

“16+1” Showcase of Jingchu Culture Self-confidence

Frosina Vitkovska^{1, a, *}, Laijin Shen^{1, b}

Department of Humanities and Law, Wuhan University of Technology, Wuhan, China

^a 1364031138@qq.com, ^b 1106548263@qq.com

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Abstract: Culture self-confidence is one of the four possessed by China self-confidences stated by the Chinese president Xi Jinping at *The 18th National Congress of CPC*; is the firmest foundation for building the morality self-confidence, the theory self-confidence and the political system self-confidence; is of a significant importance and is an essential, deep, lasting strength for the development of a country and its nation. Boosting the nation’s culture self-confidence is the core for imprinting a new chapter of the national renaissance and for creating a brighter future for a country, so Jingchu culture self-confidence for Hubei. This work is applying *The “16+1” Cooperation Platform* as the main medium serving the strengthening of Jingchu culture self-confidence along *The Silk Road* and prioritize the importance of *The “16+1” Coordination Center for Cultural Cooperation* role in the Jingchu “Walk Out” walks in CEEC; and is emphasizing the expected impacts of its showcasing the telling of “*The Stories of China*” and its play in the realization of “*The Dream of China*”.

1. Introduction

For centuries “the input of European and American culture to China is certainly greater than the output of Chinese culture”. [15] 2013 the Chinese president Xi Jinping lunched the rebirth of *The Silk Road* and right then in that very moment changed the course of the world; and that was the turning moment of a new page of the world’s history and the entering in the new era of the world’s civilization in whole where modern diplomacy is not any longer based only on politic and economy, but on culture as the unique representative distinguishing one another; only welcomed by one another is showing the true light of a nation’s soul, the true value, its self-confidence and the reasons for it. The reanimation button for the longest route on the earth - *The Silk Route* pressed by the president Xi haven't brought only the rejuvenation of China and its nation, but the rejuvenation of the whole world; and when president Xi release “*The Dream of China*” and its realization, the world’s started living it; the picture of China in the world’s eyes has not stayed only to that few spots of Peking, Shanghai, Hongkong, Confucius and the Great Wall; has expanded and extended the real landscape of “*The Land of Seres*” or “*The Kingdom of Silk*” – China all along the terrestrial and the maritime trading routes of *The Old Silk Road*, after its revival given the name *One Belt One Road Initiative* (hereinafter BRI) that has reimagined it by connecting East and West by land and sea and has injected new vitality to these routes through a Dream that is connecting Europe, Asia and Afrika with one single way of its realization.

“16+1” is one of the platforms and mechanism that come out of the *BRI* for cooperation of China with the sixteen Central and Eastern Europe countries (hereinafter CEEC) including: “the three Baltic countries of Estonia, Latvia and Lithuania; the four Central European countries of Poland, Hungary, the Czech Republic and Slovakia, also known as Vishegrad countries; the nine Eastern and Southeast European nations of Albania, Bosnia and Herzegovina, Macedonia, Croatia, Montenegro, Bulgaria, Slovenia, Serbia and Romania, namely the Balkans”. [7] In its frame after the signing the executive program for cultural cooperation by the Ministers of culture of China and Macedonia at *The Third Ministerial Forum on Cultural Cooperation between China and CEEC* in Hangzhou, Zhejiang province, Sep 21, 2017, in the capital city of Macedonia Skopje on March 3th, 2018 was established *The “16+1” Coordination Center for Cultural Cooperation* which is expected

to be the main stage for showcasing and the host for welcoming the cultures of China and those 16 countries of Europe.

