

# ***Common Progress in Harmony and Cooperation: A Study on the Reference Significance of Discourse Construction in Beijing Winter Olympics for Future Global Cooperation***

Shangbo Yu<sup>1,a,\*</sup>, Xueyan Song<sup>2,b</sup>

<sup>1</sup>*Faculty of Humanities and Arts, Macau University of Science and Technology, Macau, 999078, China*

<sup>2</sup>*The School of Global Journalism and Communication of SWUPL, Southwest University of Political Science & Law, Chongqing, 401120, China  
a. 3220004048@student.must.edu.mo*

*\*corresponding author*

**Abstract:** Faced with the complex international situation nowadays, humanity will need to explore new international communication mechanisms to exchange information and reach consensus to jointly address future risks and challenges. The Beijing Winter Olympics provided a good paradigm and experience for future international communication. This paper will discuss three aspects of the Winter Olympics coverage: reconstructing the "metaphorical" setting, discourse exchange and cooperation, and breaking through cultural discounts to analyse how China has achieved innovation in international communication discourse during the Winter Olympics. The paper argues that the innovation of China's narrative metaphor for the Winter Olympics conveys China's national thinking on the harmonious relationship between humans and nature and responds to the question of how humans should face nature in the post-epidemic era. At the same time, China's inclusion of national discourses in the narrative highlights the internationalist spirit of the Games in promoting equality and collaboration between countries, and sets a good model for international cooperation in the post-epidemic era. At the same time, it also allows for communication content to be more effectively mitigated to break through cultural discounts and be more widely disseminated. Therefore, the study of the external communication discourse of the Winter Olympics will help to explore the future of China's more active position in international communication.

**Keywords:** Beijing Winter Olympics, international communication, metaphor setting, collaboration, style discourse, breaking cultural discounts

## **1. Introduction**

Since the outbreak of the COVID-2019 epidemic, global society has faced unprecedented changes. In the face of such an epidemic of globalization, some voices have begun to question the globalization trend, trying to prove that the only way to deal with risky globalization is to return to the old ways of unilateralism and to drive back the clock on globalization. Some countries and groups have even tried to create international confrontation and contradiction by means of "politicising the traceability of the

virus" in order to achieve their own political attempts to shirk their responsibilities and discredit other countries. However, in the current era of globalized risk, it is difficult for any country to completely disassociate itself from the world and deal with the challenges of globalized risk, such as the new pandemic, on its own. Only by firmly establishing a sense of community for human destiny and working in close solidarity under the guidance of a more just global order can we truly resolve difficulties and achieve a win-win situation, reconstructing the Great Wall of Risk for human society and creating a new vision of development for humanity.

According to scholar Ye Jun, China is an important beneficiary of globalization. At the same time, as a fast-developing power in the world today, China has the obligation and right to participate in global governance by distilling the experience and spirit of its thousands of years of history of struggling to overcome hardships and obstacles, and extracting from it the paths and blueprints that will guide human society in dealing with risks and creating a future [1]. This paper attempts to study a series of major international events hosted by China in the post-epidemic era, such as the Beijing Winter Olympics, and uses communication theory and discourse analysis methods to examine how China has used traditional Chinese cultural elements in its international communication in the post-epidemic era to provide the world with a "rethinking of nature" and a "rebuilding of the international order". The study also examines how China has used traditional Chinese cultural elements in its international communication in the post-epidemic era to respond to the three issues of the time: "the reconfiguration of the international order" and "how diverse civilisations can meet", and how it has made its own proposals for international governance in the era.

## **2. Highlighting the Harmonious Relationship Between Man and Nature in Discourse Construction**

In 1913, the IOC proposed that the Olympic motto "Higher, Faster, Stronger" be adopted by the Olympic Committee, and in 1920 it was incorporated into the Olympic Charter. In the Charter, the motto is interpreted as the need for the Olympic Movement to inspire the human spirit to strive for progress and excellence. It is divided into three levels: the need to compete and win in the face of the strongest in social life; the need to transcend oneself in the pursuit of new progress; and the need to use one's initiative to break through the limits of nature in order to achieve greater freedom and development for mankind in the relationship between man and nature [2]. At the time, however, with the industrial revolution in Western countries, people's ability to break through the limits of time and space was constantly being strengthened, and their ability to exploit nature was constantly being enhanced. In this context, the aphorism's idea that people should be able to transform nature in order to achieve greater freedom was misinterpreted from a Western utilitarian perspective as man's conquest and control of nature. This misinterpretation persisted for a long time in the perception of the Olympic Games until the Sydney Olympics in 2000, where Collins found that the opening ceremony still focused on the history of man's conquest and ultimate victory over the Australian continent [3].

