

# Observation and Dialogue: A Study on the Dissemination Value of "Cultural China" Represented by Jin Yong's Film and Television in Southeast Asia

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## ABSTRACT

The study focuses on the "dialogue spirit" in "Cultural China", and elaborates on the communication value of "Cultural China" represented by Jin Yong's film and television in Southeast Asian countries and regions. Jin Yong's films and TV series contain rich Chinese cultural factors. Jin Yong's film and television itself is an important resource for the communication of culture in China. Through exploring the "dialogue spirit" in Jin Yong's film and television, studying the mechanisms of the two traditions of benevolence and chivalry in the national and international fields, and seeking cultural genes and historical origins for the communication of Chinese culture in Southeast Asia, this paper can provide the reconstruction of the cultural communication paradigm and ethics belonging to the Easterners for the cultural exchange between contemporary China and Southeast Asian countries based on effective dialogue.

**Keywords:** Dialogue spirit, Cultural China, Jin Yong's Film and Television, Communication in Southeast Asia

## 1. INTRODUCTION

The "dialogue spirit" advocated by "Cultural China"[1] is the most important value function in the process of spreading Chinese culture overseas and reshaping the "image of China". "Dialogicality" is a manifestation of the value of using "China" as a methodology in "Cultural China" itself. "China" is a unique form of civilization that is different from the Western civilization system and has its own unique thinking characteristics, forming a set of unique worldviews, life views, and methodologies of Chinese civilization. The model of diversified and integrated coexistence of Chinese culture has become a basic model that adapts to the coexistence of the country, the nation, and surrounding countries and regions of China after more than two thousand years of historical practice, and expresses the overall stable historical process of civilization in the region in a super stable historical form. This symbiotic model of diversity and unity has formed the way and method of survival and development

with the lowest cost among multiculturals over two thousand years of historical practice, namely "dialogicality" survival and communication, which is significantly different from the strong "adversarial" survival and communication in Western civilization. The expression of "Cultural China" in Jin Yong's film and television culture is a visual (pictorial) interpretation of the communicative and cultural communication function of "dialogicality" between countries and cultural subjects.

## 2. THE TWO TRADITIONS OF DIALOGICALITY: BENEVOLENCE AND CHIVALRY

The "righteousness" is a spirit related to the "morality", which is the responsibility and obligation of "defending the morality", that is, the specific manifestation and action representation of the "morality" in the physical and lower levels. Since it is a concrete manifestation and practice of

"righteousness", the behavior and practice of "Cultural China" inherits the traditions of Confucianism's "benevolence" and Mohist "chivalry". Although these two traditions are different, they generally point to the recognition and pursuit of the ultimate value "morality" of Chinese culture. Morality has become the conceptual support for the construction of dialogue and communication platforms between Chinese national entities and other ethnic and cultural entities at various levels such as economy, politics, and culture.

In fact, the "righteousness" of the two traditions originated from the common ideal of East Asian society. In the process of social polarization, the "major tradition" of the dominant "Zhongding" temple represented by Confucianism and the "minor tradition" of the hidden folk "mountain forest" Jianghu represented by Mohist have formed. The two major and minor traditions of "righteousness" express their responsibility for social justice and order stability through the official nature of Confucianism and the unofficial nature of Mohism.

The "major tradition" of "righteousness", also known as "moral righteousness", is based on the spirit of Confucian scholars actively entering the world and pragmatism. It is an official cultural strategy centered on "becoming an official" to promote society towards the ideal "Pantisocracy"; The "minor tradition" of "righteousness" is not a semantic "minor", but rather an unofficial cultural strategy of "being in the folk" relative to mainstream culture. It serves the daily life of the bottom social groups, shaping a "present" justice mentality and behavior centered on daily reality experience, forming a widespread reputation of civil organizations and individuals, and quickly and conveniently maintaining social justice and handling interest disputes in an unofficial manner. Of course, the two traditions, major and minor, are not antagonistic, but interconnected and complementary, jointly maintaining the "super stable structure" of traditional Chinese society.

Jin Yong's film and television fully expresses the two types of "righteousness" in traditional Chinese society through visualization, and in his original text, Jin Yong deeply describes the interconnected relationship between "benevolence" and "chivalry". The mutually maintained Chinese social structure reflects the inherent "dialogicality" function of "cultural China" in both the inward and outward dimensions. This is also the social function

maintained by "benevolence" and "chivalry". The spirit of "righteousness" has become the psychological basis for the formation of "dialogicality" and "negotiation" relationships between multicultural and interest subjects in Eastern society, enabling both parties to achieve common interests with minimal loss.

