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Thinking on innovative mode of chinese traditional culture communication in the new era -- A case study of China in the classics

新时代背景下中国传统文化的传播创新模式思考——以《典籍里的中国》为例⁷³

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Abstract

Under the background of the "Nation with Strong Culture" in the new era, the inheritance and communication of excellent traditional Chinese cultures are the requirements of new history and new feelings, and the needs for the new era and new journey. Based on the background of the new era with "Culture Going Global", and taking the new cultural program "China in Classics" launched by China Central Television as an example, this article has systematically sorted out the contents of the program, which includes: analyzes the types of characters and different case studies in the program from all aspects, explores the innovative mode and value expression of the ancient Chinese classics' communication, points out the positive and significant effects of cultural innovation, and proposes optimization measures for some deficiencies. As a result, the promotion of creative transformation and innovative communication of Chinese traditional culture in the context of the new era can be achieved.

Key words: new epoch background, dissemination of Chinese traditional culture, innovation mode, China in the Classics.

Introduction

Chinese traditional culture is splendid and has a long history. From ancient times, the Chinese nation has valued benevolence, integrity, loyalty, and greater harmony. For

摘要：

新时代“文化强国”背景下，传承和传播中华优秀传统文化是新历史新情怀的要求，也是新时代新征程的需要。本文以“文化走出去”的新时代背景为依托，以中国中央电视台推出的全新文化类节目《典籍里的中国》为例，系统梳理了《典籍里的中国》所呈现的节目内容，从各个侧面分析了节目里的人物类型和不同案例，探究了中国古代典籍传播的创新模式以及价值表达方式，指出了文化创新的积极作用和显著效果，并对某些不足之处提出了优化措施。以期推动新时代背景下中国传统文化的创造性转化与创新性传播。

关键词：新时代背景；中国传统文化的传播；创新模式；典籍里的中国

thousands of years, the Chinese civilization has enjoyed a long history and well-established. It has provided the Chinese people with rich cultural nourishment and a

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powerful spiritual support. In current China, inheriting and spreading Chinese excellent traditional culture is the requirement of new history and new feelings, as well as the need of a new journey in the new epoch.

Cultural classics are important achievements and crystallization of Chinese history and culture, which contain profound ancient Chinese philosophical thoughts and rich cultural connotations. If the classics are left hanging in the ivory towers, dusty in libraries, or scattered among textbooks that are not read carefully, the essence of a nation will be lost. No matter how splendid a culture is, it will inevitably decline once no one inherits and spreads it.

The inheritance and innovation of traditional culture is an important issue in the new era. It is also our major mission to make the classics carrying the essence of Chinese culture spread more quickly. The crew of CCTV-1 visited domestic experts and scholars all over the country, and produced the innovative program *China in the Classics* for the domestic audience with ground breaking thinking and perspective. The program takes the pattern of dialogues between the ancient giants and modern people, in which history and present, text and image, tradition and innovation are cleverly blended together. It makes the history come alive, and let historical figures come into the reality, so that people can read classics, understand history, absorb wisdom and inherit the fine Chinese culture in a new way. Taking "China in Classics" as an example, this article explores the innovative mode and value expression of the ancient Chinese classics' communication, and points out the positive and significant effects of cultural innovation, in order to promote the creative transformation and innovative communication of traditional Chinese culture in the context of the new era.

The Necessity of Innovative Communication of Traditional Culture

The Writing of New history and New Feelings

The writing of new history is to rely on the collective wisdom of all the people and their constant efforts for innovation and creativity. The cultural works of each era condense the spiritual pursuit and value orientation of the contemporary people. Just as like Lenin said, "The people have the right to enjoy the truly great

art" (Qingsheng,1984). Then, excellent cultural works not only appeal powerfully to the people's minds and emotions, and it also should keep unfading with the time going.