However, with the increasing industrialisation of human society, the problems of environmental pollution, global climate change, and the frequent risks of globalization brought about by the over-exploitation of nature by mankind have gradually attracted the attention of all sectors of the world. At the same time, a one-sided understanding of the human and natural spheres in the Olympic motto has been criticised. For example, Holbig and Gilley point out that in the opening ceremonies of many Olympic Games, the host countries have sought to use their economic development as a basis for their national legitimacy, while neglecting the costs of ecological problems caused by the destruction of nature in the process. This is not only contrary to the laws of economic development, but also to the spirit of the Olympics [4]. In *The Consequences of Modernity* Giddens warned about the globalization of risk. He argues that disasters happened in the end of 20<sup>th</sup> century such as Chernobyl

nuclear disaster, man-made risks will have a profound impact on the global natural ecology; at the same time, due to the over-exploitation of nature by humans, natural risks will be transformed from local risks to global risks that are difficult to warn and control due to man-made factors [5]. In this case, the globalization of risk is once again evident, which reminds us of the need to rethink our long-standing perception of the relationship between humans and nature and to realize that humans are far from being the swayers of the earth, and even less the conquerors of nature. Only by rethinking how we live with nature and reconstructing our relationship with it can we ensure that human development is sustainable.

The Beijing Winter Olympics responds to this issue by subtly moving away from the metaphorical structure of humans as 'conquerors' in the face of nature and conveying a unique reflection on the relationship between man and nature in traditional Chinese culture. In the cultural presentation of the Beijing Winter Olympics, the elements of the twenty-four solar terms take up a significant part of the exhibition. As an important part of ancient Chinese culture, the twenty-four solar terms are derived from the ancient Chinese experience of observing life in agricultural production. As an agricultural civilisation, the ancient Chinese, on the one hand, gave full play to their own initiative by transforming nature to make it more productive, as exemplified by the construction of many water conservation projects such as the Dujiang Dam. On the other hand, the ancient Chinese also paid great attention to the observation of the laws of nature and always respected them as the basic basis for their actions. For example, in the *Huangdi Neijing* (One of the ancient Chinese medical classics), the importance of "obeying the time and place of nature" is emphasised, and in the ancient Confucian classic Mencius, "not violating the time and place of agriculture" is elevated to an important criterion of whether the state is justified in exercising benevolent rule. In the Han dynasty, Dong Zhongshu linked natural phenomena with human activities and proposed the doctrine of the 'induction of man by nature' in an attempt to correct the behaviour of the ruling class. This shows how much importance ancient China attached to the laws of nature, and the twenty-four solar terms are a concentrated manifestation of this idea, a product of the Chinese practice of respecting the very laws of nature. From the specific content of the twenty-four solar terms, the twenty-four solar terms are precisely a summary of the various signals given by nature to mankind. For example, in different solar terms, nature, through the growth of animals and plants, tells man what action he should take in response to changes in his own and the external environment.

In terms of metaphor theory, Lakoff & Johnson, in their book *The Metaphors We Live By*, point out that metaphor is a systematic mapping of the concrete into the abstract realm, and that different metaphors in a narrative give people different ways of thinking. And in the ancient Chinese ancestors' perception of complex natural things, the Chinese regarded nature as an objective existence inseparable from themselves in their thinking about nature, such as the twenty-four solar terms [6]. Xiao who quotes the Western scholar Porkert has pointed out that the ancient Chinese saw their own bodies as a microcosm of the macrocosm, and their humanised social activities as an operation that echoed the galactic movements of the natural universe [7]. In traditional Western philosophy, the relationship between man and nature can be summarised as the conquest of nature by man through rigorous logical deduction. Although the purpose of Western perception of nature is the same as that of Chinese philosophy, both aim to achieve a better living environment for themselves [7]. However, from a metaphorical point of view, the natural environment in Western philosophy is generally seen as a group of "other" that is very different from the "human" self, whose relationship with humans is relatively antagonistic and therefore needs to be transformed and conquered by humans in order to satisfy their survival needs. In traditional Chinese philosophy, however, the relationship between nature and human beings is not entirely separate. Nature often appears in the metaphor as a more macroscopic metaphor of the body, and the relationship between man and nature is interpreted as one in which man and nature are closely linked, and human activity can only maintain a stable and healthy

