

The Research on the International Communication of Chinese Traditional Culture under the Digitalization of Media: The Case of "Li Ziqi"

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Abstract: China is an ancient civilization with 5,000 years of history, and through long periods of ethnic migration and integration, a unique Chinese culture has emerged. With the economic, political and cultural rise of modern China, it is imperative to spread Chinese culture to the world to shape a new image of China. Thinking about the international impact of traditional Chinese culture based on the perspective of cultural communication, digital media should be used as the fundamental support for cultural communication, as the overlap between different cultural subjects can lead to contradictions and conflicts due to the desire of the subject's position in the Other, which is a difficult problem for cultural communication, but it also provides an opportunity to This is a challenge for cultural communication, but it also provides an opportunity to find a balance and a seam between cultures.

Keywords: digital media, cultural communication, other's desire

1. Introduction

With the development of information technology productivity, from a macro perspective, the global space and time are being reduced, and from a micro perspective, the boundaries between people are being broken down and connected more and more closely, and intelligent devices, mainly computers and mobile communication, have become the new norm in people's daily lives. Relying on digital information network links, traditional media using intelligent devices as media terminals have undergone a digital revolution, with interactive, intelligent, highly selective and active features, allowing people to browse a rich variety of news, knowledge and culture on the internet at the same time and in different locations using computers and mobile phones.

Today, with the globalization of information, the boundaries between countries and nations have been broken down, as Canadian media theorist Marshall McLuhan said in his book *Understanding the Media: On the Extension of Man*: The rapid development of the media has made the earth a small global village, especially with the emergence of short videos. The emergence of short videos, in particular, has led to a "tendency towards video-based communication" of news, knowledge, culture and so on. Governments are increasingly aware of the use of short videos for external communication and depoliticized and de-faced social media platforms are more likely to break the monopoly of discourse on international social media platforms than mainstream media platforms. Regionally, TikTok, the largest short-form video app in mainland China, has over 700 million daily active users

in 2022, and not just YouTube and TikTok, but the rest of the world's digital social media user statistics are not. The huge number of users can be seen as the basis for the formation of a "global village" and the backbone of international communication.

The rise of China is historical proof of the success of modern pluralism, accompanied by the great rejuvenation of the Chinese nation, the re-emergence of Chinese civilization on the world stage after more than a century of sinking since the Opium Wars, the high level of confidence in Chinese culture, the high level of digital media development and the quiet transformation of the international communication landscape. For example, the documentary "A Bite of China " on traditional Chinese food culture has brought to the world thousands of years of Chinese food culture, and although the highest number of views for a single episode on YouTube was only over 400,000, it has laid the foundation for subsequent Chinese food videos to appear on international platforms.

In contrast to documentaries made by national TV stations, short videos on traditional Chinese culture have also quietly appeared on YouTube, allowing creators to spread traditional culture on international platforms without having to leave the country, such as Chinese netizen Li Ziqi, who uses civilian filming techniques to show not only the Chinese poet Tao Yuanming's "Picking chrysanthemums under the eastern hedge, seeing the southern mountains at ease". For example, Chinese netizen Li Ziqi has used a civilian approach to show not only the idyllic life of the Chinese poet Tao Yuanming, who lived in harmony with nature, but also the production and use of scenes including movable type printing, calligraphy culture, food culture and Chinese wedding culture.

2. Literature Review

With the digital revolution in media, digital media have an increasingly far-reaching impact on human beings, and some scholars have studied the relationship between digital media and mass communication. This has led to the emergence of new social cultures and the reshaping of interpersonal and social interactions [1]. In the context of the role of digital media in mass communication since the Covid-19 pandemic, Sun Wei's research found that digital media played a crucial role in segregated life during the Covid-19 pandemic due to the segregation policy, and that the masses became the real subjects of communication, with the most notable media phenomenon being live streaming and the sudden spread of instant video applications to all spheres of society. This extreme survival of pandemic has further amplified this wave of new media turning live streaming, previously largely confined to entertainment and commerce, into a fundamental state of everyday life [2]. The new digital media form incorporates a variety of technological forms of metaverse, which has good prospects for promoting cultural communication. According to Shen Yang's research, he believes that the development of basic digital technology research, metaverse will reconstruct a new patio-temporal view of the media industry, traditional picking, editing and distribution capabilities are expected to usher in a new upgrade, the broadcasting industry occupies the first-mover advantage in content technology, digital entertainment benefits from the dual attributes of perception drive, and social platforms need to be more The media industry has the advantage of content technology, digital entertainment is driven by the dual attributes of perception, and social platforms need to focus on creative thinking in space-time. He emphasized that the concept of metaverse is mainly focused on the game and social sectors, the ecological industry chain is not yet mature, and the entrance of the scene needs to be further broadened, the real development is still far from the ideal vision of metaverse, and further "de-bubbling" is needed [3]. Kuang and Wang argue that the metaverse enables cultural communication to take on a new form, in which the user's sense of presence becomes a real sense of participation and cultural content and products are highly interactive. participants from different cultural backgrounds [4].