The Chinese culture, which sustains the spirit of our country and nation, needs to be passed on from generation to generation and protected from generation to generation and always given prominence to unremitting reform and innovation (Chao, 2018: 22-27). Meanwhile, to grasp the relationship between inheritance and innovation, we should not only pass on skills, spirit and morality, but also follow the trend of the times and adopt the essence, as well as discard the dross. What's more, we should create more outstanding cultural works which will be recognized on the word stage by combining traditional culture and artistic images in a popular and easy-to-understand form. Accordingly, we could also shape the positive Chinese cultural images, and establishes distinct and confident Chinese style in the world blooming cultural garden.

For literary and arts creation, we should learn from the past, while not be restricted by the traditional ways (Xianping, 2017: 61-63). Only getting inspiration and considering story theme from resource treasury of Chinese culture, as well as exploring, inheriting and interpreting traditional Chinese virtues, core ideals and beliefs, and humanistic spirit contained in traditional Chinese culture nutrients, can we express the spirit and value of the literary works in the new era.

In *Stories*, Robert Mackey said, "Stories constantly seek to clean up the mess and discover the truth of our lives. Our preference of stories reflects our deep human need to our life patterns (Xiangyun, 2011: 66-67)." The "phenomenal" variety show -- *China in the Classics* manages to do that by selecting typical characters in classic books to compose the stories and spread classical Chinese culture. It not only does cross-circle communication, but also triggers a "Chinese classics fever" in China.

The Promoting of a New Journey in the New Epoch

The inheritance and development of traditional culture must be carried out against the background of a new journey in the new epoch. Only with a full understanding of the current society can we give full play to the role of excellent traditional culture. The modern and contemporary China is in a great era of great

changes and great challenges. The new era and journey is the historical orientation of contemporary Chinese literature and art, providing an unprecedented broad stage for the cause of literature and art.

The new epoch and its new journey call for strengthening the domestic cultural confidence and enhancing our cultural soft power internationally. Cultural confidence and cultural soft power are a nation or a country's full affirmation of its own cultural value and firm confidence in its cultural vitality. Since the 18th National Congress of the Communist Party of China (CPC), General Secretary Xi Jinping has constantly emphasized the concept of cultural confidence: "We should strengthen cultural consciousness and confidence to demonstrate a new atmosphere and based on that, we should create many new glorious achievements of Chinese literature and art" (Qiushi, 2019).

Mr. Chen Yuqin, who is committed to exploring the forms of enhancing national cultural soft power, wrote on the basis of the relative data collected by him that "at present, in western developed countries, the proportion of cultural industry is generally more than 10% in its GDP, and in the United States it is as high as more than 25%, ranking second only to military industry in the US's domestic industrial structure (Quanyong, 2006: 40-42)." All these figures can help people understand the importance of cultural industry in the development of the country.

Our General Secretary Xi Jinping has pointed out that "Cultural industry is the spiritual lifeblood of a nation. Without the promotion and prosperity of culture, there will be no realization of the great Chinese Dream (Qiushi, 2019)." How can we Chinese people pursue our cultural confidence? We need to look at the thousands of years of excellent cultural, and sort out the good from the bad. We should review our fine cultural history and discard the dregs while absorbing the essence. Only by constantly reading can we discover new things. Reviewing the past can always help us learn some new things. Only through constant reading can we gain new insights from it. With the rapid progress of the times, the development of electronic products and the Internet, books and printed media are not the only way to spread our excellent culture. Wolff, a famous foreign scholar, asserted that culture and entertainment, rather than the seemingly more practical industry such as automobile making, steel and financial services,

are rapidly becoming the driving wheels of the new global economy (Qingke, 2009: 149-159).

"Cultural programs refer to those programs that take culture and education as the purpose, culture dissemination as the means and knowledge dissemination as the goal (Yan, 2018: 50-51)." Nowadays, TV media gradually replaced ink-on-paper books, and people have diversified ways to learn about culture. Therefore, in order to meet people's pursuit of traditional culture, CCTV innovated according to the effects generated after the broadcast of the previous several cultural programs. In 2021, CCTV Headquarters aired a "cultural show", *China in the Classic*. It became popular on the Internet since broadcasting, which shows people's demand and expectation for traditional culture.

