

RESEARCH ARTICLE

Multi-Modal Expressions of “CCC” for Building a Community with a Shared Future for Mankind

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Abstract

There is only one Earth for humanity, and all countries coexist in one world. The international community is increasingly becoming a “community with a shared future” where we are intertwined. The excellent traditional Chinese culture is vast and profound with the common values of all mankind, especially the traditional elements of Chinese costume feature as “cultivating virtue internally, serving the world externally, harmonizing family and country, and even heaven and man”. This paper focuses on traditional Chinese fashion culture, explores why the traditional Chinese costume culture promote the building of a community with a shared future for mankind, what to do next to contribute to good building process of the community with a shared future for mankind in fashion field after analyzing two examples of the multi-modal expressions of blue and white porcelain patterns, and silk culture in detail, then put forward how to adopt the Multi-modal Expression of CCC(Chinese Custom Culture) under the digital age, so as to promote the building of a community with a shared future for mankind.

Keywords: CCC(Chinese Custom Culture), Multi-Modal Expressions, Building, A community with a shared future for mankind.

1. Introduction

We live in an era fraught with challenges, yet brimming with hope. (Xi Jinping,2021) The global landscape is undergoing a once-in-a-century transformation, posing a critical question of global significance that tests human wisdom and concerns the future of humanity. As a responsible global power, China has actively sought solutions to these problems, proposing the “Building a Community with a Shared Future for Mankind” initiative, which encapsulates Chinese wisdom and is imbued with the philosophical thought of excellent traditional Chinese culture. This Chinese solution serves as both the value source and cultural underpinning for the concept of a community with a shared future for mankind. “The profound and extensive Chinese excellent traditional culture is the foundation that enables us to stand firm amidst the global cultural upheavals.”(Xi

Jinping,2022) In response to the current international community’s “vague understanding and perplexity” (Song Jilin & Zhang Huabo,2017:207) regarding the concept of a community with a shared future for mankind, including instances of “stigmatization” (Cai Wencheng,2021:55) and “distortion and defamation,” (Wang Xuedong,2022:134) it would be beneficial to explore the multi-modal expression of Chinese attire, which transcends the constraints of written language, facilitating comprehension by foreign audiences of its development as a product of exchange, integration, and mutual influence among different nations, countries, and cultures.(Liu Bo, Wang Chuan, Deng Qitong,2014) Through this process, we can enhance global cultural and civilizational exchanges and promote international recognition of the concept of a community with a shared future for mankind, fostering unity and harmony among nations.

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2. Why to Study the Chinese Costume Culture and Community with a Shared Future for Mankind

The academic research on the “community with a shared future for mankind” is not uncommon at present, but it mostly focuses on the concept’s connotation(Chen Xia, 2020:62-70; Cai Zhusfang & Wei Yuting,2023: 91-97), value implications(Zhou Xiangjun & Wen Dong,2024:5-14), theoretical construction (Andrei Vinogradov & Kang Yanru, 2024: 49-51;Liu Tongfang,2024,:16-23), and practical exploration(Liang Qinchao, Li Kun, Li Yuan,2024: 7-13; Liu Tongfang,2024:5-12;Wu Man,2023:101-108). Such studies explore the relationship between excellent Chinese traditional culture and the community with a shared future for mankind from different perspectives. For instance, “Heaven-Man Unity” in the basic content of the community with a shared future for mankind reflects its natural outlook, “the world for the public” reflects its governance perspective, and “harmony but difference” reflects its cultural outlook (Zhang Jing & Ma Chao,2017:150-155; Lu Weiming & Sun Xihong,2019:79-86). It can be seen that research on the community with a shared future for mankind often emphasizes domestic dissemination. However, international distractions such as the “China hegemony theory” and the “China threat theory,” along with intentional distortions by foreign scholars, limit the promotion of the community with a shared future for mankind(Wang Wenhui & Wang Yinquan, 2024:45-57+193), and there are still doubts during cross-cultural exchanges. Faced with such challenges, this paper aims to start from the perspective selecting a method similar to the “ping-pong diplomacy” in the development of Sino-US diplomatic relations, focusing on clothing—a common need in human life—to explore the rationale and strategies for the multi-modal expression of excellent CCC to contribute to the construction of the community with a shared future for mankind.

