

# Pathways for the Intercultural Hermeneutics of Chinese Excellent Traditional Culture

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**Abstract:** Against the backdrop of strengthening international communication capacity and building a culturally strong nation in the new era, the international communication of fine traditional Chinese culture has increasingly become an important task for enhancing China's cultural soft power and expanding the influence of Chinese culture. At present, although the international communication of fine traditional Chinese culture has formed a basic pattern characterized by the participation of multiple actors and the parallel use of multiple channels, it still faces such problems as insufficient depth in content interpretation, difficulties in discourse transformation, inadequate platform adaptation, weak coordination among actors, and an incomplete evaluation system for communication effectiveness, all of which constrain the improvement of overall communication performance. On the basis of sorting out the practical foundations and major problems of the international communication of fine traditional Chinese culture, this paper, centering on its goals and overall framework, proposes a structure guided by the enhancement of national international communication capacity, supported by a value-interpretation system for Chinese civilization and an international communication platform system, and focused on value interpretation, audience segmentation, and digital innovation. It further discusses the issue from two dimensions: mechanism construction with coordinated improvement, and pathway design with practical advancement. The study argues that improving the effectiveness of the international communication of fine traditional Chinese culture requires adherence to the unity of cultural subjectivity and internationalized expression, the coordinated advancement of content supply, discourse transformation, platform support, and feedback evaluation, as well as the integrated planning of communication layout, audience-specific communication, digital empowerment, and practical guarantees, thereby promoting a deeper transformation from merely "being communicated abroad" to "achieving effective communication."

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## 1. Practical Foundations and Major Problems of the International Communication of Fine Traditional Chinese Culture

Fine traditional Chinese culture is an important spiritual emblem of Chinese civilization and also an important resource for enhancing China's cultural soft power and international influence. With the continuous growth of China's overall national

strength, the sustained expansion of opening up, and profound changes in the landscape of international communication, the importance of the international communication of fine traditional Chinese culture has become increasingly prominent. In recent years, relying on multiple approaches such as cultural exchanges, media communication, educational cooperation, digital platforms, and the overseas circulation of literary and artistic works, the international communication of fine traditional Chinese culture has acquired a certain foundation. However, compared with the requirements for building international communication capacity in the new era, there remains a considerable gap.

First, in terms of the overall foundation, the international communication of fine traditional Chinese culture has already formed, in many fields, a basic pattern involving multiple actors and multiple parallel channels. Government departments, mainstream media, university think tanks, cultural institutions, enterprise platforms, and individuals in civil society all participate in communication practices at different levels, while such content as traditional festivals, intangible cultural heritage skills, opera and calligraphy, Chinese cuisine, and traditional Chinese medicine has also exerted a certain influence overseas. Overall, however, various communication resources remain relatively scattered, and different actors lack unified planning and coordinated linkage. Problems such as repetitive content, dispersed branding, and insufficient synergy have affected the overall effectiveness of international communication.

Second, in terms of communication content, the international communication of fine traditional Chinese culture still shows a tendency toward superficiality. Cultural symbols such as traditional festivals, clothing and food, martial arts, and calligraphy are easier to communicate and more likely to leave direct impressions. Yet many communication practices still remain at the level of formal display and the introduction of factual knowledge, without sufficient excavation of the ideas, humanistic spirit, and value connotations behind them. Some content is “visible” but not “deeply explained”: overseas audiences may perceive the uniqueness of Chinese culture, but find it difficult to further understand its spiritual essence and contemporary significance.

Third, in terms of discourse expression, the international communication of fine traditional Chinese culture still faces the problem of “difficulty in internal-external transformation.” Fine traditional Chinese culture was formed within a specific historical context, and many of its concepts and value propositions bear distinct characteristics of Chinese discourse. Once they enter the field of international communication, if necessary translation, adaptation, and reconstruction are lacking, a situation may easily arise in which “much is said, but little is truly understood.” Some communication content still tends to rely on localized modes of expression and seldom interprets Chinese culture from the cognitive habits and cultural backgrounds of overseas audiences, thereby constraining communication effectiveness<sup>[1]</sup>.