condition for itself and mankind if it respects the laws of nature. Nature and humans are intertwined, and nature senses the activities of human society and mediates behaviour in various ways. In this metaphor, nature is seen as another manifestation of the physical and social fabric of people, as well as a reminder of human behaviour, and therefore humans need to maintain a high level of reverence and respect for nature. But humans are not powerless in the face of this; they can achieve their own ends by mastering the laws of nature, and nature, like a human partner, sends signals to help them recognise the laws of nature in time [8]. This is highly similar to the current Marxist theory that people can recognise laws and use their own initiative to achieve their own goals [9]. In today's world of globalization and risk, new global crises such as the new crown remind us of the importance of recognising the laws of nature and living in harmony with them. Therefore, what China is conveying to the world in the Winter Olympics is not only the culture of the 24 solar terms, but also a new metaphor and cognitive framework. It is a way of breaking down mankind's preconceived notions of nature and changing his one-sided perception and pursuit of conquering it. Instead, nature is seen as another incarnation of the body and society, rather than as their counterpart. See nature as a signal for human behaviour to change, not simply as an object to be domesticated. Only then will the relationship between humans and nature be healthy and harmonious.

### **3. Participating in International Governance with Multiple Discourses**

In the traditional narrative of the Olympic Games, the mainstream media has dominated the coverage of the games. Since the 1960s, with the introduction of international broadcasts into the coverage of the Games, the discourse has become increasingly pluralistic. However, there have been many struggles around the pluralist discourse, given the estimated inequality of the communication environment. For developing countries in particular, their own discourse and views in the coverage of the Olympic Games are generally weaker than those of developed countries, both in terms of the expression of their views and in terms of their ability to generate economic revenue, so there is still a general situation of 'Western strength and Eastern weakness' in the news coverage of the Games. For its part, China, as a developing country, also faces a weak position in international communications. At the same time, China faces additional difficulties in international communication due to its unique political system and cultural habits. For the Chinese mainstream media in particular, the low landing rate of the Chinese mainstream media abroad limits its influence from a hardware perspective. On the software level. Firstly, because the Chinese mainstream media has the background of being an organ of the party and government, its content is often perceived by foreigners as political in nature, which can easily lead to the content being influenced by the resistance of foreign people. Secondly, as the narrative discourse of the Chinese mainstream media has long been strongly propagandistic, it is difficult to resonate effectively with this narrative style as it differs greatly from the reading habits of overseas people. In recent years, with the rise of commercial media, this propagandistic discourse has gradually lost its appeal to the domestic public. On a final level, the Chinese mainstream media has traditionally operated with a focus on hard news at the level of politics, economics and national relations. While this helps readers to grasp the important information of the day as quickly as possible, this pattern of selection has ignored soft news, making report more practical than emotive. To a certain extent, this makes the news content impersonal, making it difficult to form a strong emotional connection with readers and maintain a solid readership [10]. For all these reasons, Chinese mainstream media face greater difficulties than other media in international communication. The rise of social media in recent years has posed even greater challenges and had greater impacts on the discourse of mainstream media in international communication, making a change in the narrative style of mainstream media a matter of urgency.

These issues have been transformed in the coverage of the Winter Olympics, generally through the use of diverse discourses to create a discursive structure of "curatorial journalism". The term