2. On Chinese Culture Self-confidence

“Culture is the blood of the nation and the spiritual home of the people.”[13] “China is referred to as an ancient civilization due to its glorious and long culture tradition.”[4] “In China, the cultural spirit means a value system based on empathy, humanity, integrity, justice, the harmony that gradually have been formed in the long history of tenacious pioneering as well as the socialist culture with Chinese characteristics deeply rooted in the 5000 years ancient civilization.”[15] The Chinese president Xi Jinping at *The 18th National Congress* stated: “China has firm morality self-confidence, theory self-confidence, political system self-confidence, that their quality is built on the foundation of the five thousand years carried on by the Chinese civilization culture self-confidence.”[4] “The cultural self-confidence of the Chinese nation comes from its profound history, its solid practical foundations, and its stable institutional guarantees. China’s reform and opening up and the successful development of its economy and society are rooted in the country’s traditional culture; and in return they also help to validate and consolidate the Chinese people’s self-confidence in their culture.”[4] “Chinese President Hu Jintao proposed at *The 18th CPC National Congress* to push forward the construction of powerful socialist cultural country and build a national, scientific and public, socialist culture that is modernization-oriented and faces the world and the future.”[15] “According to *The 18th CPC National Congress*, establishing high-level cultural awareness and self-confidence is the premise of building a socialist cultural power. That is to say, the style of a cultural power comes from cultural self-confidence, and the self-confidence comes from national strength and tolerance.”[15] Chinese people “cultural confidence gives full explanation to the faith in the ideas, the values, the dynamic and the prospects of Chinese culture. It is also an embodiment of people’s belief in Chinese culture, agreement to its values and perseverance in its innovation and development.”[15] “It is of vital significance to build up our confidence in Chinese culture through the enhancement of our traditional merits and the socialist core values.” - said president Xi [15] at *The 19th National Conference* the President has also stated: “Culture self-confidence is a country, a nation development very essential, very deep, very lasting strength.” President Xi also emphasized that the soft power is closely connected with the national comprehensive strength, while the culture is the source for the national spirit. “As president Xi said, to achieve the great rejuvenation of the Chinese nation, we must firmly strengthen the confidence on the road of socialism with Chinese characteristics, theory, system and culture. In one word, we must make efforts to the combination of domestic development and international influence.”[15] “We must boost the nation's cultural self-confidence so as to write a new chapter in the book of the national renaissance and to create a better future for our country.”- said as well president Xi.[15]

“Over a decade ago, Robert Lawrence Kuhn, an American corporate strategist, said that he thought:

China’s economic transformation was only the second biggest change in the country; the largest was in the thinking and spirit of the Chinese people – their opinions and ideas, their open minds, their confidence in their country and people, their enthusiasm for entering the world stage, and the actual freedom they enjoy. The Chinese people have the courage to exchange with and learn from other cultures as they open up; dare to go up against competition; dare to better themselves through confrontation; and dare to change and to try. This courage comes from the cultural self-confidence of the Chinese nation.”[4]

3. Jingchu Culture ID and its Self-confidence Springs

Jingchu culture’s an important component of the Chinese national future. Being the cradle of the all spiritual and the material treasures inherited in the process of the long history of development of Hubei province, without any doubt we can say Jingchu culture is its most extensive and profound embodiment; it enjoys age long history, abundant connotation, unique local characteristics and huge

potential for economic and cultural exploitation. Named by the State of Chu and the Chu people, at first was a local culture that was rising in the Han River region from West Zhou dynasty (1066 - 256BC) to Spring and Autumn Period (770 - 476BC) which name “*chu*” originally was referring to a kind of a purple flower bush that could be seen in the forests along the Han river or “*jing*” that was the other name for it which means “thorn”; its roots are spreading back in the history deeper than three thousand years to the times of the primitive religious believes, sorcerers, myths that the Chu people have developed in a distinctive local southern multicomponent culture in the Jiangnan region. Observing it from historical side Jingchu culture is the culture colored with the colors of the history of the ancient Jingchu; looking from the evolutive side it is the culture in the colors of Hubei in the ancient times, from the ancient times up today and its future; it’s a set of ten cultures colored in the same colors of Jingchu, including: *The Patron of Agriculture - Emperor Yan’s Culture, The State of Chu Culture, The Qin, Han Dynasties and the Three Kingdoms Culture, The Qingjiang River Batu Culture, The Famous Mountains Ancient Temples Culture, The Yangtze Gorges Culture, The Local Operas Culture, The Folk Arts Culture, The Jiang Culture and The Modern Revolutionary Culture.*

