

**A SYSTEMATIC STUDY OF THE INTERNATIONAL DISSEMINATION OF  
JIAOZUO FOLK PERFORMANCE CULTURE****Tianmiao Li**

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**Abstract:** Jiaozuo region is one of the important regions of Chinese folk performance culture, which has experienced a long history and preserved the rich essence of traditional Chinese culture. Folk performance culture in Jiaozuo area can be divided into opera performance, acrobatic performance and instrumental performance. This study investigates the system of international communication of Jiaozuo folk performance culture. This paper adopts the method of literature analysis, applies the theory of communication, studies the intrinsic value and international communication significance of Jiaozuo folk performance, and analyses the developmental advantages and dilemmas of international communication of folk performance. The result of this paper is that for the communication subject, communication audience and communication channel, it proposes to expand the communication subject, selecting the communication audience and innovating the communication channel to build the system of international communication of Jiaozuo folk performance culture.

**Keywords:** folk performance, Jiaozuo folk performance culture, international communication system.

**1. Introduction**

Jiaozuo City in Henan Province is located in the central region of China, which belonged to the "Central Plains" in ancient times. The region of this city has a long history of traditional folk culture. Jiaozuo folklore performances first sprouted in the Neolithic period, as evidenced by the ancient musical performances created by the Gertian clan in 7500 B.C., as described in the Lü Shi Chun Qiu (The Spring and Autumn Annals of Lu Shi), written in the late Warring States period.<sup>[1]</sup> It is mentioned in the Book of Han - Suburban Sacrifices: "In ancient times, music had to be played for the sacrifices to heaven and earth, so that the gods could enjoy the sacrifices". During the Qin dynasty, a kind of acrobatic performance called "foot-play" emerged. It gradually evolved in the subsequent Han dynasty, while a system of "a hundred plays" with acrobatic performances as the core with all kinds of folk performances together came into being. This was the origin of various folk performance.<sup>[2]</sup> In Han dynasty, the Central Plains were lack of rain, so the people held many rituals to thank the gods in order to pray for favourable weather conditions as well as driving away ghosts and epidemics. In the course of

these rituals, folkloric performances called "Sai Opera" appeared, which is the reason why Chinese folklore also calls the opera folkloric performances in the rituals "Sai Opera for the Gods".<sup>[3]</sup> In the continuous development of the activities of paying tribute to the gods, the categories of folklore performances have been gradually enriched, with the distribution in Henan Province centred on the regions of Jiaozuo and Shangqiu. Many of these folklore performances have been listed as intangible cultural heritage in China.

The types of folk performances in Jiaozuo area can be divided into theatre, acrobatics and instrumental music.

Opera folklore performances refer to the performances of traditional Chinese theatre. The connotation of opera includes singing, reciting and playing. It integrates a variety of performance styles such as dialogue, music, singing, dancing, martial arts and acrobatics, which is different from Western opera, dance drama and drama. Its main features are song and dance, dramatisation and rhythm. The aesthetic qualities of the performance are "to convey charm in form, combining form and charm", "kind and evil, the image is distinct", "pay attention to the beauty of the form". In Jiaozuo area, the representatives of folklore performances in the theatre category are Huaibang Opera and Hengxiaoche Drama, and so on. Both of the two are traditional local operas in Henan Province, especially popular in its northwest, as an important part of the history and culture in Jiaozuo area. They are excellent and rare types of theatre nurtured and nourished by the people of the area in terms of their customs, habits, folklore and local language.<sup>[4]</sup> In their long-term development, Huaibang opera and Hengxiaoche drama has become an important support for the spiritual life of the locals. In the annual festivals and rituals, Huaibang opera performances and humming carts performances, together with other performances, formed a cultural view in which the audience and the performers revel together.