'curatorial journalism' refers to a model of news production that is centred on 'dialogue', which enhances the participatory and transparent nature of news production and allows ordinary participants to take part in the production of news on an equal footing with professional producers. This new mode of production not only guarantees the authority of the news content itself. New modes bring together different perspectives and viewpoints, which not only enrich the news content, but also make it more interesting and attractive due to its diversity [11]. In the case of the Beijing Winter Olympic Games, this paper argues that the curatorial approach to news production was based on two aspects: the creation of a matrix of collaboration between the media and a matrix of collaboration between the media and the public. The use of live streaming on the cloud broke the overlap of resources between the various media outlets in the coverage. Through the Ali cloud-based broadcast system, built by mainstream media and technology companies, global media can share content on the cloud, which helps to alleviate the difficulties caused by the unavailability of a large number of journalists during the epidemic, while avoiding the need for different media outlets to duplicate their media efforts on the same event, which helps to reduce the cost of reporting and free up coverage for a wider range of areas. According to statistics, this new coverage structure has led to an increase in viewership for the Beijing Winter Olympics of around 331% in Australia and 82% in Germany compared to the previous Winter Games [12]. When similar central kitchens emerged, there were concerns that they would be less attractive to the media as they would lose their distinctiveness by using the same reporting material. To avoid this situation, cloud relay provides different perspectives for different reporters, and by combining multiple signals, it is possible to merge perspectives, for example by presenting a face-to-face view of a remote reporter and an interviewee. On the one hand, thanks to the openness and integration of interview data, different media can participate in the same event at the same time, avoiding the constraints of capital and time and space, which provides the basis for more media to participate in the agenda and allows the issue itself to have a greater impact. On the other hand, technology has enabled the media to not only save their own reporting power and devote more of their coverage to 'side stories', for example, but also to reorganise their cloud-based broadcast resources to suit their own positions and target audiences. This enables the media to present different starting points and positions in their coverage of the Winter Olympics, providing a more comprehensive picture of the Games overall and allowing the public to construct a more comprehensive and objective impression of the Games through the various media coverage.

In addition to cooperation between the professional mainstream media, the Chinese mainstream media also focuses on the construction of collaborative expressions with social media users. The mainstream media has focused on collaborating with the opinion leaders of the Winter Olympics. By interacting with sports stars such as Gu Ailing, the values of the Winter Olympics that are conveyed by the mainstream media can be better communicated and influenced by opinion leaders. Meanwhile, the mainstream media focuses on new media platforms such as Twitter and Weibo. By setting up content bursts to trigger users' spontaneous discussions and retweets, this not only makes the content of the reports with the mainstream media perspective, but also has the characteristics of the common people's point of view, which helps the mainstream media content break through the original characteristics of too strong official features to make it more approachable.

Through these collaborative initiatives, the mainstream media have reshaped the framework of their coverage of the Winter Olympics. They have presented the games with a more diverse discourse and collaborated to give their content greater impact. In the future, the use of multiple discourses in China's international communications will help to create a situation where people from all over the world can work together to address opportunities and challenges. It will help to realise the good intentions of " Together for a Shared Future " and promote the unity and common progress of humanity.

#### 4. Promoting the Exchange of Different Civilizations while Eliminating Cultural Discounts

Although Coubertin's Olympic motto was accompanied by the values of "unity, peace and progress" as the key values of the Olympic Games, the world was in turmoil in the 20th century. But in the 20th century, the world was in turmoil, with two world wars and the Cold War between East and West keeping international tensions high and competition and even conflict between countries growing. The Olympic Games were seen by the host countries as an important opportunity to demonstrate their national strength, and Danforth likened sport to "fertile ground for telling the story of the nation", pointing out that sport could lead to "chauvinism, xenophobia, and even racism" [13]. In the opening ceremony of the Olympic Games, the content of the opening ceremony became an exclusive arena for promoting the achievements of the host country. In particular, at the 1936 Berlin Olympics, the Games became a stage for fascist claims of racial superiority and dictatorial legitimacy. At the same time, Wu argued that the victory of the national delegation in a sporting event helped to create a unified image of the 'victor' for the country as a whole, which would give the participating countries a greater sense of superiority in the Games and stimulate nationalist feelings within the country. This, in part, reinforces the overemphasis on nation-state identity rather than the construction of a global community [14]. In addition to the content of the opening and closing ceremonies of the Olympic Games, the Games themselves became a tool for political struggle, and in the first two Olympic Games of the 1980s, the two camps, the US and the USSR, boycotted each other's Games for political purposes. Even in the late 1988 Seoul Olympics, the two Koreas, both of whom belong to the same ethnic group, engaged in a series of struggles over the Games, culminating in North Korea's boycott of the Games. It is clear that in the complex and volatile environment of the last century, the Olympic Games were a departure from their goal of promoting peace, exacerbating and even contributing to a series of international disputes. This is why Macaloni, a scholar of the time, has criticised the Games, stressing that the opening and closing ceremonies of the Olympic Games have ceased to be mere sporting rituals and have become an important tool of public relations for a country. It is also important to note that the involvement of commercial sponsorship in the Olympic Games since the 1984 Los Angeles Games has led to commercial capital, which has also led to consumerism and money-grubbing in the Games [15]. They argue that the involvement of commercial capital has undermined the Olympic Games' own struggle to transcend oneself and progress [16].