One of the most important narrative themes seen from Jin Yong's films and TV shows is to confirm the "orthodoxy", which is the primary value goal pointed out by the Confucian "benevolence" act, and also the value framework that requires all chivalrous people in the Jianghu to confirm their actions first. Under this value framework, social order can be purposefully constructed, and only under the direction of this common value framework can the construction of social order be completed through dialogicality. Confucian culture emphasizes the importance of "ethical code", and in the process of establishing social ethical order, the focus is on "correcting identity". Only by clarifying "orthodoxy" can one be "perfectly justifiable", and social affairs can be carried out smoothly according to the etiquette system.

Once the orthodoxy is confirmed, it is necessary to respect "orthodoxy". Maintaining the patriarchal system and ideology of "orthodoxy" is "benevolence", and the practice of "benevolence" (the responsibility and obligation) is "righteousness". In Jin Yong's novels and films, the so-called "great swordsman is for the country and the people." Here, the "great swordsman" has become the "scholar" of Confucianism, which has a certain origin in the Confucian concept. Confucian scholars should be versed in both literature and martial arts ("Book of Songs: Lu Song"). Becoming generals and ministers, upholding justice, and "rewarding grievances with honesty" ("Analects: Constitutional Questions") are all basic personality qualities of Confucian scholars. Therefore, most of the mainstream "swordsman (referring to the people practice chivalry" in Jin Yong's film and television series are not just based on their own personal kindness or revenge in the martial arts world. They are all seeking a value fulcrum for Confucian scholars to establish themselves in society (expressed in Chinese as "between heaven and earth"), which is referred to as "orthodoxy" in the previous text, to survive, grow, or strive for a value symbol that represents the interests of the broadest community (people). For example, the most influential "Demi-Gods and Semi-Devils" and "Condor Trilogy" all have a main line of narration

along the main line of the authentic Wulin - Shaolin Monastery, representatives of the righteous forces in the Jianghu - the leaders and believers of the Beggars' Sect, Wudang Sect, and Mingjiao, and even rise to the historical feat of guarding Xiangyang for the authentic Chinese "Song Dynasty" centered on Guo Jing and Huang Rong (heirs of the Beggars' Sect). The multi version films and TV dramas "The Legendary Swordsman", "Sword Stained with Royal Blood", "The Deer and the Cauldron", and "The Book and The Sword" revolve around the original works of Jin Yong, repeatedly exploring the themes of "orthodoxy" in the Jianghu and "orthodoxy" in the court. In addition, the Yuanyang Dao in the movie "Yuanyang Blade" (1961 of the same name, also known as "Nervous Hero/Yin Yang Double Blades" 1982), which points to the "invincible benevolence" of world justice, and the narrative of the "Da Shun Legacy Treasure" benefiting the people in the movie and TV series "Fox Volant of the Snowy Mountains" and "The Young Flying Fox" are symbolic expressions of the "orthodoxy" and "justice (maintaining order)" of Confucianism. This is the moral requirement of Confucianism for "correcting the identity" and respecting the "orthodoxy". The world is the same as the family and the country, and the Jianghu is the same as the court. The "great swordsman" is also the "benevolent and righteous man" in grandiose narration. Therefore, it can be seen that Jin Yong's film and television world is like a Chinese society in an image. Guided by the common value goal of constructing order, no matter how hostile the two sides may be, they can form a "dialogic" relationship. For example, the contradiction between the Song and Jin dynasties is concretized and symbolized by the brotherly relationship between Guo Jing and Yang Kang, which is an important manifestation of the dialogue between the two sides; Wei Xiaobao has achieved a "dialogical" balance between Kangxi, Tiandi Hui, Shenlong Cult, Taiwan's Zheng Family, Wu Sangui and other forces, supported by the simple moral concept that the world is peaceful and the people (including themselves) live a peaceful life.