China in the Classics carries the thoughts and wisdom of thousands of years in the ancient books, advocates traditional Chinese virtues, and shows the ancients' wisdom beyond time and space for thousands of years. Even in today's China, a thousand years later, it also has important communication value and profound connotations. As soon as the program was launched, it received a lot of positive comments from viewers and audiences. Among a large number of variety shows with little communication value or viewing value, this one stands out, being read and streamed more than 100 million times, which is very remarkable and outstanding.

An analysis of the Communication Mode of China in the Classics

The TV Program *China in the Classics* integrated the traditional Chinese cultural spirit in the classical books with the contemporary social value norm system. Through the proper means of modern audio-visual such as fusion, break, recreation, the program carries forward China's traditional civilization in a complete new mode of communication. By means of film and television drama, it refreshes the sleeping words in the ancient books, makes the characters in the history leap through time, and constructs the consciousness between history scholars and contemporary readers. Through the multimedia interaction of modern science and technology, Chinese traditional culture has got a new way to spread with the help of variety shows.

From Chinese Characters to Images

In the history of China, only the ancestors of the Yin Dynasty had the literature records. For

thousands of years, our ancestors have been using books to record our history and tell our stories. Each book embodies the efforts and wisdom of our ancestors. Those books so far help us know where our lives came from and where we should head in the future. With the dawn of a new era, the communication and spreading of classics were in the difficult situation of being obscure. The mode of the fast food makes most people unable to keep calm and quietly read the thoughts and wisdom of the ancients, and are incapable of spending most of their time to study and reflect on the philosophy contained in the ancient books. In addition, most of the classic books are written in classical Chinese, without a complete grasp of the knowledge of the language on the premise of reading is mostly dull and difficult to understand for most readers.

Hans-Georg Gadamer once mentioned: "Understanding and interpretation should be a 'hermeneutic dialogue' between the reader (audience) and the creator, and it usually takes place in a specific space" (Gadamer, 2011). *China in the Classics* presents obscure literary works in the form of dramatic performances and shows edited highlights on short video media, which perfectly solves the problem and can help the readers and audiences get a better understanding and deeper interpretation. Through the dramatic images in the TV program, the contents in the classic books become more concise, interesting and intuitive for the audiences. And by means of the multi-stage atmosphere, lighting and sound settings, a corridor connects the main and secondary stages, which can create a sense of historical environment. In the program, the warm yellow brown light can help people be immersive, appreciating the feat and talents of the ancient throughout history, so that those books are no longer a string of unreadable, obscure classic works, but a kind of strength and even emotional inheritance for the Chinese people. This time-traveling form of drama fully expresses the great power of words and inspires the audience's interest in watching the TV program. Through appreciating the program, the audience can understand the valuable thoughts and wisdom through the actors' wonderful performances and they can learn history and read the classics in a completely new way. What's more, the program brings to life words that serve only as ideograms in classic books.

Tian Qinxin, president of The National Theater of China, served as the theater director. He carefully read the words in the classic books and refined the cultural implications to make them

accurate and clear. The major actors deeply grasp the inner feelings of the characters by interpreting the script and repeating good sentences. They penetrate into the spiritual core of the classic books rather than just getting the superficial expression of words in the books.

For example, in the first episode, the *Book of History*, and in the tenth episode, the *Book of Changes*, called the source of the ancient books and wisdom. The sentence "This book has nothing to do with rank and wealth." is repeatedly recited and shown in the play, which deeply revealed the true intention of the book is not to help people to be promoted in rank but to benefit the people and the country, but also shows that the spirit of innovation itself is the most distinctive gift of the Chinese nation.

The adaptation and communication from text to image is a transformative multi-media form, which realizes the expression of "text + art and art +" media through the cross-border integration form of "text +". The process of transformation from text to image can be realized by means of high repetition rate, interpretive reading, intertextuality and scene interpretation (Wei, 2021: 29).

