martial arts dream" in the hearts of the Chinese people. Every upright Chinese yearns to become the "righteous person" with a sense of justice, and in the world of martial arts, it is the image of "martial arts"; In the real world, he is still a "righteous person" and "gentleman" who, although lacking in "martial arts", strives to protect the weak and achieve justice as much as possible. This is also the basic requirement for shaping personality in Confucian culture, as well as the "heroism" and "positive energy" conveyed by Jin Yong's film and television, which is a common belief of upright Chinese people.

It is precisely with the presence of heroes and the belief that with them, the spiritual world of the Chinese people will not "collapse", and they will always be able to maintain their "dreams" in their spiritual world. The "Jianghu" in Jin Yong's films and TV series cannot be too bad to be salvaged. The heroic melody portrays the true nature of the "big man" who is the person that "wealth and nobility cannot make him indulge in pleasure, poverty and lowliness cannot make him change his aspirations, and power cannot make him bow and bend" ("Mencius · Tengwengong 2") in a shocking way. Heroes from all walks of life "turn the tide to the brink" in times of crisis, even sacrificing themselves and sacrificing their lives for justice, making people cry. In the end, the Jianghu returned to tranquility, the world returned to peace, and everyone also retreated to the poetic "pastoral" ("retreating from the Jianghu") of "working at sunrise and resting at sunset". This is actually the "dream" model that ordinary Chinese people yearn for, and the "dream" here is precisely the modern concrete expression of the "benevolence" and "morality" they adhere to.

Heroism is a prerequisite for the existence of dreams. Therefore, it is possible to construct a logic that fulfills the unshakable responsibility

(obligation) of "righteousness" in order to "uphold benevolence" and "defend the morality". This fearless responsibility and sacrifice in the face of danger is the basic prerequisite for achieving "heroes". It is precisely the continuous growth of "heroism" that has enabled China, where heroes have emerged, to maintain people's trust in the "dream" of a better life. With dreams, there is a future, and only nations and the country with dreams can truly stand among the nations of the world for a long time. This logic is also one of the "Cultural China" paradigms hidden in the deep layers of Jin Yong's film and television. It can be summarized as the following schematic diagram, "Figure 1" is a linear logic representation, and "Figure 2" is a closed-loop logic representation:

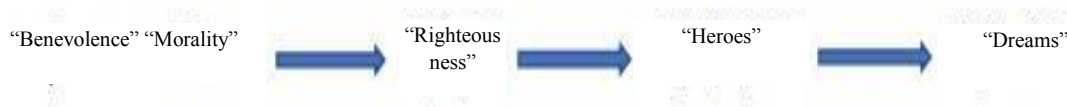


Figure 1 Linear logic representation of Jin Yong's film and television.

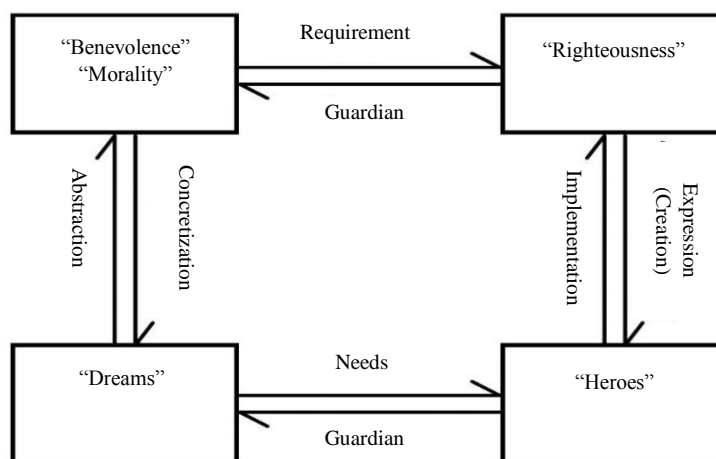


Figure 2 Closed-loop logic representation of Jin Yong's film and television.

5. AESTHETIC CHINA: THE AESTHETIC PARADIGM OF CULTURAL CHINA

Aesthetic China is a multi-level topic characterized by harmony and compatibility, involving rich cultural connotations and aesthetic concepts. It pursues harmony and balance, and integrates cultural diversity and unique emotional expression, thereby showcasing the aesthetic concepts and value orientations of Chinese culture. The aesthetic paradigm of this cultural China is constantly evolving, reflecting the dynamic development process of Chinese aesthetics, and also having a profound impact on artistic creation and aesthetic research. In this paradigm, the combination of tradition and modernity, as well as local and international perspectives, provides a diverse perspective for interpreting Chinese culture.