Another interpretation of "righteousness" is the Mohist spirit of "chivalry". This is mainly from the "Dengling Mo" school, one of the "three divided Mohism" in the Warring States period. The "righteousness" of Mohist chivalry a righteous act that transcends the ethical order of Confucianism and is often manifested in the experiences and conflicts of interests of people in the lower class in

their daily lives (the martial arts world "wonders" the daily lives of the lower class, but still remains the survival and living environment of the lower class). Although most daily life scenes still cannot break away from the background of the order of "the Confucian ethical code", often this spatial field is indeed the secular world of "beyond the Confucian ethical code" (Ji Kang's "Interpretation of Private Affairs"). Jin Yong's film and television downplaying grandiose narration, such as "Ode to Gallantry" and "A Deadly Secret", fully release the "evil" of human nature in the relatively pure "Jianghu" scenes, observe the complex changes of human nature in the real and specific entanglements of desire, life, wealth, love and friendship, and stick to the bottom line of "justice" by understanding the "vulgar" side of human nature, Starting from the human nature foundation of "at the nature's discretion" (Ji Kang's "Interpretation of Private Affairs"), constructing the spirit of "at the chivalry's discretion and based on the righteousness" at the grassroots level. This kind of "minor tradition" has been popular in the bottom of Chinese culture for more than 2,000 years after Emperor Wu of Han "ousted hundreds of schools of thought and respected Confucianism alone". It maintains the daily "social justice" and "fairness of interest exchanges" of "small people" who are the "free nerve ending" of Chinese culture, effectively extends the justice system of the Confucian grand family state structure, and closes the justice gap between its grand branch systems. The "justice" expression of the "chivalry" spirit and the "benevolence" spirit of Confucianism jointly support the overall spiritual framework of "Cultural China", and become the two threads of history of China moving forward in both the bright and the dark ways.

### **3. FAMILY AND COUNTRY, AND BENEVOLENCE: COLLECTIVE MEMORY AND DIALOGUE BETWEEN CHINESE AND SOUTHEAST ASIAN ETHNIC GROUPS**

The dialogicality between China and Southeast Asia is deeply rooted in the profound ethnic and cultural relationships between the two regions. As an important resource for building a "Cultural China", Jin Yong's film and television itself expresses the history of ethnic and cultural exchanges between China and Southeast Asia. Therefore, the communication of Jin Yong's films

and television has become an important "language" and carrier for cultural dialogicality between China and Southeast Asia. This kind of dialogicality is based on three aspects: blood identity and dialogicality with a sense of "family and country", dialogicality with the same cultural symbol identity, and material and spiritual dialogicality with shared memory.

### ***3.1 Blood Identification and Dialogicality with a Sense of "Family and Country"***

After hundreds of years of reproduction, Chinese people in Southeast Asian countries have gone through different generations of development, but their ethnic lineage is still a branch of the Chinese ethnic group. Chinese people place the greatest emphasis on blood lineage, which is one of the characteristics of Chinese culture. The Chinese ethnic group in Southeast Asia is a group of "discrete" compatriots. Even if they have different nationalities in politics, it is worth recognizing the "sibling" relationship of the Chinese ethnic group. This kinship identity has always played a varying degree of dialogic role, having a sustained impact on the relationship between discrete ethnic groups and the homeland. Generally speaking, based on blood identity, in overseas Chinese communities, many cultural traditions and blood identity work together to consolidate the basic concept of Chinese culture — the "family and country" consciousness. Unless it is an individual or family that has left the "De-Sinicization" of the Chinese community, there will be "westernization" in essence. After hundreds of years of inheritance, most overseas Chinese, especially Chinese in Southeast Asia, still have a strong sense of family and country, which is an important spiritual value for them to work hard, establish themselves locally, and develop and prosper. They not only identify at the level of small communities and ethnic groups, but also seek national identity at the level of large regions and countries. For example, in the past, Southeast Asian Chinese and overseas Chinese provided strong support for the Anti Japanese War and even formed teams to return to participate in the War, sacrificing more than 40,000 people; Historically, there were Minh Huong (adherents of the late Ming and early Qing Dynasties) in Vietnam who insisted on the same identity as the Xinhua immigrants when the French Indochina government asked them to apply for a change of nationality, and finally retained the identity of new overseas Chinese, instead of becoming "Vietnamese". It can be seen that these adherents of the old country who have experienced

hundreds of years of trials and hardships still do not change their bloodlines and forget their beliefs. These historical facts all reflect to some extent the "sense of family and country" possessed by Southeast Asian Chinese, which is the emotion of blood thicker than water, and has become an important basis for the dialogability of "Cultural China" when it spreads in Southeast Asia. Vietnam's acceptance of Jin Yong's films and television is almost universal across all social classes. Although its literary and artistic popularity has become an important driving force for popularization, the "cultural" in Jin Yong's films and television, as well as the basic reasons for the similarity and cultural connection between China and Vietnam, are also one of the elements that constitute the "dialogicality" between China and Vietnam. The same is true for other Southeast Asian countries such as Singapore, Malaysia, Thailand, and Myanmar. Many political leaders with Chinese ancestry have different degrees of pro China tendencies under the consciousness of "family and country" and "blood relationship", such as Nguyễn Văn Linh and the Long March in Vietnam, Lee Kuan Yew and his son in Singapore, Hun Sen in Cambodia, Duterte in the Philippines, Thaksin and Yingluck in Thailand, Basuki Tjahaja Purnama and Mari Elka Pangestu in Indonesia, etc. This is precisely the positive significance of "dialogicality".