From History to the Present

China in the Classics communicates from the ancient to the modern times. The host of the program is Sa Beining, who acts as a modern scholar, traverses the long history, talks with and pays tribute to the sages. And through the way of stage play, it makes up for the regret that the sages could not see the prosperity of the later generations, to achieve the artistic effect of crossing from history to the present (Wei, 2021: 33).

In the first episode, *Book of History*, the book keeper Fu Sheng came to the library after two thousand years through the time and space. He found that the book which he vowed to protect has been preserved in such a perfect state and now it still benefits for contemporary readers. In the second episode, *Heavenly Creations*, the scientist Song Yingxing talks with the contemporary scientist Yuan Longping. Living in different periods of more than 3,000 years, the two great scientists worked together to realize the dream of "enjoying the shade under the grain and prosperity under the heaven". In the third episode, *A history of China*, the author Si Maqian walks into the present society through dramatic performances. By visiting the modern world, he knows that the historical figures in his book for

which he spent half his life writing about are now heroes in our minds, that children have been reading and admiring those heroes since they are young kids. It is due to the great dedication of these great men in our history that we have such a civilized and harmonious society today, and learning from the past can make us more vigorous and help us more energetic to fight for a brighter future.

"To master great philosophy, one must first study the history that contains it." Taking history as a mirror, we can know the ups and downs, tells the truth from the chaos and know what is right and what is wrong. The fifth episode, *The Analects*, tells the story of Confucius, who is well-known to every Chinese. As a great educator, Confucius has made great contributions to education and his wisdom and philosophy greatly affected today's education in China. His ideas of "benevolence, righteousness, courtesy, wisdom and faithfulness" are still rewarded and respected by the Chinese in modern times. In this episode, the host Sa Beining brought Confucius through the time and space to today's teaching scene, the children's reading voice let him understand that his persistence is worthy, and his thoughts influences and cultivates countless generations of the Chinese people.

It is one of the necessary factors for the realization of cultural communication that the recipient has a similar understanding of the content to be conveyed by the communicator (Ruiyun 2021: 1177-1180). In this cultural program, the "historical space" and "realistic space" are built to create a "storytelling environment" for the audience to experience and participate in (Chenguang 2021: 87-88). These typical characters are not just unemotional characters written in books, but excellent character who actually exist in history and bring about great changes in Chinese history. They seem to walk into the present from the thick historical books, and give the audiences a new and vivid interpretation of those wonderful fragments in Chinese classics.

From Tradition to Innovation

Compared with other cultural programs in modern China, the techniques used in the TV program *China in the Classics* is not limited to focus on the relationship between readers and creators, but it creatively adopts a multi-perspective presentation to tell the story of the classics. The first innovation of the creation is that the host Sa Beining, a contemporary reader, talk with sages through the hundreds of years.

This is the first perspective of the program, which creates a spontaneous overflow of feeling through time and space. Besides, the angle of view of the audience is set on both sides of the stage, and the details are also controlled by technique means. The seats of the audience can rotate and change the direction with the movement of the scenes. There will also be off-site expert study, and experts will be changed according to the change of classic books in each episode. In addition, there will be detailed discussion and interpretation by relevant experts and scholars in each episode.

The stage layout was also innovative. In order to create a sense of history for the audience, four stages were set up, one for the main stage, two for the secondary stage and the rest for the corridor connecting history and reality. Through the editing technology of TV and the design of rotating auditorium, the four stages are performed together. The audience who were on the scene and in front of the screen can feel as if they are getting back to the past in the history, and the penetrating force of time and space suddenly becomes real and tangible. The design of the stages combines art, technology, ideas, content and characters, and integrates lens aesthetics to creatively complete a visual feast for the audience. It is a movie-level video presentation, showing an innovative way of presenting variety shows.