2.1 The Concept and Connotations of the Community with a Shared Future for Mankind

The Concept Clarification and Connotation of the Community with a Shared Future for Mankind has been defined as “The Community with a Shared Future for Mankind, by definition, means that the future and destiny of every nation and every country are closely linked. We should share both honor and disgrace, and strive to build the planet we were born and grew up on into a harmonious family, turning the world’s people’s

yearning for a better life into reality.”(Xi Jinping,2012) This concept follows the common values of all humanity and aims to promote common development among countries while pursuing national interests and addressing reasonable concerns of other countries. It embodies forward-looking thinking about the form of human civilization and an accurate grasp of the general trend of world historical development. Humans have only one Earth, and countries share one world. Faced with complex economic conditions and global issues, the interdependence and interconnectedness among countries are deepening. Regardless of where people are from, their beliefs, or whether they are willing or not, they are essentially in a community with a shared future. The international community is increasingly becoming a “community with a shared future”. In 2011, the White Paper “China’s Peaceful Development” proposed seeking new connotations of common interests and values for humanity from a “community with a shared future” perspective. In November 2012, the 18th National Congress of the Communist Party of China explicitly advocated the awareness of the “community with a shared future for mankind”. In 2017, the idea of “building a community with a shared future for mankind” was first written into a United Nations resolution and became an important part of the “Amendment to the Constitution of the People’s Republic of China” in 2018. From 2018 to 2020, the Global Development Report for three consecutive years showed that developing countries paid more attention to the concept of “community with a shared future for mankind” than developed countries; overseas audiences in developing countries were more receptive to the positive impression brought by the concept of a community with a shared future for mankind; and developing countries had a higher recognition of the Chinese concept of a community with a shared future for mankind(Cao Bingyan, Deng Sai, Ji Xuexian,2023: 96-103). Cao Qingyan and Zhang Bei(Cao Qingyan & Zhang Bei,2023:137-147)starting from the dimensions and paths to enhance the international dissemination of the concept of a community with a shared future for mankind, believe that the connotation of the concept is three-dimensional and multi-dimensional: it is both policy information and a value concept, as well as an action framework.

2.2 Chinese Custom Culture Promoting the Building of a Community with a Shared Future for Mankind

As one of the main components in building a community with a shared future for mankind,

clothing culture serves as a carrier for the inheritance and dissemination of China's excellent traditional culture, a manifestation of cultural soft power, and an expression of the pursuit of “mutual beauty”. General Secretary Xi Jinping pointed out that “Chinese culture is both historical and contemporary, both national and global.” (Luo Can, 2024:9-11) The “rich philosophical thoughts, humanistic spirit, educational ideas, and moral concepts of China's excellent traditional culture” (Zhang Yu, 2024:67-76.) are the roots and soul of the Chinese nation, the fundamental source of cultural soft power, and contain universal values for all humankind. Chinese traditional clothing culture has a long history and profound connotations. According to the “Zuo Zhuan”, “China is known as Xia due to its great rituals and ceremonies, and it is called Huaxia because of its beautiful attire.” (Guo Dan, 2016) Huaxia clothing not only provides practical functions such as keeping warm in winter and cool in summer, protecting from wind and rain, and concealing the body, but also has social functions like covering shame, enhancing beauty, and distinguishing ethnic groups. It embodies the educational functions of knowing etiquette, differentiating status, and rectifying names. It reflects the essence of Chinese civilization, which interprets the universe, highlights Huaxia, and stabilizes the world. In a sense, “clothing and crowns” can be considered synonymous with Chinese civilization. Originally, the term “wen” referred to patterns, decorations, or designs, but later it was extended to refer to hexagrams, characters, articles, thoughts, and spirits. Only when humans wear silk and hemp, embroidered or painted with patterns, can they distinguish themselves from animals and enter the realm of civilization. It is said that as early as the Xia Dynasty, China had formed a relatively complete series of clothing systems, such as the “Twelve Chapters”, and the clothing of the Xia Dynasty evolved from material culture on the level of wearing to institutional culture that maintained social order. In the “Shang Shu· Yu Gong” Li Yu as pronounced in Chinese (Yun & Wang Xiaofei, 2024), the Great divided the world into “Central Land” and “Five Uniforms”, requiring localities to obey the central rule and fulfill various obligations according to regulations, while vassals were required to wear different clothes to distinguish their status. Through a series of reforms, the centripetal force of the Chinese nation was further strengthened. At the same time, the Central Plains clothing civilization had a significant impact on the Xianbei, Khitan, Mongolian, and Nuzhen ethnic groups. According to the “Zizhi Tongjian”, in

the third year of Emperor Wen of Sui's reign, Qimin Khan of the Turks visited the court and requested to change into Huaxia clothing, actively proposing to untie braids and tie hair. The Tang poet Wang Wei's poem “Countless countries pay homage to the emperor's crown” made clothing a true reflection of “internal cultivation of virtue, external service to the world, the integration of family and state, and unity of heaven and man.” (Zhang Yi, 2023:34-39) In fact, Confucius believed that clothing could change people's hearts to a certain extent, and Mencius also attached great importance to the educational function of clothing. The essence of Chinese civilization lies in the humanity of being human, harmonizing one's inner world, behavior, social structure, and the world's pattern.