The First Bronze Smelting and Casting in the history of mankind, *The First Silk Embroidery Weavings, The First Wood-bamboo Lacquer Works, The Chu Art and Music* and the sounds of the worldwide known *Bianzhong* or *The Chimney Bells of Chu, The Laozi and Zhuangzi philosophy* and *Qu Yuan’s Literature* were the eight main pillars of Chu culture that has reached the peak of the culture development in the history of the human civilization and become the foundation for the firm developing of Jingchu culture and the main spring for its self-confidence. *The Bilu Lanlou* (literally means ‘piper road blueberry strand’) or *The spirit for forging ahead with hard work and self-improvement, The Zhuixin Zhuqi* (literally means ‘pursue new chase miracle’) or *The spirit for being enterprising and innovative, The Jianshou Bingshu* (literally means ‘eclectic’) or *The spirit for embracing everything that is useful* and *The Chongwu Aiguo* (literally means ‘Chongwu patriotism’) or *The spirit for advocating armed and loving patriotism for the motherland* were the four spiritual characteristics of Chu and the main stream of the self-confidence of the culture of Jingchu.

4. On the Importance of Promoting of Jingchu Culture in CEEC

For centuries *The Silk Road* “was not only a route for caravans or trade, but it was a meeting point for cultural, religious, and philosophical exchanges that served humanity for centuries”. [3] “The caravans and boat were not only carrying the elegant silk and porcelain, but more the glorious Chinese culture.” [6] Therefore culture is the soul of *BRI* that makes it be considered as a bridge between the Eastern and Western civilization that serves the same purpose of its predecessors. “*The Belt and Road Initiative* and *The “16+1” Mechanism* are platforms for even closer cooperation and a key to successful cooperation is mutual understanding and knowledge of one another” [1]; and culture is the mirror that’s reflecting the real face of a country and its people, only when is shared and showed can be seen its uniqueness and value. Being Hubei’s “*Image of China*” and its “*Visit Card*” to the world, Jingchu culture is the main link and bridge keeping the connection between Hubei and CEEC. Enhancing the Jingchu culture “*Walk Out*” in the CEEC will give a play as an important support in the collaboration between Hubei and CEEC and will play a leading role for the upgrading of Hubei’s international image and its international influence in those countries and for increasing its economic culture level to a higher pedestal of expanded development.

Showcasing Jingchu Culture to the world in its wholeness and realizing its walks abroad in real is an inevitable task, right and duty of the nowadays generations. Taking the smell of the first ink on the first brush in the mankind history, the flavor of the first piece of paper, the sound of the first coin, the sounds of *The Chimney Bells of Chu, the shines of the first sword and the first bronze meltings, the mesmerizing beauty of the first silk weaved embroideries, the firsts lacquer works, using the first compass of Chu, enriched by the wisdom of Laozhuang’s philosophy, following the flight of the phoenix and carry on its spirit for a joined world of harmony and piece to CEEC* is the reason for Jingchu culture being more than worth of showing its spirit and the cause for its self-

confidence and be the reason for giving birth to a better and flourishing multifield exchange and cooperation between Hubei and CEEC.

5. Mediums for Showcasing Jingchu Culture in CEEC

Culture is the blood of the nation and Before its rebirth “on the path of The Silk Road Sinology has played the most important role in the spreading of the Chinese culture and language”[3] in the CEEC“ and in broadening the views in reflecting of one another’s cultures”. “The Sinology” in CEEC “has deepened the roots of the Chinese culture and language and has been the main nutritive source for growing the Chinese culture tree”[3] in these countries.