Acrobatics is a performing art that includes a variety of physical skills and techniques, and the Concise Encyclopaedia Britannica describes it as "a specialised art with a long history, including jumping, body skills and balancing movements, later using long poles, one-wheeled bicycles, balls, barrels, tensile beds, hammocks and other instruments". The characteristics of Chinese acrobatic folklore performances lie as following: firstly, they seek stability in danger and tranquillity in movement, showing calm, ingenious and accurate skills and hard work that has been refined over thousands of years. Secondly, it seeks for the strange in the plain, and shows the creative power of mankind with the ingenious methods of making something from nothing. Thirdly, it has great adaptability, and the forms and venues of performance are all diversified. In Jiaozuo area, the acrobatic representatives of folk performances include lion dance and stilt walking. These two types of folklore performances have been well inherited all over China, as have a place in the folklore performances in Jiaozuo area. For example, in the city of Qinyang, which is under the jurisdiction of Jiaozuo City, there is a form of performance that brings the art of stilt-walking to its fullest extent, called the "High-carrying Fire Sedan Chair". It can be divided into three types of performances: the first is a spectacular simulation of the Emperor's parade, with hundreds of performers taking part in the show. The second is a scenario that honest and upright officials popular among the people observing feelings of the public. The third is scenes of folk weddings. A large number of dance performances are acted by people on stilts in front of the palanquin.<sup>[5]</sup>

Instrumental folklore performances are musical performances using traditional instruments. The instruments played including all kinds of stringed instruments, woodwinds, brass and percussion instruments, as well as some instrumental pieces also use some vocals as effects. In the area of Jiaozuo, the instrumental category of folklore performances is represented by the playing of suona and the stepping of the big drum. The sound of these two instruments is penetrating and infectious, while they are mostly applied in the accompaniment of folk drumming classes and local operas or theatre, as well as being used in separate performances.

In the context of the information age, a country's soft power is not only relating to the universality of its culture and ideas, but also relying heavily on the existing communication system.<sup>[6]</sup> Although China is in line with the world today, it still walks a one-way street in international cultural exchange and dissemination, which creating a predicament in the dissemination of traditional Chinese culture. Jiaozuo region's folk performance culture is an important part of traditional Chinese culture, which has experienced the practical test of history. It is the essence of the promotion of social development, reflecting the cohesion, inspiration and influence of the nation, and also a very important part of cultural soft power. Cultural communication is a key field of international communication, carrying the substantial functions of enhancing cultural identity, displaying national image and promoting civilisation exchanges. In the planning and layout of Chinese cultural construction, enhancing the international communication power of folklore performance culture not only expands the space for the dissemination of intangible cultural heritage, but also enables countries around the world to learn about traditional Chinese culture and contemporary China through folklore performance culture.

## **2. The Communication Value of Folk Performance Culture in Jiaozuo Region**

Folk performance culture in Jiaozuo area is an important part of traditional Chinese folk culture, and a unique cultural heritage feature with high dissemination value. For one thing, ancient Chinese beliefs, myths and legends are reflected during folk performances. While in folk performances, numerous characters come from ancient Chinese myths and stories, such as Guan Gong in stilt walking performances, Mu Guiying in Huibang theatre. Secondly, they reflect the lifestyle and customs of the Chinese farming society, indicating that the Jiaozuo area is an important birthplace of the ancient Chinese agricultural civilisation.<sup>[7]</sup> For instance, in Hengxiaoche performance, the scene of pushing a cart is a reflection of farming culture, presenting a real scene of people's daily life, which has become one of the local folk customs with time. Thirdly, it reflects the values of traditional Chinese culture. For example, the need of worship and salute heaven and earth, ancestors before the performance reflects the values of respecting traditional culture and focusing on family emotions.

In the highly developed modern civilization nowadays, the cultural value of folk performances has long exceeded inherent attributes, comparing to the role that Jiaozuo folk performances have played in the course of history. Various forms of performance to inherit the culture created by ancestors are the inheritance and development of the ancient Chinese culture, which has a profound intrinsic value. It is not only a form of performance, but also a vivid presentation and reproduction of traditional Chinese culture, beliefs, lifestyles and values.