5.1 The Aesthetic Paradigm of "Cultural China" Characterized by Harmony and Compatibility

Jin Yong's film and television expresses a set of implicit paradigms with Chinese aesthetic traditions through a group of visual symbols. The main aesthetic content of traditional Chinese aesthetics is

highly related to classical Chinese thought and values. Therefore, the paradigm of traditional Chinese aesthetics embodies the basic philosophical concepts of "moderation", "harmony", and "dialectics". These ideas are nothing more than the unity of opposites of the two sides of the contradiction under a high degree of dialectic. They regard the contradiction between the various beings in the world as the basic premise of the existence and movement of things, but they do not regard the contradiction as the mechanical contradiction, but as the "harmony" of opposites, which is the most valuable source of Chinese wisdom. "Harmony" can be unified, so opposition and unity are highly dialectical in the relationship between the conflicting parties. This wisdom has been elaborated on as early as in the "Tao Te Ching". Therefore, the basic aesthetic tradition in China is expressed as a stable characteristic of "harmony and compatibility" and "balance and justice". In addition, the "introverted compatibility" and "introverted openness" formed by the traditional Chinese classical aesthetics are both reflected in Jin Yong's film and television.

The implicit paradigm of Chinese cultural aesthetics is also reflected in another aspect, that is, it is particularly good at using the initiative of

subjective psychology, based on people's senses, and by comparing the corresponding relationship between the objective world and the subjective world, to form an omnipresent high correspondence and unity between man and nature, which is also an expression of the concept of "unity of human and nature". At the aesthetic level, it constitutes an extremely rich phenomenological maze. The subjective and objective world of the Chinese people has always been stacked one after another, crossing the boundaries of subjective and objective infinite correspondence, forming a "scene" of coexistence and harmony between humans and nature. It can be achieved through "observing the images" and "knowing oneself" in a developed emotional system, [8] which can not only make people understand the meaning inside the image, but also derive the meaning outside the image, and even generate it layer by layer, surpassing the objective phenomenon itself, and reaching the realm of "forgetting things", "forgetting oneself", and "forgetting both things and oneself" through the path of "interest and charm", entering the ideal world of the spirit to obtain a perfect and harmonious self. The aesthetic of life in this state is a peaceful, auspicious, and comfortable beauty and happiness, bound to the Taoist "transcendent" and "self-cultivation and immortality" of this shore of life, rather than the opposition between reality and ideals, or between humans and gods caused by the separation of "this shore" and "the other shore". The numerous images and event endings in Jin Yong's films and television constitute a symbolic group of visual symbols, expressing the implicit paradigm of Chinese aesthetic tradition.

5.2 Aesthetic Paradigm Representation of the "Cultural China" Characterized by a Large Group of Cultural Symbols

To be specific, Jin Yong's film and television image symbol group is very large, which reflects his deep understanding and subtle play of "Cultural China". He not only understood the official history and unofficial history, but also mastered astronomy and geography, various small tradesmen, books written in remote antiquity, ancient books, the hundred schools of thought, medicine, divination and astrology, and other miscellaneous studies, as well as the theory of Confucianism, Buddhism and Taoism. In the original literary imagery group, classical cultural symbols that seem to be readily available can be seen, and they can be cleverly used to tell exciting Chinese stories, expressing the magnificent and magical "China" hidden in the

hearts of the Chinese nation. This is the "home country and the world" and spiritual hometown that all Chinese can understand, and the spiritual vision of every individual who is cultivated and nurtured in the collective unconscious of Chinese civilization.

Starting with character names, images, and relationship patterns, many of the character names, images, and relationship patterns in Jin Yong's film and television come from traditional Chinese literature and cultural backgrounds. Some of the characters are already similar in spirit, while others have clear and familiar relationships, all inheriting the traditional aesthetic concept of "China" in drama. The characters Guo Jing and Yang Kang in "A Hero Born" are taken from the "shame of Jingkang" that led to the downfall of the Northern Song Dynasty, which carries a deep hatred of the Chinese family and country, and is indeed related to the widely circulated "Yue Fei story" in the later narrative process. The relationship between the two brothers also symbolizes the political relationship between the Song and Jin dynasties, thus enriching the meaning of these two character images as symbols of the "image outside the image". Another example is the five peerless and top-notch heroes in this work, including Eastern Evil, Western Poison, Southern Emperor, Northern Beggar, and Middle Divine Power. Their characteristics all match the five elements and five directions of "eastern yi wood, western geng gold, southern li fire, northern gui water, and central wu earth". In addition, the character images and professional symbols of the four disciples of Master Yideng, "Yu, Qiao, Geng, and Du", are symbols of the excellent tradition of Chinese agricultural civilization (fishing, woodcutting, farming and reading); The four maids named after the four gentlemen in the "Mei, Lan, Zhu, and Ju" (plum, orchid, bamboo, and chrysanthemum) of Xu Zhu in the Lingjiu Palace in "Demi-Gods and Semi-Devils" depict the character's gentlemanly style. From these specific examples, a rich and colorful background of "Cultural China" can be reflected.