“2013 after the Chinese president Xi Jinping has declared the beginning of The One Belt One Road Initiative and after on the “16+1” Cooperation Platform between China and the sixteen Central and Eastern Europe countries, The Silk Road after two thousand years has continued to be the main medium for communication between these nation and countries, as well has become the main path for cultural promotion by keeping the ongoing dialogue between China” and the CEEC countries through education, trades, tourism, cultural exchanges and so many other ways.”[3]

Dr. Qilan Shen in his foreword for *Europe - China Cultural Compass* said:

“Cultural exchanges are like dancing hand in hand. People must have the other’s hand in their own hand, or on the waist, they must look into the eyes, understand and appreciate each other, together find the rhythm that suits them both, then could they together create the most beautiful and joyful dance. During the process, one might step on the other’s foot, but it is the only way of learning to cooperate and dance together.”

Along with the technological and scientific galloping development the all human in the world have become not only connected by nature, but by the technology as well which now days has decreased the time of walking *The Silk Road* and has increased the speed of the China - CEEC culture dance.

As for the other communication ways, culture communication needs certain mediums and channels. “The contemporary society is a world surrounded by the traditional media and the digital technology as the core modern mediums for encircling the world and the inseparable part of the people’s life. Culture, as a social life form is as well closely related to the media.”[8]

The culture of a nation before starts its walk to a foreigner land has to be preserved and protected in its original wholeness. Jingchu culture “preservation and construction of the intangible cultural heritage by digital technology is an important aspect of the development and application of digital technology. The intangible cultural heritage is a kind of a living culture which is difficult to be embraced in the written works. Due to some historical and economic reasons the inheritance of the traditional culture in the modern society appears to have face faultage and the traditional family education can not guarantee the effective transmission of the local culture, moreover the acceleration of urbanization has squeezed the living space of the culture, therefore we have to rely on video, audio digital recording technologies to record it in a timely manner and preserve it permanently.”[8] After on as the president Xi in his comments on international communication in *People’s Daily* proposed: “We need to build international capacity, innovate the way of external publicity and strengthen the construction of the discourse system. We need to create new concepts, new categories and new expressions that integrate China with the foreign countries and tell ‘*The Stories of China*’.”[5]

“The new media has opened an unprecedented way and space for Jingchu culture communication and greatly has expanded the platforms and channels for cultural communication.”[9] “ Being the best representative of the newest forms of media the cellphones have become the main carriers for spreading and carrying on culture. Propagating the traditional culture can’t be separated from the cellphones as the main new media, the emergence of Wechat, Weibo and various apps have created unlimited possibilities for the dissemination of the traditional culture.”[9] “By showing the diversity of Jingchu culture the new media can be applied as the forms for linking and bridging Jingchu culture with the other cultures. At the same time conduct Weibo, Wechat publicity and guidance, set up public official accounts, create topics in order to arise the pubic discussions and attention with

the aim of their understanding of Jingchu culture.”[9] “Jingchu culture can expand and show its influence as well through ...and creating online historical and cultural programs. These interactive programs can deepen the perception and make it easier the cultural understanding by the young people.”[9] Increasing the development and utilization of some new media technologies and forming a complete value industrial chain of “Jingchu culture creativity, design, production, distribution and consumption. For instance hold Jingchu culture festivals, produce a representative large-scale stage play of Jingchu culture, with sophisticated creative ideas, creative planning and 3d and 4d visual effects, repackage the traditional culture programs in order to win the favor of the audience. ”[9] This way, when we have preserved well and protected the traditional culture and have created different digital forms and mediums for its showcasing to the world we can truly let Jingchu culture to walk its “*Walk Out*” walks and let the world measure it by the measure of its value and self-confidence.

6. Conclusion

The “16+1” Mechanism and The “16+1” Coordination Center for Cultural Cooperation in the Jingchu culture “Walk Out” in the CEEC can serve as the main and the most important and safest external mediums that will be showcasing and spreading the mesmerizing beauty of Hubei culture and will be sowing the seeds of Jingchu all along the ways across those sixteen countries; will be upgrading its self-confidence to higher pedestals by keeping being the host that will be welcoming the culture of China’s Hubei and the sixteen countries of Central and Eastern Europe; and be the main stages for telling and retelling “*The Stories of China*”; and be the main screen for showcasing the realization of “*The Dream of China*”.

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