## **3. Research and Analysis**

Communication is a kind of information flow and sharing process that exists universally in human society, which is the subject of information exchange consciously or unconsciously transmitting the information contained in certain symbols to a certain audience by virtue of certain channels and means, thus to realize the exchange and sharing of information. The international communication of folk culture is a kind of cultural communication behavior, mainly aims at transmitting the most characteristic part of a country's culture to another or multiple countries. It is a kind of cross-cultural communication. According to the theory of Lasswell, the founder of communication science, human communication activity is a series of dynamic relationships between the main body, the channels, the audience and other elements of communication that influencing and constraining each other.<sup>[8]</sup> Taking this as the theoretical basis, this paper builds an international communication system of Jiaozuo folk performance culture with the elements of communication subject, audience and channel.

### **3.1 Expanding the Subjects of International Communication of Jiaozuo Folklore Performance Culture**

#### **(1) Expanding the scope of the main body of communication in macro-level**

Firstly, the government is main body. The government is a strong communication subject, which is not only the organiser, monitor and manager of the external communication of folklore performance culture, but also directly plans and participates in various large-scale foreign propaganda activities as a communication subject.

Secondly, the relevant practitioners, such as initiators, translators, bilingual writers, reviewers, cultural evaluators, multicultural software designers, terminology experts, etc. They play a decisive role in the communication effect.

Thirdly, the enterprises -- driven by economic interests, enterprises export their products and services abroad by writing, translating, promoting and publicizing the folk culture contained in their factory products.

The fourth are social organisations. The international dissemination of folk culture is achieved through international cultural, academic and religious exchanges.

#### **(2) Using the Confucius Institute as a medium to strengthen the international dissemination of folklore performance culture**

Setting up China's international image is an extremely complex systematic project. It is not enough to rely solely on the government as the main body of communication. The joint participation of civil organisations and individuals will enrich the system of communication organizations. A multi-pronged approach will be adopted to cultivate the consciousness of people from all walks of life and classes as the main body of cultural communication, to form an integrated system of communication leading by the government and following by enterprises and public institutions, universities, research institutes and non-government civil organisations through the medium of the Confucius Institute for international cultural dissemination. The Confucius Institute is an international non-profit organisation.

The Confucius Institute is an international non-profit educational organisation aiming at the development of international Chinese language education and is managed by the China Foundation for International Chinese Language Education (CFICLE) under the jurisdiction of the Chinese government. As of May 2020, China has established 561 Confucius Institutes and 1,170 Confucius Classrooms in 162 countries or regions around the world. However, as

institutions promoting Chinese language and culture to the outside world, the Confucius Institutes' grasp of the synergistic construction of their own "quality" and "quantity" is somewhat skewed. After the Confucius Institutes were first established in 2004, they have been developing at a rate of almost one new institute per week, pursuing a strategy of over-speed development. The numerous overseas branches have made positive contributions to the promotion of language and culture, but cultural communication is an extremely complex and multi-factorial interactive process. The dramatic increasing number of branches has not achieved the corresponding effect of cross-cultural communication.

The Confucius Institute is a new communication medium to spread Jiaozuo folklore performance culture to the rest of the world. In this regard, it can learn from the development model of the Goethe-Institute, which has a history of more than 60 years in China, to strengthen the faculty of the Confucius Institute, by enhancing the professional qualities of the teachers - on linguistic competence, cultural literacy, and teaching experience, in order to ensure the international dissemination of Jiaozuo's folklore performance culture at the source.

In addition, it is necessary to promote the participation of Henan's universities, research institutes and some non-official organisations in cultural dissemination through the Confucius Institute, such as by strengthening intercollegiate exchanges, academic exchanges between research institutes. At the same time, it is necessary to cultivate the awareness of cultural dissemination among the people of Henan and encourage the active participation of individuals.