According to Le Pen's Group Psychology: "In order to appeal to and affect a group, what you choose must have a clear image and have its outstanding aspects. If you want to influence the public imagination, once you have the right method of communication, then it won't be a problem. Sometimes, the simple contents can deepen the audience's impression, and let people firmly remember them. If you hold the imagination of the crowd, you also take the key to the crowd. (Yanhua, 2017)" The film and television adaptation of classic books is an innovative process of simplifying the complexity. According to the "mode of understanding" proposed by Professor Edward Hall, "human beings will actively follow the negotiation rules for actions and interpretations among participants, which enables them to cooperate with each other to produce mutually acceptable meanings" (Yanrong, 2003: 100-103). Because the ancient books and records are obscure and difficult to understand for the modern people. Through the artistic expression of film and television, we should highlight their essence in the way of simplicity and popularity so that most people that can read and understand

the profound meaning and deep philosophy in them. And its focus on the core content, did not shrink due to the popularization, but reached the communication effect of "1+1 > 2".

In the selection of those typical figures in the classics, the production also changed the traditional form of flow-first which will choose popular young film stars, but chose the older artists of both professional excellence and moral integrity. For example, in the first episode, *Fu Sheng*, the leading role is played by the old stager Ni Dahong, and the excellent actor played the role of this book protector who was over his ninety years in an impressive way and left a deep impression on the audiences. *China in the Classics* stands out among many traditional variety shows due to its demonstration of multi-faceted details and innovative features of combining point and aspect and suitable for mins. This is a typical feature of this TV program.

"What is actually meant" and its "meaning beyond words" in *China in the Classics* could be said to be the vivid expression of the second level of relation and meaning in traditional Chinese aesthetics, as well as the profound insight into the image effect of artistic language. Through the creative expression of image, the role of image is fully played which expresses the philosophical concept and narrows the distance between the audience and the history of China (Xirong & Lina, 2021: 41-45).

Though the classic is obscure and difficult to read and understand, the profound theme of the classic books actually makes them not stand high on the shelf, but fly into the ordinary people's homes and be read and interpreted by the common people. Based on this, the TV program *China in the Classics* keeps up with the times and brings about multi-platform interaction to achieve a better effect of communication. The innovative dynamic mode of "overlay screen brushing" not only helps people understand and accept the contents in classic books, but also exerts a profound influence on the audience in a subtle way to change their outlook of the world and life.

The Effect and Value of Classic Books on the Screen

The theme of the new era is "to build and develop a strong culture", which requires us to think more deeply about the design of our cultural programs, keep innovating, so as to produce more and more new works. The excellent traditional culture of the Chinese people is the root and soul of the

Chinese nation. Focusing on the best works of the past, *China in the Classics* has achieved unexpected results and reflects the precious and excellent cultural deposits of our country.

In order to make the program perfect and do a good job on the show, the creators and the production team took serious study and investigation to choose the storyline and characters. With the support of the Institute of Chinese History and the National Library of China, authorities and experts who have "read classics throughout their whole lives" are invited to participate in the creation. Each episode has to sort out nearly millions of words of text materials to ensure the rigor and accuracy of the program, which acts in accordance with one ancient Chinese saying--success comes from details. Each episode has to sort out millions of words of text materials to ensure the rigor and accuracy of the program. In the first episode *Book of History*, for example, the production personnel consulted 65 experts in the books, 68 related text books and nearly 1,000 academic papers, based on which the script was modified 53 times, so as to accurately grasp and polish every detail of the program, so that this program can find its way into thousands of households, and get a good reputation among the old and the young alike.