### ***3.2 Dialogicality with the Same Cultural Symbol Identification***

Southeast Asian Chinese have been rooted in foreign lands for generations and centuries, gradually retaining the symbols of Chinese culture and their identification with cultural symbols through localization and mixed race. This serves as the foundation for "Cultural China" to bridge the cultural communication between China and Southeast Asia. Many cultural symbols have become the "language" and common cognitive background for communication between China and Southeast Asia, playing a positive role in diplomatic and folk communication, which can help to shape a positive and distinctive image of China. For example, it is difficult to change the local pronunciation, which is the true symbol system used in actual communication in the Chinese language itself, playing a crucial role in communication. The dialects of Guangdong and Fujian have become the common language of Southeast Asian Chinese, especially the specific subdialects of a region are commonly used within

some specific ethnic groups. Chinese in Malaysia, Singapore and other places use Cantonese and Southern Min for communication. Cantonese has become one of the Lingua Franca of Chinese in Kuala Lumpur, Singapore, Ipoh and other places. Southern Min has become one of the Lingua Franca of Chinese in Penangite Chinese. Even many Malays and other indigenous people will use Cantonese and Southern Min for simple conversation. The other is the use of Chinese characters. Many people of Chinese descent and Chinese descent still have Chinese names. For example, Jesse Robredo, a Chinese politician in the Philippines, also has the Chinese name Lin Bingzhi. The use of other similar cultural symbols, such as the worship of Guan Gong, the worship of Mazu, dragon dance, lion dance, and the form of ancestral temples, is comparable. Many Signedness landscapes (artifacts) of Chinese culture in Jin Yong's film and television have more clearly aroused Southeast Asian Chinese's memory and recognition of "Cultural China" with the visual characteristics of images. For example, Fenjiu has been mentioned 10 times in Jin Yong's novels according to statistics, and the famous brand of Fenjiu, Zhuyeqing, has been mentioned 3 times.[2] Chinese people in Southeast Asia highly recognize Fenjiu produced in Shanxi, mainland China. Seeing multiple scenes and lines of Fenjiu in Jin Yong's film and television has a very friendly sense of "China". For example, in "The Legendary Swordman" (1996, 2013), Zu Qianqiu and Linghu Chong talked about drinking Fenjiu when discussing wine glasses. Clothing is the first ceremonial and practical symbol that the state of etiquette in China pays attention to. "Yellow Emperor, Yao and Shun, hanging their clothes and governing the world" ("Yi · Ci") can be seen that the rich and colorful Chinese clothing culture that Jin Yong has increasingly unearthed in his films and TV shows not only has the traditional "Chinese clothing" style, but also carries out imaginative restoration, adjustment, transformation, and promotion in combination with contemporary aesthetics, showing the Chinese style without losing the basic pursuit of contemporary fashion aesthetics. For example, using contemporary new material technology and design concepts, the improvement of pigments and printing and dyeing technology replaces the physical characteristics of turbidity and dullness in traditional pigments, and the same color is red. Contemporary clothing presents a more radiant and fresh feeling, which is in line with film and television shooting and audience appreciation on high-definition screens. This greatly improves

and enhances the fresh, bright, clean, and modern aspect of the "China's image". The natural landscape and cultural landscape of Chinese Mainland have become the location of the mainland version (including the mainland's participation in shooting) of Jin Yong's film and television in the past 20 years, and many scenic spots have become the best display window of "China's image" under the new film and television technology conditions. For example, the "Chinese image" referred to by real and fictional landscape names and symbols, such as Wudang Mountains ("Heavenly Sword Dragon Slaying Saber"), Huashan Mountain ("The Legendary Swordman"), Taohua Island ("Demi-Gods and Semi-Devils"), Dali Kingdom ("Demi-Gods and Semi-Devils"), Grassland ("A Hero Born"), Niujiu Village ("A Hero Born"), has greatly enhanced the Chinese people's love for their country, which has also refreshed the new understanding of the "homeland of China" among Southeast Asian Jin Yong's film and television Chinese audiences. These as background symbols for cultural exchange, as well as economic and political exchanges, have become implicit symbolic texts that actively influence the attitudes of Southeast Asian Chinese and even non-Chinese societies towards Chinese exchanges.