Chinese attire serves as a carrier of outstanding traditional culture. To date, China has included 12 clothing-related items in UNESCO's Intangible Cultural Heritage list, and 225 items have been listed as national-level intangible cultural heritage, including Nanjing Yun Brocade Manual Weaving Techniques, Silkworm Breeding Customs, Hanfu, etc. (Tang Jianjun, 2021) These items embody core concepts such as following the way of nature, unity of heaven and humanity, yin-yang and five elements, and respecting the right. They reflect the intrinsic qualities of the Chinese nation, such as elegance and grandeur, uprightness and generosity, kindness and freedom. They pursue aesthetic ideals such as spontaneity within limits, and maintaining harmony while being reserved. They also highlight the Chinese spirit of valuing substance over form, being dignified and elegant, and being profound and dynamic. The exquisite silk, as a calling card of Chinese civilization (China was called “Silk Country” by Western countries due to its silkworms), especially the “Silk Road” formed by silk trade, has played a significant role in facilitating cultural exchanges between East and West, transcending racial differences, conveying beauty and sincerity, and promoting harmony, equality, and dialogue. This has contributed to the exchange and mutual learning between China and the world, and helped build a community with a shared future for mankind.

3. Why Chinese Costume Culture Promoting building of a Community with a Shared Future for Humanity

General Secretary Xi Jinping emphasized during the 30th collective study session of the Central Political

Bureau that “we must better promote the spread of Chinese culture abroad, carrying the principles and values of our nation through literature and art, conveying our voice in a clear and resonant manner, and using culture to influence and educate people. We should introduce more excellent cultures to the world that embody the unique characteristics of China, reflect the spirit of the Chinese nation, and contain the wisdom of the Chinese people.”(Xi Jinping,2021) “Countries interact through their peoples’ affinity,”(Chang Jin,2024) and this affinity is built on empathy, which in turn is fostered by sincerity, equality, care, communication, and mutual trust. In ancient China, Mencius, based on observations and experiences from daily life, proposed the “shared aesthetic theory” from an aesthetic perspective(Wang Yichuan,2015: 58-74.). He believed that “just as the mouth has a common taste for flavors, the ear has a common appreciation for sounds, and the eye has a common sense of beauty for colors, is there nothing that the heart shares in common?” (Yang Boyun & Yang Fangjun,2021) This means that people have similar preferences for tastes, sounds, and colors. Therefore, it can be inferred that there must also be commonalities among people’s hearts. Mencius believed that “beauty” possesses a kind of similarity, specifically the aesthetic similarity, and that humans are not alien beings but ordinary individuals who share commonalities. These commonalities stem from the shared nature of human senses.

China is one of the earliest countries in the world to know and consciously feed silkworms and weave silk, as well as the earliest origin of pottery containers. For thousands of years, with the continuous development of China’s ceramics and silk industries, blue and white porcelain and silk have resonated in expressing the pursuit and love of beautiful life by different ethnic groups, becoming part of the construction of a community with a shared future for mankind. With the arrival of the digital age, “multimediality” has gradually become the basic mode of social and cultural practice, and multimodality has correspondingly become a universal characteristic of meaning construction and interaction. This means that the cultivation of a sense of community with a shared future for mankind needs to be expressed or conveyed through a representational system consisting of language, writing, including sound, image, and body. Therefore, in the cross-cultural expression of promoting the construction of a community with a shared future for mankind, only by “utilizing modern digital media technology, relying on various forms of expression of clothing culture

(text, visual, auditory symbols), as well as the specific manifestations of these ‘symbols as media’ (such as drama, comics, etc.)(Fang Lili & Li Yue,2024: 79-92), and even modern physical communication channels (such as broadcasting, television, etc.)” can the native modality and media combine to generate intuitive, concrete, lively, and diverse multi-modalities, facilitating audience understanding and acceptance.