Although there is a large literature on cultural communication, there are fewer studies that break down the international communication of traditional Chinese culture. According to Huang Ziyang,

Chinese traditional culture has typically Chinese characteristics and needs to be addressed in three ways in terms of international communication strategies: China should incorporate the development and promotion of Chinese traditional culture into an important national strategy at the policy level. Start with cultural product exporters and combine the production and restructuring of cultural and artistic products as an entry point to organically integrate Chinese elements with global elements, highlighting the traditional and creative nature of the Chinese nation. Introduce the talent training model and experience of developed countries, combine with China's national conditions and Chinese socialist characteristics, and cultivate a group of high-quality talents with international competitiveness and international vision. These three strategic enhancements are used to solve the problem of the weak international communication of Chinese traditional culture [5]. According to Chen Wei and Lu Deping, culture is a representative symbol created and commonly recognized and used by a country or nation. In the foreign communication of traditional Chinese culture, through the path of translation, the Chinese culture itself contains the "harmony" concept of the world, with the goal of building a community of human destiny, so that the world can understand China and shape the image of contemporary China as a civilization [6]. Zhou Biao argues that in international communication, Chinese culture has been used as a means to build a community of human destiny. In contrast, Zhou believes that the differences between Eastern and Western values in international communication will inevitably lead to cultural conflicts, which are reflected in the differences between Eastern and Western views on the relationship between human beings and nature and the cultural differences in the social structure of Eastern and Western societies. Therefore, the deep-rooted cultural centrism and sense of cultural superiority should be abandoned in the interaction between cultures to ensure smooth and efficient cultural communication [7].

In addition to research on the methods and strategies of international communication of traditional Chinese culture, some scholars have explored in depth the combination of digital media and international communication of culture. According to Wang Zhe's research, he believes that "Li Ziqi" has constructed a content-based netizen symbolic identity in the semiotic context, which is a refreshing stream among the many kinds of beauty bloggers, funny bloggers, food bloggers and other netizens today. With the recognition of the cultural symbol "Li Ziqi", her short video works have spread the excellent Chinese traditional culture in different cultural environments and have been vigorously promoted to global digital media platforms. The short videos are short in length, meet the fragmented needs of audiences, and are highly interactive in both directions. When audiences watch the videos and interact with the pop-ups, they are creating a common space of meaning, which makes it easier for audiences from different cultures to pay attention and interact. In this process, "Li Ziqi" has also become a symbol representing Chinese culture [8]. Ying Ying and Meng Qun argue that "Li Ziqi", as one of China's first "overseas explorers", has constructed the novelty and exoticism of Chinese culture, and has also taken on the responsibility of telling Chinese stories to the world. The fact that netizens such as "Li Ziqi" are in the top 1% of YouTube's fan subscriptions shows that the YouTube platform welcomes Chinese creators and that Chinese quality short videos have a certain market and a certain degree of attention on international social media platforms. It can be seen that the depth of the content is not the only thing in cultural communication, but the richness of the cultural heritage and the emotional connection with the audience are more important than the former [9]. "In the process of shifting from domestic to foreign communication through the use of short-form video, Eastern culture has become a special focus in the Western cultural environment, and "Li Ziqi" has become a cultural symbol of Chinese culture, a dual identity from netizen to cultural communicator. The transformation is complete. In the construction of social identity, YouTube comments emphasize "oriental", while mainland Chinese Weibo comments emphasize "idyllic". Li Ziqi is constructed as a cultural identity amidst the discrepancy between the "oriental" identity at home and the "oriental" identity abroad [10]. Feng Wei, Ren Hua and Wu Dongying argue that the global influence of KOLs

(Key Opinion Leaders) in the short video era cannot be underestimated, and that by telling Chinese stories through KOLs, the world can better understand China and unravel the mysteries of Eastern civilisation [11].