This situation has improved to some extent since the turn of the century. The internationalism and pacifism of the games have been reinvigorated, particularly at the Sochi Winter Olympics in Russia and the PyeongChang Winter Olympics in South Korea. At the Sochi Games, although the opening ceremony still highlighted the technological achievements of the Soviet era, Russia interpreted them as part of the path of human scientific and technological progress, rather than as the triumph of international competition by a single nation state. This new discursive construction is more in line with the 'progress' prudence promoted by the Olympic Games, because in this narrative, technological progress is not only interpreted as the capital of a country to gain a more advantageous position in international competition, but as an important reflection of an era in which the world was brave enough to break out of the established limits of human perception and practice in order to achieve greater human freedom. It is seen as an important reflection of the world's courage to break through the boundaries of human perception and practice to achieve greater freedom. At the 2018 Winter Olympics in PyeongChang, pacifism was once again emphasised by the Olympic Games, particularly by the adoption of a common flag for the opening ceremony between North and South Korea, reflecting the joint efforts of the two countries to put an end to conflict through sport.

Since China's participation in the Olympic Games in 1984, the organisation of the Games has always upheld and practised the spirit of "unity, peace, and progress" that the Olympic Games promote. As early as 1984, when the Chinese delegation returned to the Olympic Games for the first



time in Los Angeles, the Chinese delegation entered the opening ceremony with the same entrance song as the Chinese Taipei delegation. Against the backdrop of the intensifying Cold War at the time, this move by the Chinese side not only reflected the spirit of national solidarity between the two sides of the Taiwan Strait, but also sent a positive signal to the world to pursue peace and reconciliation. And in the opening ceremony of the 2008 Beijing Olympics, China demonstrated its ancient culture of "peace" to the world. Against the backdrop of international conflicts, China's civilisation of 'harmony' and 'ritual and music' conveyed a spirit of love and kindness that provided ideas and thoughts to advance peace and stability in the world. In the opening ceremony, China also presented its ancient inventions, represented by the 'Four Great Inventions', and explained their relationship with contemporary human civilisation so that its own national creations are integrated into the overall trend of human civilisation's progress. In summary, China has successfully presented its own long-standing culture in its previous national image presentations for the Olympic Games, respecting the 'internationalist' and 'pacifist' spirit of the Games and putting forward its own proposition for the common concerns of the world today. While this Chinese narrative is to some extent effective in creating an image of an ancient and creative China, it also reflects China's role in the current era. However, Smith and other scholars have argued that China's previous representations of the Olympic Games have tended to overplay China's long history. This tendency has resulted in viewers being confronted with China's Olympic narrative requiring a strong knowledge base of Chinese history in order to fully understand the connotations China has expressed in its narrative [17]. According to Schramm's communication theory, a wider space of shared meaning in communication is necessary to ensure the effectiveness of communication [18], so the objective presence of cultural discounts will to some extent have an impact on the effectiveness of the narrative of the OLYMPIC events in China.

In the Beijing Winter Olympics, this cultural discount is effectively addressed. On the one hand, in terms of the narrative discourse of the Beijing Winter Olympics, the narrative discourse of the Games subtly mobilises people's collective memory and creates a sense of familiarity in the discourse. By recalling the representative symbols of the Beijing Olympic Games, this allows people to establish a more concrete framework of understanding of the relatively unfamiliar Winter Olympics, and at the same time motivates them to participate in the activities related to the Games. On the other hand, the Beijing Winter Olympic Games are more focused on the creation of a common 'space of meaning' than the discursive representations of the 2008 Beijing Olympics. For example, the use of the 'peace dove' and 'snowflake' symbols in the opening ceremony of the Winter Olympics is a good example of this. In this year's Winter Olympics, China is still focusing on unity and peace as the key themes of the event. Rather than using Chinese texts to illustrate this theme, the "peace dove" and the Olympic anthem were used to express the theme so that international audiences could quickly understand it when they saw the symbols [19]. However, these symbols also reveal elements and values unique to the host country, with the flight of the Peace Dove highlighting the spirit of solidarity based on collectivism in Chinese culture. In the snowflake display, some traditional Chinese cultural symbols are highlighted in the design of the snowflake from the point of view of the construction of the symbols themselves, with the introduction of traditional Chinese door and window patterns into the snowflake, which gives the snowflake as a symbol of snow sports a unique Chinese charm. More importantly, however, is the final convergence of the snowflakes, in which the small snowflakes representing the different participating countries are finally merged into a large snowflake. In this process, different countries appear as the same snowflake and eventually merge into a common snowflake. This expression removes the distinction between the self and the other in previous expressions, and instead sees all the snowflakes as part of a common ideal of a common cause. This conveys the spirit of the ancient Chinese wisdom of seeking common ground while preserving differences, but instead of relying on traditional cultural texts that may be incomprehensible to foreign

audiences, it is conveyed in a visual and gestural way, and is in line with the current Chinese vision of "a Community with a Shared Future for Mankind". The theme of this year's tournament is "Together for the Future".