### **3.2 Selecting the audience for the international dissemination of Jiaozuo folklore performance culture,**

The audience refers to the recipients of information dissemination, including readers of newspapers and books, listeners of radios, audiences of films and television, netizens. That is a huge aggregation from a macro point of view, while from micro perspective, the people with rich social diversity. The group of international communication audience of Jiaozuo folk performance culture should be composed of governments, media, organisations, individuals and so on. However, the audience groups of different countries have very obvious differences with the Chinese side in terms of their ways of thinking, customs, ideologies and religious beliefs, as well as historical and cultural backgrounds. So how to communicate with them effectively and achieve the expected communication effects is the focus of international communication of folklore performance culture.

The audience embodies a considerable subjectivity in the process of cultural dissemination. It is difficult to achieve successful dissemination without taking into account the audience's acceptance of information psychology and values. How to carry out cultural communication in a more focused way to the characteristics of audience groups of different nationalities and countries is an issue that we have to think deeply about at present. Different countries and ethnic groups have different material production, living conditions, historical development and structural systems, which resulted in different social organisation, moral values, psychological characteristics, religious beliefs, customs and habits, which are distinctly ethnic in nature. The two cultural systems of the East and the West are very distinct, while individuals living in their respective cultural environments are also endowed with distinctive characteristics. The biggest obstacle to be crossed in the dissemination of Chinese culture abroad is the barrier of thinking and values. How to make people around the world identify

with Chinese values and understand Chinese philosophy of life, finding common ground, complementing each other's strengths and target.

This paper argues that, in response to the greater attention paid to traditional Chinese culture by Asian neighbours, the essence of the popular lion dance and stilt walking performance in Jiaozuo's folklore performance culture can be used as an entry point to expand the cultural consensus and enhance the affinity of Jiaozuo's performance culture. Audience-oriented, treating different ethnic groups differently, different countries and individuals differently, respecting the differences of the audience, grasping the inherent laws of performing culture dissemination, and meeting the needs of the disseminators according to the requirements of the audience groups to maximise the dissemination effect.

### **3.3 Innovative Channels for the International Dissemination of Jiaozuo Folklore Performance Culture**

#### **(1) Innovating and enriching communication content**

The international dissemination of Jiaozuo folk performance culture is faced with a composite dissemination environment composed of different countries, nationalities, cultures, beliefs and ideologies. A single dissemination content or form of dissemination is definitely unwelcome. In order to make Jiaozuo folk performance culture more global, it is necessary to put down the traditional ideological concepts and stand at the height of the whole world to reflect on itself and see further. Therefore, the dissemination of Jiaozuo folk performance culture should not be superficial and theoretical, but should dig deep into its deep essence, so that the core content and essence of folk performance culture can be shown in front of international friends in an appropriate way.

It is necessary to condense the key elements of folk performance in Jiaozuo area. In folk performance culture, "rewarding God", "entertainment", "faith", "right and wrong, good and evil" In the culture of folk performance, "rewarding the gods", "entertainment", "faith", "right and wrong" and "good and evil" can be called the core of its value, and "humanity", "folklore", "art" and "ceremony" are the key elements of Jiaozuo folk culture. It should be taken as the content of external communication, innovated and improved. In addition, it can also be divided into sections of dance, costumes, customs and props according to the connotations of opera and acrobatic folk performances, forming a certain pattern for systematic display. At the same time, it is also possible to compare its performance forms in different countries and different cultural backgrounds, so as to enhance the international influence of Jiaozuo's folk performance culture and achieve the effect of international dissemination.