The role and significance of Lacan's psychoanalytic theory in cultural communication and interaction has therefore been studied by some scholars, including Chen Xi and Zeng Yiguo, who argue that ideological differences are inextricably linked to the dilemmas in the process of cross-cultural communication and exchange and that the ontological structure of desire reflects the isomorphism of the interacting subjects. The multiplicity of desire structures provides a new perspective to suture the clash of civilizations and ideological confrontation, while the "desire of the other" is able to accommodate the otherness of the other, neither differentiating the other nor exploiting the other in the process of inclusion. It is difficult to fundamentally eliminate the differences in perceptions in today's globalized cultural environment, and it is only by meandering through the "desire for the other" that people can more effectively engage in reciprocal exchanges and stimulate consensus on multiple forms [12].

These studies and theories help to get some background information in advance. However, there are still some research gaps. This literature combing revealed that while there is a lot of literature on digital media, traditional Chinese culture, and the structure of desire. Studies on digital media have mainly focused on technological applications and have not examined in depth the relationship between digital media and cultural communication. In addition, the research on Chinese traditional culture and the "Li ZiQi" short video only focuses on cultural communication strategies and influence, while the diversity of Chinese traditional culture, such as food, art and etiquette, is not singled out for argumentative research in the thesis, and it is not clear which Chinese traditional culture is able to attract the YouTube audience above. It is not clear which Chinese traditional cultures are able to attract audiences from different cultural contexts on YouTube. In addition, the spread of "Li ZiQi's" short video on YouTube does not mean that all people follow the "desire for the other" in cultural interaction and communication, and there is still the paradox of "global localization". There is still a paradox of "global localization".

3. Methodology

This paper is a qualitative study, which provides theoretical support for the international dissemination of digital media and Chinese traditional culture through a review of the literature. In addition, this paper uses a case study approach to argue the case of "Li ZiQi" and her Chinese-inspired idyllic video, which has both specificity and universality due to.

"Li ZiQi", as a netizen who started her career in the Chinese mainland online digital media "Weibo", has a large number of followers on "Weibo", and is not bound by the traditional Chinese culture. The short videos are not confined to a single aspect of Chinese traditional culture, but are very detailed and showcase food, clothing and folklore. In addition, as one of the first mainland Chinese video authors to enter the overseas platform YouTube, Li ZiQi attracted a large number of fans with the novelty and exoticism of Chinese culture. Chinese YouTube channel".

In today's highly developed global digital media, it has become the norm to rely on digital social media platforms to build a national image, not only by spreading the country's culture but also by incorporating many ideologies. Furthermore, as the COVID-19 pandemic has not been effectively addressed, people are still experiencing a long-isolated life and therefore prefer to rely on smart devices to spend their time on the internet, leading to a surge in the number of users of various digital media, with numerous short videos on food, talent, games and culture competing with each other. The Chinese government is also supporting domestic short video creators to bring their traditional culture to the world, so there will be many "Li ZiQi" appearing on digital social media platforms around the world.

4. Results

The study of the case of "Li Ziqi" shows that she has become a symbol of Chinese culture on YouTube, which is inevitable, and that her short videos are very attractive on YouTube and can contribute to the international dissemination of Chinese traditional culture.

The degree of digital media involvement is very high, for example, "Li Ziqi" is very skilled in the use of digital media and has changed the operation of the platform from a personal operation to a professional team, especially in short videos, which are filmed in a very innovative way, and have changed from a single personal operation to a team filming, with more colorful content.

Li Ziqi's short videos have a very good grasp of the breadth and depth of traditional Chinese culture, covering food, clothing, folklore and handicrafts, especially when it comes to food. In order to shoot the short video "Lanzhou Beef Noodles", Li Ziqi went to Lanzhou to learn the art of noodle pulling for a month and was able to combine it with the idyllic scenery of China, and most importantly, "Li Ziqi" was able to wear traditional costumes and become the subject of the film.

"Li Ziqi's" short videos on YouTube are able to evoke the emotional resonance of netizens in different cultural contexts, for example, Li Ziqi's video on Chinese culture has a unique poetic quality and, due to the civilian perspective of filming, there is also a strong connotation of the Chinese culture of "filial piety". In particular, the scene of Li Ziqi taking care of his grandmother has aroused the empathy of netizens around the world, and Li Ziqi's video expresses the common psychological need of netizens around the world to "escape from the pressure of commodity society and work, and to return to the basics" as part of the community of human destiny.