During the May Day holiday, the four episodes of *China in the Classics* were broadcast nine times by The News Broadcast Network, and reported 60 times by *People's Daily*, *Guangming Daily* and other important publications, with a broadcast volume of more than 500 million and a reading volume of more than 2 billion, which occupies the TOP10 of the convergence communication index of popular TV variety shows in October 2021. It aroused strong repercussions in China and attracted extensive attention from many of the overseas mainstream media. Overseas media such as *Beijing Zhongyuan*, *Freedom Daily*, *Wall Street Journal* have praised it, and the views have reached hundreds of millions on foreign social media. The broadcast and spreading of the program accelerates the development of cultural industry to realize the prosperity of cultural industry, and then enhances the country's cultural soft power. *China in the Classics* receives an enthusiastic reaction from the audience and many people regarded it as a great and miracle TV program they have seen (CCTV News, 2021). It not only broke the circle of communication in China, but also set off the "classic books fever" overseas. The ancient books with thousands of years of cultural connotation, through innovative expression, present the cultural roots and

spiritual civilization of the Chinese nation, fully demonstrate the cultural confidence and cultural soft power, and highlight the strong and fresh modern value and world significance of the Chinese culture.

The words are of profound significance and the book is with abundant connotation

Roland Barthes, a French semiotician, put forward this concept on the basis of signified-signifier relationship in the process of constructing symbolic meaning. That is, after the establishment of the relationship between signifier and signified, another layer of meaning is added to the first layer of meaning. As an ancient symbol of Chinese characters, Chinese characters are of great significance, not to mention another value that they have been endowed with the changes of history. By making the meaning of the text realistic and popular, the TV program *China in the Classics* makes the simple text also have its profound rhythm and unique charm.

Chinese characters are one of the oldest words in the world, with a long history of more than 6,000 years. Chinese characters themselves not only have indelible value, but also serve as the foundation of national culture and the carrier of classic books. Chinese characters are the source of life and better than life itself. The Chinese characters are not just simple language symbols. Each Chinese character has its own unique meaning, changing its form of historic significance in times transformation. Thanks to Chinese characters, human civilization of the Chinese people has been handed down from age to age. Times may fade away, but books remain. The ancients often said, "Luxurious dwellings come out of reading, and the fairest complexion at the book's bidding", which means the real precious things are stored in the books and people can be rewarded very much through reading books. In the fact, the real wealth is not in the book, but in the reader's heart. The existence of classic books is also due to the profound truth contained in them and the efforts and wisdom of the ancients, which are praised by the world. In the words, about the universe in the ancient people's governing ideas and ways of life, in the article, recorded the ancestors of thousands of years accumulated in the sun and moon profound thoughts and infinite wisdom. In the books and words, there are the ancient people's governing ideas about the universe and their profound philosophy in their approaches of life; in the articles, the ancestors' profound thoughts

and infinite wisdom of thousands of years are kept and recorded.

Rivers and Mountains are changeless in their glory and are still to be witnessed from this trail.

With the broadcast of the program, more unknown inheritors of excellent traditional culture come into the public view. In the second episode, Song Yingxing, a scientist from the Ming Dynasty, shakes hands with Yuan Longping, the father of hybrid rice, although their living times spanned 300 years. Song Yingxing (Tian Yi, 2021: 4-14) is the writer of *Heavenly Creations* and the first chapter of the book is about "Nai Li" (grain). The records about grain are described in detail from the breeding, climate, cultivation and other aspects, which provides scientific insights and theoretical basis for future scientists in the development and research of rice varieties and artificial cultivation. Academician Yuan Longping is known as the Contemporary Father and the God of Rice. His achievements in rice cultivation are unique, which has improved grain yield and solved the problem of food and clothing for most Chinese people. Both of them are adhering to the dream of benefiting the world with science and technology and inheriting the innovation spirit engraved in the heart and soul of the Chinese nation.