#### **(2) Building Jiaozuo regional brand**

Jiaozuo regional brand is a brand with high visibility and influence based on its unique humanistic, natural and economic resources in northwestern Henan Province as the core area and through market-oriented means. Creating Jiaozuo regional brand is an effective way to break the existing "fragmented" communication mode. In the process of international communication of folklore performance culture, it is possible to form a relatively complete and lasting cultural exchange by condensing the commonality of the theme of communication, creating the cultural brand of Jiaozuo region, and forming the identifier of international communication. Specifically, the following strategies should be adopted:

Firstly, highlight the regional characteristics. Jiaozuo region has a rich human and natural

resources, from the Huaibang opera, hengxiaoche and other opera performances to dig out the unique regional characteristics and rich cultural connotations. By combining with the brand image, the audience could have deeper understanding and better identity, and then gradually form a regional brand.

Secondly, strengthen the brand image. Brand image is one of the most important assets of an enterprise or regional brand, to build the cultural brand of Jiaozuo region, it needs to establish a brand image that can lead the trend of the times, reflect the regional characteristics, and meet the aesthetic and spiritual needs of the cultural experience.

Third, establish brand reputation. Brand reputation is a brand in the cultural experience in the heart of the credibility and image, the need for timely feedback on the cultural experience of the opinions and suggestions of the cultural experience of the people, and constantly optimizing the cultural brand project, improving the cultural experience of the experience of the people on the cultural brand sense of experience and recognition.

Fourth, strengthen the marketing publicity. Marketing publicity is a vital means of cultural brand promotion. In order to build the cultural brand of Jiaozuo region, it needs to enhance the cultural brand awareness and influence through a variety of channels, such as using advertising, public relations activities and social media.

### **(3) Leveraging new technological media**

In the process of international cultural communication, it should realize the fusion of "thought + culture + technology", and taking thought as the guide, culture as the carrier, and technology as the way to build a bridge connecting different cultures through Chinese culture and stories. In the era of rapidly changing information technology, the technological media will change the traditional forms of communication and reshape the pattern of public opinion at home and abroad. With the arrival of big data, artificial intelligence, self-media and the "Internet+" era, the media presents the characteristics of digitalisation and intelligence. In the meantime, cultural communication gradually breaks the time and space limitations, realizing the upgrading of communication means. In this occasion, Jiaozuo region folk performance culture, that has unique artistic charm and historical value, is able to achieve international communication and innovative forms of display through the medium of new technology. The specific strategies are as follows:

Firstly, continue to cultivate the communication channels of traditional media, which has a certain scale in international communication already. The communication of Jiaozuo folk performance culture can make use of the existing resources and team strength, enhancing the collaboration with overseas media, reaching a consensus with local and domestic media platforms, so as to expand the influence of communication.

Secondly, by taking the advantage of new technology media, keeping an open and keen mind, making innovative use of the high-tech and new means to achieve interaction in all kinds of languages, different channels and diverse forms. For example, by using 360-degree cameras to record and share panoramic images during folk performances at festivals, viewers can immerse themselves in the atmosphere and total effect of the dance. It is also possible to use the live broadcast platform to transmit Jiaozuo folklore performance live to the audiences all over the world, so as to enhance the overseas viewer's understanding of the culture of Jiaozuo folklore.

Thirdly, build and make use of all kinds of platforms to create a cluster of communication media positions. Through a variety of social media platforms, one can disseminate Jiaozuo folk performance culture to audiences around the world, by using domestic mainstream platforms, such as micro-video, jitterbugs, to carry out live broadcasting, It can also leverage the overseas softwares like Facebook and Twitter for the dissemination of Nuo dance culture and development to provide a platform. For example, it may share short videos on the overseas version of Jittery Voice, posting pictures and stories on the photo wall, and establishing a special page on Facebook. In addition, cutting-edge methods such as high-definition live broadcasting and intelligent translation can be used to form an overseas communication matrix for Jiaozuo folk performance culture.