In the past, the unique social structure of China's established family and state has often been confused and even questioned by Western audiences. In the case of the Winter Olympics, this was expressed through a civilian narrative. In history, when family sentiment has been expressed in China, it has often been linked to major historical events, through the sacrifices and contributions made by people in the face of the common goal of national and family destiny. While such grand narratives can easily achieve positive social outcomes in domestic expressions, they are not only difficult to understand in foreign audiences, but they may also be resisted by foreigners due to ideological differences. In his *Six Techniques of Propaganda*, the American scholar Lee and his wife point out that it is easier to promote a goal from the point of view of ordinary people [20]. In the opening ceremony of the Winter Olympics, this sense of family and country was expressed in a civilian narrative during the flag-raising ceremony. The flag is passed by ordinary people in different costumes and handed over to the flag-raisers. In the opening speech, it is specifically mentioned that the 176 people dressed in different professions come from ordinary jobs in all walks of life, so they can be seen as representatives of ordinary families or job in Chinese society. The paper argues that the passing of the national flag in the hands of ordinary people represents the inseparable relationship between the state and the individual and family, the basic units of society. It is because of the existence of the state that the different units of society are held together, and it is the dedication of ordinary individuals in their respective positions that enables the state to be passed on from generation to generation, and the common goal of the nation to become a reality and to rise up, so that the hope of "reaching for the future together" can be realised. Compared to top-down ideological expressions, this kind of civilian expression not only reduces the politicised elements, but also makes it easier for ordinary foreigners to understand China's unique culture from their own perspective and real-life experience. It is important to note that in the 2008 Beijing Olympics, there was also a performance by children dressed in different national costumes. From existing theories, the flag-raising ceremony of the opening ceremony can be seen as a reminder of the collective memory of the 2008 Olympics, which not only makes it easier for people to understand the concept of the Winter Olympics, but also has the power to mobilise people's emotions and enhance their emotional identification with the Games. This not only makes it easier for people to understand the concept of the Olympic Games, but also has the effect of mobilising people's emotions and enhancing their identification with the Games.

This year's Winter Olympic Games saw a significant innovation in China's own discourse, while building on its own traditions, which revolved around a greater incorporation of the symbols and expressions of civilisations from around the world. This is a powerful expansion of the common meaning of China's contemporary international communication discourse, and will continue to enhance the effectiveness of China's discourse in international communication. It is also conducive to further breaking down the existing barriers of communication between China and the West, dispelling Western misconceptions about China based on stereotypical influences, and promoting the improvement of China's international environment and the formation of a common human destiny in the future.

## 5. Conclusion

In the post-epidemic era, humanity is confronted with more diverse risks and challenges. The globalization of risks such as epidemics still affects human travel, trade, and international cooperation, while traditional international security issues, regional conflicts, and tensions between countries remain a threat to world peace. In this complex international environment, China, as a major power,



needs to assume its own international obligations and safeguard its own national objectives. This requires China to be bold in its future international communications, both in showing its own Chinese wisdom and Chinese ideas in response to global issues and common human concerns. It must also be open to international cooperation and unite all positive forces to create a favourable international environment for "moving forward together". Therefore, the construction of a new Chinese discourse on foreign communication should become an important issue today, which will become an important basis for public opinion and cooperation in order to truly unite humanity and form a community of human destiny. In this research, this paper has reviewed the changing characteristics of China's international communication discourse through existing sotbusdeiervsaatinodns of the opening and closing ceremonies of the Winter Olympics. However, this paper lacks a longitudinal analysis of the changing characteristics of China's international communication discourse, and does not compare the current discourse with the previous discourse to explore the internal causes of the changes. In future research, an iterative analysis of China's international communication discourse will help to better reveal how Chinese wisdom has been passed on and continues to enrich and innovate in the evolution of the discourse.