5. Discussion

The high level of development of digital media has caused the traditional media to have less and less room to survive more and more transformation into the media digital revolution, relying on mobile phones and other smart devices as the medium based on the network connection makes people in the fast-paced life can send, access to a variety of messages in a timely manner, accelerating the spread of news, knowledge, culture and other messages, especially short videos that can be interactive. The number of views has been at a high level of growth, causing this for three reasons.

Digital information technology and Internet platforms have developed highly and are highly embedded in our daily lives. Society as well as mediated in the digital age, especially with a highly social human in the digital media technology constantly changing and new media forms constantly emerging, building a more extensive and diversified social relations and interaction space, and digital media break the boundaries of blood, ethnicity and country making people. This is due to the communication scenarios, social cues and great convenience provided by digital media, which has led to a deepening of media use in society.

The professionalism of the content of digital media platforms on the internet makes the messages they disseminate more authoritative. As of 2022 Twitter has 238 million active users and its news channels are composed and operated by professional news organisations such as BBC, New York Times and Fox News, so the professionalism of the news content is one of the reasons why Twitter attracts a large number of users.

The interplay between big data and digital media platforms allows users to select their favorite short videos on culture, for example, according to the type and quantity of their browsing, and to push them to the client at high frequency. This is how the platform can use this type of short video to create bonding, stick to a large number of users with this hobby and expand the fan base.

As Canadian communication scientist McLuhan said, "the medium is the message", digital media as a carrier for storing and disseminating messages, its constantly emerging influence on public opinion and social mobilization has a positive impact on the world, the most important of which is to

promote the free dissemination of views and content, adhering to a common philosophy of people through the flow of information. The flow of information allows people with common ideas to call on more people to join them, creating a diversity of views. The flow of information presents a free spread and has opinion leaders representing it. On Twitter people can not only communicate their views with people who are also ordinary users, but people can even interact with another head of state or government with tweets. US President Donald Trump as of 31 December 2019, Trump has accumulated more than 13,000 posts on social media platforms throughout 2019, an increase of 34% over 34% increase in the total number of posts posted in 2018 and a new record high for the total number of posts in a calendar year, with his expressing his political views, and with many users interacting with his tweets in response to his tweeted views, and of course with both supporter views and opponent views under all of his tweets.

Although the high level of development of digital media has facilitated people's lives and broadened the dimension and breadth of information dissemination, there is also concern about the mediated existence of terrorism, for which digital media is also a tool to propagate 'force' and 'violence', from In the aftermath of 9/11, the global crackdown on terrorism has seen a major shift from offline to online activities, such as the development in 2014 of an offshoot of the former Al-Qaeda organization known as the Islamic State (ISIS), which has attracted more than 20,000 foreign militants to work for it, including more than 4,000 members from developed countries in Europe and the US. The 'appeal' of ISIS comes from its successful media campaign, which has established special media committees and is well versed in all modern means of communication and propaganda techniques, especially in social media on the internet, which compels young people around the world to join. Therefore, for the mediated terrorism needs a common global governance, strengthen the anti-terrorism propaganda in social media such as Twitter and Facebook, and reach a mutually inclusive and mutually acceptable anti-terrorism values from the common interests of all peoples in the world, which can promote the international terrorist master mediated governance and ultimately lay the foundation for defeating terrorism.

Chinese traditional culture has gone global through digital media, from internal dissemination on domestic platforms such as Weibo to global platforms such as Twitter and YouTube. Previously, videos reflecting Chinese food culture such as "A Bite of China" appeared on YouTube but were not well received. In contrast, the international dissemination of Chinese traditions in the last two years has caused a sensation for several reasons.

The Chinese government has become more aware of the need to build the image of the country and the nation abroad and supports the going out of traditional culture.

The development of interactive short videos, the rapid development of live streaming and short videos on China's domestic digital social media platforms such as "Weibo" and "TikTok" has led to the emergence of many bloggers such as "Li Ziqi". The rapid development of live streaming and short videos on Chinese digital social media platforms such as Weibo and TikTok has led to the emergence of many netizen bloggers such as "Li ZiQi", who has become a popular blogger for food, games, travel and so on. She has gradually become a cultural icon over time, as she often shoots short videos about traditional Chinese culture from a civilian perspective. In addition, her tens of millions of followers have helped her to spread traditional Chinese culture on YouTube, and Li Ziqi's videos have created a new image of Chinese women, which has aroused netizens' affection for the composite female persona of tradition and modernity.