In terms of character relationships and narrative patterns, Jin Yong's film and television also reflects traditional aesthetic narrative patterns and common aesthetic habits in Chinese folk culture, such as Duan Yu and his five cousins, Wei Xiaobao and his seven wives, and Zhang Wuji's four beauties. This is one of the common narrative routines of the "one man, many women" narrative framework in old Chinese opera. In addition, there is the character relationship and narrative mode of Qiao Feng, Xu

Zhu, and Duan Yu in "Demi-Gods and Semi-Devils", which draw inspiration from the three conjunctions of "Taoyuan". Jiangnan Seven Eccentrics, Quanzhen Seven Sons, and Wudang Seven Heroes learn from the "Seven Sages of the Bamboo Grove" relationship model of the celebrities in the Wei and Jin Dynasties. The "seven" combination symbolizes the group strength of the "Big Dipper", and the "Big Dipper" is a symbol of mysterious power that is very popular in Chinese culture. The aesthetic experience of these popular cultures is a tradition of classical China that deeply understands human nature, and has also become a narrative strategy for popular literature to gain the widest audience.

5.3 Aesthetic Paradigm Representative of the "Cultural China" Featuring Chinese Style Love

According to the old family system and concepts, traditional Chinese marriage is often based on the orders of parents and the words of matchmakers. In Jin Yong's martial arts novels and films, as a fundamental element of popular literature, it also reflects the characteristics of Chinese style love. However, Jin Yong was able to portray love in popular literature as extraordinary and unconventional, no less than the praise of love in orthodox literature.

The most typical story is the story of Yang Guo and Xiaolongnv. Yang Guo waited for Xiaolongnv's sixteen year contract at the Heartbreaking Cliff of the Heartbreaking Valley, and due to the pain of lovesickness, he created his own "Desperate Palm", which is even more powerful than the "Eighteen Subduing Dragon Palms". "Desperate" comes from Jiang Yan's "Farewell Fu" in the Southern Dynasty, which is a classic work in Chinese literature telling the "pain of parting". Jin Yong's use of poetry is very appropriate and charming, sixteen years have not been able to wait for Xiaolongnv, Yang Guo is full of thoughts, the TV series mainland 2014 version of "The Return of the Condor Heroes" with a voiceover to reveal Yang Guo's psychology, borrowed Su Shi's "The vast two decades of life and death, not thought, since unforgettable. A thousand miles of solitary graves, nowhere to speak of desolation. Even if we meet, we should not know each other, with dust on our faces and frost on our temples" to mourn his wife Xiaolongnv. It expresses that Yang Guo is not as aware as Su Shi in his poetry that he knew the location of his wife's grave,

and he himself does not even know her grave. Therefore, the pain of lovesickness is so desperate that it turned into ashes. He jumps off the cliff to die for love. Guo Xiang, who is in love with Yang Guo, jumps down without hesitation, just like the infatuated Li Mochou in the play who repeatedly said, "Ask the world what love is, teach people to live and die." (The words come from Yuan Haowen's Yanqiu Ci of Jin Dynasty). Many audiences were shocked and moved by the depth of its use of emotion when they saw it here.

The aesthetic paradigm of "Cultural China" implicitly presented by Jin Yong's film and television dispels absolute confrontation and pure tragic consciousness, so as to dialectically seek dynamic equilibrium in the confrontation between the two sides of the contradiction. This subtlety has formed a colorful aesthetic mutualism of multi subject symbiosis in aesthetics. The most typical dialectical unity is the seamless integration of the elegant and popular binary opposition with great artistic wisdom. In addition, it is the reconciliation and balance of the Jianghu world. The love between Linghu Chong and Ren Yingying is irreconcilable between the righteous and evil factions, and they are resolved and unified; Ouyang Feng and Hong Qigong, the sworn enemies who fight when they meet, finally compete on the top of Huashan Mountain and suddenly realize that they share the same feelings. They embrace each other becoming a map of Taiji and die in the fight; The Dirty Clothes Sect and the Clean Clothes Sect of the Beggars' Sect have been in conflict for many years, and the sect leader Hong Qigong has to wear dirty clothes one year and clean clothes the next year, in order to achieve the greatest balance in uniting the gang.

Jin Yong's original literature and film and television adaptation constitute a continuous "system" of cultural generation, which integrates the "Cultural China" in the second creation of different editors, directors and performers of integrating the "refined" to the "vulgar" and from the "vulgar" into the "refined" to a unity, which intertextuality expresses the huge and colorful world of "Cultural China" with the visual image of film and television art and the original literature. Under the above framework of "Historical China", "Spatial China", and "Moral China", it unfolds the colorful "story China" of "Aesthetic China".

6. CONCLUSION

The implicit paradigm of "Cultural China" expressed by Jin Yong's film and television ultimately points to the sharing of tranquility in the "Jianghu" and a peaceful society. This is a value agreement that resonates with the global Chinese psyche, and even a higher sense of "dream" for all humanity. A "value community" constructed by film and television art is faintly visible. The metaphor of "Cultural China" in the martial arts world, which symbolizes the retreat from the martial arts world and the disappearance of gratitude and hatred, has become a symbol of longing for the peace and tranquility of poetry, wine, and rural areas, as well as the tranquility of time. This is also the intrinsic value of building a "Cultural China", the important significance and task of telling and understanding the "Chinese story" to Southeast Asia, and building a human community with a shared future, so as to eliminate the misreading of "Chinese Century" by Southeast Asia and even more peripheral countries, and truly understand "China" from the "Chinese stories".

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