### ***3.3 Material and Spiritual Dialogicality with Shared Memories***

This aspect is the most profound form of dialogicality. Because of shared memories, more resonance can be generated, and more spiritual connections and practical benefits of communication can be found both psychologically and materially. In 2013, the "Archives of Overseas Chinese Batches" has been included in the "Memory of the World Heritage". "Batches" are "letters" in the Minyue dialect, which are letters sent home by overseas Chinese through private channels and later established modern postal, financial and other institutions, or simple postscript and remittance vouchers, and most of them are letters of the "letter money integration" style, which contain strong nostalgia memories and genuine love. This is a close fusion of material and spiritual forms to express the common "family and national memory" of Chinese people both in China and overseas. The time span of the "Archives of Overseas Chinese Batches" is large, with a wide distribution area. From the earliest 1830s to the 1970s, this historical span deeply reflects the common history of humiliation and suffering of the people of China and Southeast Asia since modern

times, as well as the bloody history of being colonized and enslaved by Western powers, as well as the history of striving for self-improvement, bravery, independence, and home building, becoming an important spiritual connection to unite the Southeast Asian Chinese ethnic group and even the local indigenous residents. Historically, Zhenghe's travelling to the west and maritime trade (including smuggling in the Ming and Qing Dynasties, and normal trade after opening ports) brought huge material and spiritual wealth to Southeast Asian Chinese and mainland ancestral home (hometown of overseas Chinese), which helped Southeast Asia and China form an important dialogue relationship in terms of interests. Before the establishment of the PRC, according to the ancient tradition, the South China Sea region of China had the vastness and beauty of "thousands of miles of sands, thousands of miles of pools, up and down, and thousands of miles of one color" (Qiong Guan Zhi). The government of the Republic of China once drew a famous "Eleven-line Dash" according to international conventions. After the establishment of the PRC, in accordance with the provisions of international law, and on the premise of equal state to state relations with Southeast Asian countries that have been freed from Western colonial rule and successfully established independent sovereignty, the territorial sea in the South China Sea was re-divided. For example, the territorial sea dispute in the Gulf of Tonkin has been re settled with Vietnam, and the original "Eleven-line Dash" has been changed into "Nine-line Dash", which gives Vietnam a certain preference in terms of substantive interests. In history, China has never used force to colonize Southeast Asia like Western colonial powers, but instead provided material and spiritual civilization to Southeast Asian regions through the traditional methods of tribute system and folk trade. In the tribute system, the value of the "gifts" given by the Chinese government to envoys from all over Southeast Asia is often several times or even more than ten times the value of their "tribute", and the private trade is more flexible and diversified. These tangible benefits have greatly promoted the cultural progress of Southeast Asia and become direct evidence of the common material memory and spiritual memory of China and Southeast Asia. Today, the increasingly rich film and television of Jin Yong, as carriers of Chinese culture, has been broadcasted and circulated in Southeast Asian countries. From the perspective of material interests, it has effectively boosted the ratings and box office of television stations and cinemas in Southeast

Asian countries; from a spiritual perspective, the restoration of China's image in movies and TV dramas gives the people of Southeast Asia a new image of a responsible, responsible, courteous, and respected major country. That historically broad, prosperous, and friendly "China" has returned to the hearts of the people of East Asia and Southeast Asia.

#### **4. JIANGHU AND CHIVALRY: MODERN CARE AND DIALOGUE ON THE NON-TRIBUTE SYSTEM OF CULTURAL CHINA**

Chinese people, who rely on China's geographical space as their foundation for survival and as leaders of political and economic interests, have sufficient space to develop their own civilization and realize their own interests. Their relationship with the surrounding areas of "China" is not a rigid and authoritarian form of rule as imagined. Although the unification was established in name in order to safeguard the core interests of the national entity, and had an efficient and powerful social governance role, the rulers of previous dynasties in China did not absolve this issue, but instead resorted to strategies of Huairou (to win over and control through conciliation) and Jimi (control) based on the needs of actual relations.

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. The greatness of

China is also reflected in the ability to place neighboring countries and ethnic groups together on a "shared" platform for the world, and to realize the value relationship of a community of interests in many aspects. For neighboring affiliated countries that are further away, practical measures such as conferring titles, rewards, and strengthening economic trade are used to achieve Huairou governance and build loose interstate relations.