In addition, in terms of channels and platforms, although the international communication of fine traditional Chinese culture has gradually expanded from traditional media and offline exchanges to new platforms such as social media, short-video platforms, and digital exhibitions, the use of platforms remains insufficiently mature. Some communication content is merely “placed on platforms” rather than truly “adapted to platforms,” and its form, narrative style, and interaction design are not sufficiently aligned with the communication logics of overseas platforms. There is also a lack of effective coordination between online communication and offline exchanges, as well as between short-term popularity and long-term influence, so the continuity and stability of communication still need to be strengthened.

It can thus be seen that the problems currently facing the international communication of fine traditional Chinese culture are markedly systemic in nature, involving not only content supply and discourse transformation, but also platform use, actor coordination, and effectiveness evaluation. To truly improve the effectiveness of international communication, it is necessary to further improve communication mechanisms and optimize communication pathways on the existing basis, so as to promote a transformation in the international communication of fine traditional Chinese culture from merely “having communication” to “communicating well.”

## **2. Goal Orientation and Overall Framework of the International Communication of Fine Traditional Chinese Culture**

Under the requirements of strengthening international communication capacity and building a culturally strong nation in the new era, the goal of the international communication of fine traditional Chinese culture is not only to expand cultural

influence, but more importantly to enhance the international community's understanding, identification, and resonance with Chinese culture. In light of new changes in the international communication environment and the practical needs of promoting Chinese culture globally, its goals may be summarized as follows: taking the interpretation of the values of Chinese civilization as the core, effective communication with international audiences as the orientation, coordinated dissemination across multiple platforms as the support, and the enhancement of cultural identification and the promotion of mutual learning among civilizations as the ultimate aim, thereby promoting the international communication of fine traditional Chinese culture from symbol display to value communication, from one-way output to two-way interaction, and from stage-based communication to sustained communication<sup>[2]</sup>.

Centered on this goal, the overall framework for the international communication of fine traditional Chinese culture may be summarized as "one overarching guidance, two supports, and three priorities." "One overarching guidance" means incorporating the international communication of fine traditional Chinese culture into the overall national framework of external communication under the general deployment of strengthening international communication capacity and building a culturally strong nation, coordinating content interpretation, platform construction, actor collaboration, and communication innovation, clarifying its important role in enhancing China's cultural soft power and expanding the influence of Chinese culture, and making it an important component of the international communication system in the new era.

The "two supports" refer, first, to a value-interpretation system for Chinese civilization. The international communication of fine traditional Chinese culture cannot remain at the level of simple displays of cultural symbols and surface phenomena such as traditional festivals, intangible cultural heritage skills, and classical literature. Rather, it should systematically sort out the historical lineage, spiritual core, and contemporary value of Chinese civilization around the ideas, humanistic spirit, and moral aspirations embedded in it, thus forming a content-support system with a clear main line and prominent focal points. The second support is an international communication platform system. In the face of a communication landscape characterized by multiple platforms and multiple scenarios, it is necessary to coordinate traditional media, social platforms, short-video platforms, digital exhibitions, educational cooperation, and cultural exchanges, promote the integration of online communication and offline exchanges, and connect authoritative expression with mass communication, thereby building a three-dimensional and multi-level network of international communication platforms.

The "three priorities" are, first, to strengthen the systematic interpretation of the core values of Chinese civilization. Whether dealing with traditional festivals, intangible cultural heritage projects, philosophical thought, Chinese aesthetics, or ways of life, communication should be grounded in the developmental trajectory and internal logic of Chinese culture, clearly explaining the cultural significance and value connotations behind them so that international audiences can not only "see the culture," but also "understand the culture." The second priority is to strengthen precise, audience-specific communication aimed at international audiences. In view of differences among countries, regions, and groups in cultural background, cognitive habits, aesthetic preferences, and media usage, differentiated content design and expressive transformation should be promoted to enhance the relevance, affinity, and receptivity of communication. The third priority is to strengthen digital innovation in communication methods and forms. By actively adapting to digital communication trends and making good use of new carriers such as short videos, online literature and art, digital exhibitions, and immersive experiences, the attractiveness, interactivity, and sustainability of the international communication of fine traditional Chinese culture can be continuously enhanced.

Under this overall framework, the international communication of fine traditional Chinese culture is no longer merely a simple "introduction to the outside world" or "cultural display," but rather a systematic project deeply integrated into the broader undertaking of strengthening national international communication capacity and promoting mutual learning among civilizations. "One overarching guidance" clarifies the overall direction of the international communication of fine traditional Chinese culture; the "two supports" consolidate the basic conditions for content supply and platform-based communication; and the "three priorities" highlight the key tasks that need to be advanced in the present and in the period ahead. Only by further improving operational mechanisms and strengthening coordinated linkage on this basis can the overall effectiveness of the international communication of fine traditional Chinese culture be continuously enhanced.