In the fifth episode, the story and great influence of the famous educator Confucius was demonstrated. His ideas of "providing education for all people without discrimination" and "the savant spouse" have been adopted as school tenets by many contemporary educational institutions. In this episode, the audiences can see that the contemporary practitioner, *Enlightening Principal Zhang Guimei*, has excellent teaching skills to connect that uncomplicated knowledge with objective reality so that her students can fully and effectively absorb knowledge. She is committed and sacrificed a lot to helping rural female students who cannot go to school due to family or economic reasons. (Dan, 2022: 30-31) In order to raise funds, she trekked all over the county and endured many harsh words from others. However, in order to help her students to realize their dreams of going to school, Zhang Guimei never flinched, and she founded China's only free girls' high school, Huaping Girls' High School, in 2008. She said, "I was born to be a mountain not a creek, rising to the high peaks with the small valleys at my feet. I was born to be great, not worthless, standing on the shoulders

of the giants, the petty cowards beneath me (MingGuang, 2021: 31-32)."

We have time-honored history and civilization, countless great men in the long river of history laid the foundation for today's people, so we Chinese should be confident and fearless. More than two thousand years ago, Qu Yuan, who was full of helplessness and dissatisfaction, wrote *Asking Heaven*, which has been praised and studied through the ages. Today, more than two thousand years later, the Chinese people, who still adhere to the spirit of "the road ahead is long, but I see no end, I will search higher and higher", have adventured much further and higher. We have achieved the pace of going into space and brought the excellent Chinese culture into the universe.

We are in a flourishing age, so our works should be creative

On December 14, 2021, General Secretary Xi Jinping stressed the importance of young people at the Writers Association Meeting. The youth represent our future. Only when young literary and art workers become strong can our literary and art undertakings form a dynamic situation in which our literary career will excel the previous one. We should encourage, support and guide the young people and help them on the right track to create more quality works. As a vital force in China, the young people are the hope of the country's future development. Therefore, our cultural works should pass positive energy and give positive guidance in line with social core values.

As a cultural variety show, the program *China in the Classics* has done a particularly good job, ensuring its quality and constantly sending positive energy rather than forcefully guiding values, so that the teenagers can learn knowledge while watching this TV program. The program is "cut deep into young people's heart" and "elevate the power of youth" in the selection of classics and interpretation. Due to the mins and periods, it can only choose a more typical classics and classics representative characters. But there are numerous truly great men in China's five thousand years of history, many spiritual kernel need to return to the books and they will surely have new feeling. Just as the saying goes "One hundred readers have one hundred Hamlets", the cultural variety shows bring us far less than one thousandth of the ancient books.

Through cultural variety shows, the audiences can be interested in the ancient books themselves

and take the initiative to read and understand the historical figures. So the cultural variety shows should act as guides for the young audiences and promoters to enhance the traditional culture and profound wisdom of the Chinese people in their history. The real cultural connotation should be based on the immediate communication between audience and classics, which should be one of the real intention of them. The purpose of reading ancient books is to be able to talk with the great men of the past, and to learn from their strengths, so as to become people's own outlook on life and value to reflect on them daily life and practice.

Conclusions

The excellent classics carry China's of history and culture, so that we can learn from the past and get a better understanding of the present. The classics are like an immortal beacon in the long history of Chinese culture, and they are worth reading, and we should inherit the excellent traditional Chinese culture from generation to generation. The program *China in the Classics* spans thousands of years of time and space, bringing classics into the hearts of ordinary audiences in the form of immersive stage performances, and arousing the great interest of contemporary young people in reading classics. These precious and enlightening ancient books are not only worth reading by every Chinese, but also should be shared with the rest of the world to show the profound wisdom of the Chinese civilization and the idea that "no civilization is isolated" and "to achieve universal peace".

In the international environment of economic globalization, improving cultural soft power to enhance the influence of Chinese culture on the whole world, and make Chinese culture "go global" has become an important strategic goal. I am here to suggest the cultural departments reference *A Bite of Chinese Food* which successfully carry out "go global and access abroad" strategy to translate *China in the Classics* into many languages. This effort would push the program "abroad". Moreover, it could let "alive" books in popular and easy-to-understand language in delighted ways to tell the Chinese historical story and spread traditional Chinese culture. We should let the world not only widely known the Chinese delicious food, but also generally learn the excellent traditional culture of China.

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