China, as a large and rich country, has never had excessive ideas and actions of colonizing, plundering and enslaving the surrounding regions and nations, but has formed a soft "civilized agreement" with the surrounding state formation, "moved" the surrounding peoples and regions to interact with China with its own cultural charm and pragmatic material interests, and can make them "rely on" and "imitate" to different degrees, forming many regions and countries known as "little China" (such as South Korea, Singapore, etc.). It can be seen that China has developed a mutual respect attitude and concept from its unique tribute relationship with its surrounding regions. Although China is large, it does not bully or belittle small countries, and naturally wins the respect, trust, and yearning of many neighboring countries. So a vast China is the common international exchange stage for East Asia, Southeast Asia, and even the wider Asia, Europe, and Africa. Although Chinese culture is introverted, it is not closed, but has always had a strong spirit of humility and a tolerant and open mentality, accommodating the outstanding achievements of all world civilizations as a "sponge", and is a melting pot for the transformation and absorption of excellent cultural achievements of humanity.

Therefore, the concept of "China" itself has a self-contained space, similar to the open and shared "Jianghu" depicted in Jin Yong's film and television. In this "Jianghu", any neighboring countries and ethnic groups can showcase and release their cultural charm. They themselves are not worried about being dissolved or distorted by the "other" culture, but instead absorb any excellent foreign culture with their huge and strong cultural traditions. Internalization into a Chinese element, such as Buddhist teachings, astronomy, and current Western science and technology. In addition, this "Greater China" forms an open "summoning" structure and "exit" mechanism, which can assume and host the moral responsibility of the "Jianghu world" as a responsible major country, "summon" "the Others" to come to this shared stage, and also allow some cultures and civilizations to "exit". This

"exit" is self-imposed, and when it is difficult to fuse one's adaptability into a new cultural entity on this big stage, one can exit with "dignity". For example, the decline and disappearance of some foreign cultures from the classical period in China, such as the religious branches of Christianity such as Nestorianism and Persian Zoroastrianism, and the marginalization of glass making techniques in material civilization. Since modern times and since the reform and opening up, China has also absorbed foreign cultures, but some cultures that are not suitable for this cultural stage have "exited" with the wheels of history. Therefore, such a cultural "platform" with Eastern temperament is a cultural exchange "field" built by China since ancient times. As a natural "field" for cultural exchange and integration, "China" is present in history, today, and the future.

From the perspective of "field", when people re-examine the relationship between China and Southeast Asian countries and ethnic groups, they will find a quite friendly and unique feeling. China and Southeast Asian countries have established closer peripheral relations through land and sea routes, which is a benign dialogue relationship with a long historical tradition. The "field" of cultural exchange formed by China itself has become a big platform and arena for Southeast Asian countries and ethnic groups to come to China for exchange and exchange. Although there are conflicts and conflicts of interest, only on the platform of China, a responsible major country, can the countries come closest to a fair and just Jianghu standard, and can they better solve conflicts and disputes.

The facts of history explain everything, and China's history fully proves that this type of civilization is not a hegemonic "civilization" of the bandit type, but a peaceful "civilization" with a unique Eastern temperament of the "dialogue type", to truly implement the basic values of peace, development, win-win situation, and sharing in this "Jianghu" dominated by Chinese culture.

## 5. CONCLUSION

The construction of "Cultural China" is to awaken or reconstruct the cultural memory and communication habits of "China" from the depths of cultural memory with the help of Chinese traditional cultural spirit and Cultural resource management and other mature media conditions such as "Jin Yong's film and television". This is the traditional mode and habit of Eastern culture that Southeast Asian people are familiar with, and it is

the "spiritual code" that belongs to the deep cultural genes of the Easterners themselves. As reflected in the "Jianghu World" in Jin Yong's film and television, the heroic image of responsible "benevolence" and "chivalry" symbolically expresses that the Chinese people, Chinese culture, Chinese ideology, and Chinese solutions have achieved the "presence" of justice and fairness in the Jianghu "field", which is the most confident cultural and international responsibility of Chinese civilization. In an equal, respectful, modest, open, calm and confident "field" of Eastern culture, it is necessary to achieve "dialogicality" since ancient times, and adhere to the transcendental understanding and reflection of western modernity discourse. This long-standing and excellent tradition is rooted in practical interests, mutually beneficial, and conversational eastern communication paradigm, and even for the world, it has high universal value and reference significance.

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