#### **4 Conclusion and Discussion**

##### **4.1 The significance of international dissemination of folk performance culture in Jiaozuo region**

Jiaozuo folk performance culture has unique historical, cultural and artistic values. There is great significance to promote the international dissemination of Jiaozuo folk performance culture:

Firstly, it can promote the international dissemination of Chinese culture. Since entering the 21<sup>st</sup> century, China's foreign exchanges have become increasingly close, its diplomatic capability has transformed from reactive use to proactive construction of a new international system while its international status as a great power and contribution to human civilisation have continued to rise.<sup>[9]</sup>As part of the outstanding Chinese traditional culture, the international dissemination of Jiaozuo folklore performance can enable more people to understand Chinese culture, whilst enhancing the communication and understanding between different ethnic groups.

Secondly, it can promote the development of tourism among the exchanging countries. As many kinds of performances in Jiaozuo folk performance culture have attracted attention worldwide, publicizing and promoting Jiaozuo as a tourist attraction can attract more domestic and foreign tourists to come to enjoy the performances. At the same time, cultural exchanges and performances of folklore performances between friendly exchange countries can promote the healthy development of international tourism industry.

Thirdly, it can promote the economic development between the exchange countries. With international dissemination of Jiaozuo folklore performance culture, people all over the world may also be interested in Chinese related products and services, which offers business opportunities for Chinese related enterprises to expand overseas markets.

In conclusion, in today's global cultural diversification, there is great significance to promote the international dissemination of Jiaozuo folklore performance culture, which not only helps to promote Chinese culture, enhance the communication and understanding among various nationalities, but also brings new opportunities for the development of bilateral commerce and tourism.

##### **4.2 Difficulties in the Development of Folk Performance Culture in Jiaozuo Region**

Cultural conflict can be understood as a state of resistance or confrontation between two or more cultures in the process of interaction. At the conceptual level, it manifests itself as a conflict between values, ideologies, even religious beliefs of different groups and the countries

they constitute.<sup>[10]</sup>The development of folklore performance culture in Jiaozuo region is beset by a dilemma of internal and external cultural conflicts.

#### (1) Intra-cultural conflicts

Since entering the current century, the development of folklore performances in Jiaozuo area has gone through various stages of setbacks, silence and revival. Although there is a certain degree of recovery and activity in current folklore performances, on the whole, comparing to the scale and quality of earlier activities, there is still a huge gap. There is an internal cultural conflict between sacrificial rituals and "atheism" propaganda, as well as an internal cultural conflict between modern multiculturalism and traditional mono-culture.

Firstly, the internal cultural conflict between rituals and "atheism" propaganda has reduced the scale of folklore performances. Prior to the 21<sup>st</sup> century, the sacrificial ceremony for the fire god was an activity widely participated in by the people in Jiaozuo area. With a large scale and lively scene, a large number of folklore performances were presented during the ceremony, and the villages were often overcrowded with people when the folklore performances were on display. The performers were acting in elation, as the audiences were enthralled, which made it a real carnival, spreading all over the villages in Jiaozuo area. Nowadays, due to the government's propaganda on "atheism", there are few villages that keep the fire god festival, as the scale of the festival is getting smaller and smaller. Not only the number of folklore performers is quite small, but the repetition rate is particularly high, with rice-planting songs and square dances accounting for most of the performances. In the past, the duration of folklore performance displays was so long that it could last from morning to dawn the next day. In some places, folklore performances even lasted for two days.<sup>[11]</sup>Nowadays, however, most villages have only one day of folklore performances, while the number of spectators is getting smaller and smaller. In some villages, when folklore performances are held, there are only a few people on the streets, which is not comparable to the grand scenes of the past when there were a lot of people in the streets.

Secondly, the internal cultural conflict between modern multiculturalism and traditional monoculture has led to a lack of capacity to pass on folklore performances and a decline in the artistic quality of various types of folklore performances. As a result of rapid economic development, modern multiculturalism is prevalent, and cultural orientation among young people is mostly modern. This resulted in a lack of youthful performers, an age gap emerged. With the gradual retirement of the older generation of artists, it is difficult to continue the performance activities. For example, in the case of the humming cart, there is an extreme lack of young audiences, while because of some intense running during the performance, it is difficult for elderly performers to cope with, and many performers have reflected that their legs ache for several days after acting. It is not difficult to predict, if the recruitment of younger actors could not be well solved, hengxiaoche may not resist too long.