### Authors' Contribution

This paper is written by two authors: Shangbo Yu and Xueyan Song. Shangbo Yu is the major contributor, and he constructed the framework of this paper and completed most of the writing, while Xueyan Song did the literature search and organization, citation formatting, translation and proofreading.

### References

- [1] Ye Jun. *Changes and strategies of international public opinion struggle in the post- epidemic era*. *Young Journalists*, 2021, (06): 9-11. DOI:10.15997/j.cnki.qnjz.2021.06.002.
- [2] Yu Liang. *The discernment of the right of interpretation and amendment of the Olympic Charter: the example of the participation of the refugee team in the Rio Olympics*. *Journal of Sports*, 2018, 25(06): 37-42. DOI:10.16237/j.cnki.cn44- 1404/g8.20180926.006.
- [3] Sandra Collins. *Mediated Modernities and Mythologies in the Opening Ceremonies of 1964 Tokyo, 1988 Seoul and 2008 Beijing Olympic Games*, *The International Journal of the History of Sport*, 2012, 29(16): 2244-2263.
- [4] Holbig, H., and B. Gilley. *Reclaiming Legitimacy in China*, 2010, 38: 395-422.
- [5] Anthony Giddens, James Nugent. *The Politics of Climate Change*. *Human Geography*, 2010, 3(2).
- [6] *Cognitive Linguistics: What It Means and Where It Is Going*. *Foreign Languages, Journal of Shanghai International Studies University*, 2005, (02): 2-22.
- [7] Xiao Xuezhou. *The Chinese concept of the body*. Lanzhou: Dunhuang Wenyi Publishing House, 2008.
- [8] Wang Shiyu. *On the ancient Chinese concept of ecology and nature: "The unity of class, the unity of heaven and man"*. *Academic Inquiry*, 2021, (03): 14-22.
- [9] Zhang Xiufen. *A study on the ecological thought of Marx's Das Kapital*. Inner Mongolia University, 2016.
- [10] Li Liangrong. Li Liangrong. *Don't defy traditional media*. *China Media Technology*, 2016, (01): 10-11. DOI:10.19483/j.cnki.11-4653/n.2016.01.003.
- [11] Wu Guozhong. *Curatorial journalism: a dialogue-centered journalism practice*. *Journal of Social Sciences of Hunan Normal University*, 2018, 47(01): 143- 148. DOI:10.19503/j.cnki.1000-2529.2018.01.020.
- [12] Shi Anbin, Sheng Yang. *From "cross" to "turn": the Beijing Winter Olympics brings a new model of cross-cultural communication*. *Young Journalists*, 2022, (06): 4-5. DOI:10.15997/j.cnki.qnjz.2022.06.036.
- [13] Danforth, L. M. *Is the "world game" an "ethnic game" or an "Aussie game"? Narrating the nation in Australian soccer*. *American Ethnologist*, 2001, 28(2): 363-387.
- [14] Wu Xin, Huang Kuan Rou. *"Comment on the artistic features and problems of stylistic performance in the opening ceremony of the Olympic Games -- Also on the opening ceremony design of Guangzhou Asian Games"*, *Sports and Science*, 2010, 31(04): 40- 46.
- [15] MacAloon, J. *Politics and the Olympics: Some New Dimensions*. Barcelona: Institute de Ciencies Politiques Socials, 1997.

- [16] Jialing Luo. 'Betwixt and between': reflections on the ritual aspects of the opening and closing ceremonies of the Beijing Olympics, *Sport in Society*, 2010, 13(5): 771-783.
- [17] Smith, A. "Memory and Modernity: Reflections on Ernest Gellner's Theory of Nationalism. " *Nations and Nationalism*, 1996, 2(3): 371-388.
- [18] Schramm, W. and Porter, W.E. *Men, women, messages, and media: Understanding human communication*. Beijing: Peking University Press, 2007.
- [19] Niu Yibing, Wei Liuyi. *The symbolic construction and meaning sublimation of the opening ceremony of the Beijing Winter Olympics*. *Youth Journalist*, 2022, (06): 113- 114. DOI:10.15997/j.cnki.qnjz.2022.06.026.
- [20] Chen Yixing. *Strategies and techniques of public opinion propaganda in the United States government*. *Theory Monthly*, 2015, (05): 185-188. DOI:10.14180/j.cnki.1004- 0544.2015.05.034.