### 3. Mechanism Construction and Coordinated Improvement for the International Communication of Fine Traditional Chinese Culture

On the basis of having basically clarified the goals and overall framework of the international communication of fine traditional Chinese culture, the key link in promoting its transition from conceptual design to practical implementation lies in how to build communication mechanisms that operate smoothly, connect coherently, and coordinate efficiently. The enhancement of the international communication of fine traditional Chinese culture cannot rely solely on stage-based efforts by a single actor, nor can it remain at the level of scattered content output and partial channel expansion. Instead, it must advance communication work from fragmented promotion to systematic operation, and from localized efforts to overall improvement, through mechanism construction and coordinated refinement<sup>[3]</sup>.

In terms of mechanism construction, priority should be given to improving the content supply mechanism, discourse transformation mechanism, platform support mechanism, and feedback evaluation mechanism. The content supply mechanism focuses on systematically sorting out and integrating resources such as traditional festivals, intangible cultural heritage skills, classical literature, Chinese aesthetics, ways of life, and traditional Chinese medicine around the spiritual symbols, value concepts, and representative cultural forms of Chinese civilization, so as to form a communication content system with a clear main line, prominent focal points, and distinct layers, thereby avoiding fragmentation, dispersion, and homogenization in content supply. The discourse transformation mechanism emphasizes, on the basis of upholding cultural subjectivity, transforming Chinese cultural discourse effectively into international communication discourse in light of overseas audiences' cultural backgrounds, cognitive habits, and modes of expression. It seeks to translate abstract ideas into concrete narratives and convert cultural connotations into communication content that is perceptible, understandable, and acceptable, thereby continuously enhancing the explanatory power and affinity of fine traditional Chinese culture. The platform support mechanism requires the coordination of various carriers, including traditional media, social media, short-video platforms, digital exhibitions, and offline cultural exchanges, so that different platforms may complement one another in terms of authoritative expression, visual presentation, emotional interaction, and experiential participation, thus building a three-dimensional and multi-level communication support system. The feedback evaluation mechanism lies in establishing an operational closed loop linking content production, communication delivery, audience feedback, and strategy adjustment, so as to promptly grasp communication effects across different countries, platforms, and audience groups, promote content optimization through feedback, improve communication methods through evaluation, and continuously enhance the precision, adaptability, and sustainability of the international communication of fine traditional Chinese culture.

In terms of coordinated improvement, on the one hand, it is necessary to strengthen linkage and cooperation among diverse actors. The international communication of fine traditional Chinese culture involves government departments, mainstream media, university think tanks, cultural institutions, enterprise platforms, overseas Chinese communities, and online content creators, among other actors. Different actors each possess their own strengths in policy guidance, academic interpretation, content production, platform operation, and people-to-people exchange. To avoid fragmentation and dispersion in communication, it is necessary to strengthen overall coordination and resource integration, and promote a division of labor that is clear and a working pattern that is collaborative in such areas as topic selection, content planning, brand building, channel expansion, and international cooperation. On the other hand, it is also necessary to strengthen the organic linkage among all links in the communication chain, promoting the connection between content supply and platform dissemination, between discourse transformation and audience reception, and between project implementation and effectiveness evaluation, so that the international communication of fine traditional Chinese culture may gradually form an operational system characterized by front-back connectivity, horizontal linkage, and dynamic optimization. At the same time, attention should also be paid to the coordinated allocation of communication resources, communication forces, and communication scenarios, enhancing the coupling and stability among various mechanisms and avoiding situations in which content, platforms, actors, and feedback become separated from one another.

Overall, mechanism construction focuses on solving the problem of "how to establish the operational foundation" for the international communication of fine traditional Chinese culture, while coordinated improvement focuses on solving the

problem of “how to enhance overall effectiveness.” Only by unifying mechanism construction with coordinated improvement can the overall framework be transformed into stable and effective operational support, thus laying a solid foundation for subsequent pathway design and practical advancement.