The chain reaction of the weak heritage of folk performances is the decline in artistic quality. Before the 21<sup>st</sup> century, the number of teams involved in folklore performances at festivals and celebrations was large and in quite high standard. For example, for Huaibang Opera, the troupe was able to perform dozens of plays and had a large number of famous actors and actresses. It is said that some of the actors singing in beautiful voice, high tunes, late at night could make people hear you five kilometres away. It is very popular with the masses.

Some of the folk Huaibang troupes could win against provincial level Yu opera troupes. Hengxiaoche is also very exciting, it is said that the actors ran in a circle, as fast as the wind and electricity. Some actors dared to put half a bowl of boiling water on head to run without spilling. At that time, there were many tunes sung by the artists, such as Fengyang song, Yangtong, Shanghetong, Xihetong, Shouzhoutong, etc. During the performance, everyone sang in unison, as the tunes were melodious and the sound was so loud that the artistic quality was extremely high. However, the artistic quality of folklore performances today is generally difficult to compare to the past. It is not only the number of literary teams is smaller when folklore performances take place, but also the quality of the performances is not high enough. For example, in the Huaibang opera performance, the troupes now will perform very few plays, even just one or two. This is a far cry from the dozens or even hundreds of plays performed in the past. Present actors and actresses are generally not as good as those in the past. In the old days, there were a large number of famous "Gai Baxian" (盖八县), which means performers who were famous throughout the eight counties of the Jiaozuo region. Nowadays, there are very few such stars, many of the performers can only sing. It is difficult to talk about how outstanding their singing skills are. In short, from the quality of performance, now the folklore team has been unable to compare with the past, how to improve the artistic quality of folklore performances has become an important issue that the local government has to face.

## **(2) Cross-cultural conflict exists**

Cross-cultural conflicts are more ambiguous than intra-cultural conflicts, which hinge on language issues. A comprehensive understanding of cultural conflict requires looking beyond the individual level, and much of the phenomenon of cultural conflict can be understood at the social, economic, historical and political levels.<sup>[12]</sup>

Different cultures in different countries have their own unique characteristics and values, and this diversity is an important part of human society. At the societal level, factors such as social structures, social systems and social norms play an important role in cultural conflicts. For example, class, racial and gender differences in society may lead to the exacerbation of cultural conflicts, as different social groups have different cultural backgrounds and interests. At the economic level, on the other hand, issues such as unequal distribution of resources and conflicting economic interests may trigger cultural conflicts. For instance, economic competition and contest for resources in the process of globalization may lead to friction between different cultures. At the historical level, historical legacies and events have a far-reaching impact on cultural conflicts. For example, wars, colonial domination, territorial disputes and other issues may leave trauma and mistrust between different cultures, which in turn may lead to cultural conflicts. At the political level, cultural conflicts can be triggered by issues such as political power, policy making and distribution of political interests. Government cultural and ethnic policies also play an important role in mitigating or exacerbating cultural conflicts.

Five thousand years of Chinese civilisation have given birth to the unique culture of Jiaozuo, where people have prospered and left behind one batch of precious cultural heritage after another. With the rapid development of science and technology, and the rapid growth of media popularity, the scene of "global integration" is more and more real in front of peoples' eyes. The concept of multiculturalism has penetrated into every aspect of the life of the global

population. The unique value of Jiaozuo folklore performance culture is not to simply retain the history, or to go back to the past, but to serve as a bridge between Chinese and foreign cultural, expanding China's influence globally, and thus reaching a win-win situation in terms of economic and social benefits for the participating countries.

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