China is a country with a history of thousands of years, with a total of 24 dynasties, and although the folklore and food culture of each dynasty is different, it is inseparable from the fundamentals of Chinese culture. Chinese Character Culture Circle, historically located in eastern Asia, includes countries and peoples that use or have used Chinese characters and have inherited their culture, such as Japan and Korea. For most of its long history, the Chinese civilization has been a model for

neighboring cultures to follow and emulate. The main reason for this is that, compared to Western culture, Chinese culture is a patriarchal and humanistic culture, with a strict system of rituals and music under a hierarchical clan system, especially in terms of food, clothing and housing, which are all different under the hierarchy. Thus, on the YouTube platform users can see fine Chinese food and simple Chinese food, different types of traditional rituals as well as traditional Chinese clothing representing different classes, civilian handicraft making techniques and Chinese medicine, giving a sense of novelty and mystery to the global audience.

The impact of the global spread of traditional Chinese culture is extraordinary. On the one hand, it can promote the diversity of cultures in the world, as the spread of traditional Chinese culture through digital media makes the cultural content of the "global village" more exciting and diverse, and on the other hand, as traditional Chinese culture continues to spread, the image of China is reshaped internationally. In addition, it attracts more people to pass on this culture and to come to China to experience it for themselves.

In the process of spreading Chinese traditional culture around the world, it can also be coveted by countries that have been part of the Chinese cultural sphere, such as the Dragon Boat Festival, which has been stolen as an application for the World Intangible Cultural Heritage by some countries, and the Hanfu culture, which has been forced by some countries to become their traditional dress culture. Therefore, China needs to increase its efforts to support the export of cultural cartoons, novels, comics and games to foreign countries, improve the treatment of conscientious creators and cooperate with Chinese bloggers on YouTube and other platforms to popularize traditional Chinese culture, such as "Li ZiQi".

The reason why the short video of "Li ZiQi" has been able to resonate with netizens all over the world on YouTube is that, according to reason, the different cultural traditions and values of people in different cultural environments can easily lead to cultural confrontation. Firstly, this intention to identify with the subject in the position of the Other can facilitate communication between the subjects. This communication does not refer to the communication of information about personal intentions, but rather to a gesture, an openness and willingness to listen to the 'otherness' of the other. This provides a psychoanalytical basis for overcoming prejudice and achieving empathy in cultural communication. Secondly, when the objects of desire of both parties coincide, empathy is triggered for cooperation. Thus, "Li ZiQi's" short video showing the beauty of Chinese clothing has inspired global netizens to pursue beauty, and Chinese food has inspired global netizens to have a biological instinct for "food". The constant presence of the "other" requires that everyone respects each other as equals, that this respect is inclusive of the other, and that it is inclusive of the otherness of the other, neither differentiating the other nor exploiting the other in the process of inclusion. The paradox of "global indigenization" still exists today, in which the protection of indigenous cultures is opposed to the spread and exchange of foreign cultures, and in the context of globalization it is difficult for peoples who do not know how to internalize conflicts to adapt to the global trend of diversity. It is therefore all the more important to promote diverse channels of communication, to reduce the anxiety of the subjects of cultural transmission and to help suture the conflicts between cultures.

6. Conclusion

In the age of globalization, the development of digital media has facilitated the development of social diversity, and the closeness of connections has led to a virtual compression of the geographic space of the planet through the use of media, which has truly taken the form of a "global village". With the continuous innovation of digital technology, a virtual reality-based 'metaverse' has emerged on the world stage and a new form of cultural communication has emerged, with users gaining a more realistic sense of participation with the support of virtual reality devices and cultural content products becoming more interactive. Traditional Chinese culture should ride on the express train of digital

media development, combine Chinese elements with global elements on global media platforms, stimulate the emotional structure of the "desire for the other", make more work resonate with people in different cultural environments, tell the Chinese story and create a new Chinese cultural image. In addition, China must be open-minded and accepting of the world's diverse cultures, and while shaping its own traditional culture, it must also innovate with other cultures so that cultural communication becomes a free space for the transfer, transplantation, circulation and exchange of ideas.

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