#### **4. Pathway Design and Practical Advancement for the International Communication of Fine Traditional Chinese Culture**

The effectiveness of the international communication of fine traditional Chinese culture depends not only on whether communication mechanisms are sound, but also on whether communication pathways are scientifically designed and whether practical advancement is effective. Facing new circumstances such as the increasing complexity of the international communication environment, differentiated audience demands, and evolving media ecology, the international communication of fine traditional Chinese culture must enhance the relevance of communication through pathway design and strengthen the sustainability of work through practical advancement, thereby promoting communication work from stage-based efforts to normalized advancement and from local breakthroughs to overall improvement <sup>[4]</sup>.

In terms of pathway design, greater emphasis should be placed on combining overall planning with key breakthroughs. The international communication of fine traditional Chinese culture cannot remain at the level of scattered activities and temporary projects. Rather, it should undertake systematic planning around key countries, key regions, key platforms, and key audience groups, so as to form a communication layout with clear levels and distinct priorities. On this basis, priority breakthroughs may be made in content fields with relatively high recognizability and strong communication potential, such as traditional festivals, intangible cultural heritage projects, Chinese aesthetics, classical literature, ways of life, and traditional Chinese medicine. In doing so, a number of communication brands with demonstrative effects and sustained influence can be created, thereby promoting the international communication of fine traditional Chinese culture from isolated highlights to overall improvement.

Pathway design should also place greater emphasis on combining audience-specific communication with digital empowerment. Significant differences exist among countries, regions, and groups in cultural cognition, aesthetic preference, and media use. This means that the international communication of fine traditional Chinese culture cannot adopt a single model or a uniform mode of expression, but should instead adopt differentiated designs according to different audience characteristics. For younger audiences, visual, narrative, and interactive forms of expression should be strengthened; for academic audiences, greater emphasis should be placed on ideological interpretation and theoretical support; and for the general public, more attention should be paid to everyday expression, experiential communication, and emotional resonance. At the same time, active use should be made of new technologies such as short videos, digital exhibitions, virtual reality, and artificial intelligence to transform traditional cultural resources into visualized, interactive, and immersive products, thereby continuously enhancing the attractiveness and appeal of international communication.

Pathway design mainly addresses issues such as communication layout, content selection, and innovation in communication methods, thereby clarifying the direction of international communication. However, whether pathway design can truly be implemented effectively also depends on whether organizational implementation, resource allocation, and long-term guarantees can keep pace <sup>[5]</sup>. Therefore, on the basis of clarifying the direction of pathway design, it is still necessary to further strengthen practical advancement.

In terms of practical advancement, greater emphasis should be placed on combining overall coordination with step-by-step implementation. The international communication of fine traditional Chinese culture involves multiple links, including content production, platform construction, international cooperation, project implementation, and effectiveness evaluation. It is therefore necessary to strengthen top-level design and organizational coordination, forming a promotion mechanism with clear responsibilities, a rational division of labor, and orderly collaboration. Following the approach of “key breakthroughs, pilot-first implementation, and gradual expansion,” demonstration practices can first be carried out around content and platforms that already have a relatively solid foundation, broad audiences, and significant influence. After mature experience has been formed, it can then be gradually extended to more fields and regions, thus improving the operability and sustainability of communication practice.

Practical advancement should also place greater emphasis on combining talent support with institutional guarantees. High-quality international communication requires a composite talent team that understands both Chinese culture and the laws of international communication, as well as digital media technologies. Through university education, project-based practice, interdisciplinary cooperation, and international exchange, the capacity of relevant personnel in cultural interpretation, internationalized expression, and platform operation should be continuously enhanced. At the same time, project support, resource allocation, and effectiveness evaluation mechanisms should also be improved, incorporating communication scope, audience feedback, and enhanced identification into comprehensive consideration, so as to form a long-term mechanism in which practice promotes improvement and evaluation promotes enhancement, thereby providing stable support for the sustained advancement of the international communication of fine traditional Chinese culture.

Overall, pathway design for the international communication of fine traditional Chinese culture focuses on solving the problem of “how to communicate better,” while practical advancement focuses on solving the problem of “how to make communication deeper and more sustained.” Only by unifying pathway design with practical advancement can the reach, explanatory power, and power of identification of the international communication of fine traditional Chinese culture be continuously enhanced, thus better realizing the transformation from merely “being communicated abroad” to “achieving effective communication.”

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