3.1 Practice of Chinese Costume Culture for Building a Community of Human Destiny from the Multi-Modal Expressions

Culture is the soul of a country and a nation. Chinese excellent clothing culture has a long history, rich in content, from unique clothing patterns to sustainable clothing materials, which have been passed down for thousands of years. It is not only the crystallization of Chinese civilization wisdom but also a bridge and bond for communicating with the world and building a community of human destiny together.

The multi-modal expression of blue and white porcelain with decorative patterns on clothing contributing to the construction of a community with a shared future for mankind. Porcelain (China) shares the same English name as “China,” with a capital letter denoting “China” and a lowercase letter representing porcelain, reflecting the prominent characteristics of Chinese civilization. In October 2023, General Secretary Xi Jinping visited Jingdezhen of Jiangxi province and pointed out that “Chinese excellent traditional culture has never been interrupted since ancient times, and porcelain is a treasure of China and an important business card of Chinese civilization,” as well as being a “peace ambassador” for the Chinese nation’s foreign exchanges (Zhu Le & Yang Yanfei,2024). Blue and white porcelain, hailed as the “fifth great invention” alongside the four great inventions of ancient China, possesses strong radiating power in cultural exchanges. Since its inception in the Tang Dynasty, revival in the Yuan Dynasty, and grandeur in the Ming and Qing Dynasties, blue and white porcelain participated in global spatio-temporal changes, spreading from China to various parts of the world, leading global fashion trends, and presenting new world cultural landscapes (Wan Ming,2014: 84-85). The traditional blue and white porcelain-making techniques of Jingdezhen were included in the provincial representative list of intangible cultural heritage protection in 2008 (Zhu Qingming,2023: 124-127). By reviewing online resources, Bilibili videos, and “The Charm of China,” among others, dozens of blue and white porcelain patterns have been passed

down to this day, cleverly combining traditional Chinese elements such as figures, flowers and birds, and landscapes with the decorative styles of various countries around the world. These patterns vividly reappear in the design of Chinese and foreign clothing (suits, various skirts, Olympic award ceremony outfits, bracelets, etc.), or through the singing of Chinese-style foreign language songs like “Blue and White Porcelain” (Green Flower Porcelain), showcasing the unique aesthetic tastes of the Chinese nation and bringing different nations closer psychologically. The specific description of different modal presentations is as the following examples from modal A to Modal F:

Modal A: The Chinese name “qinhuaci wenyang” pronounced in Chinese as has been translated into English as “Blue and White Porcelain Pattern” to help the readers from different cultural backgrounds understand well.

Modal B: Surf “Blue and White Porcelain Patterns” on the Baidu Internet, one can access an introduction to the images of blue and white porcelain patterns, which includes the names and connotations of 49 major types of blue and white porcelain patterns, as well as their corresponding cultural implications. This allows readers to appreciate the modeling of blue and white porcelain patterns mainly based on animals, plants, figures, and landscapes through pictures, and understand the essence of their artistic style that combines form and spirit, as well as the expression of freehand brushwork.

Modal C: When surfing “Blue and White Porcelain Patterns” on Sohu Internet, one can find Traditional Chinese Patterns named as “Qing Hua Fashion” in Chinese pronunciation. In 2005, Italian designer Roberto Cavalli launched a “Blue and White Porcelain Patterns” silk mermaid evening gown and a “Blue and White Porcelain Patterns” short skirt at his fashion show. In 2008, the Spanish luxury brand Loewe showcased “Blue and White Porcelain Patterns” fashion at its Spring/Summer collection event, and in 2009, the French fashion house Dior skillfully applied Qing Hua patterns in their white tarp dresses, all of which have made “Blue and White Porcelain Patterns” a representative of Chinese elements, embodying the beauty of Blue and White Porcelain’s simplicity and elegance.

Modal D: Searching for Olympic award ceremony attire (blue and white porcelain pattern) on Baidu Internet, from partial images to the overall effect, vividly reproduces the specific application of blue and

white porcelain patterns on Olympic award ceremony attire. The blue and white floral patterns complement each other; the patterns within the skirt hem are coy yet inviting, with a delicate and fresh color scheme, embodying a unique kind of splendor.

Modal E: Searching for blue and white porcelain pattern jewelry on Baidu Internet, appreciating the simple beauty of blue and white porcelain pattern bracelets, the elegant and lingering necklace, experiencing the calm and composed, as well as the external beauty and inner wisdom in the experience of a good life.

Modal F: Choosing a handbag featuring blue and white porcelain patterns from Xinhua News Agency on December 28, 2022, at 18: 48, aptly titled “Global Connection | Seeing Jingdezhen· National Trend Going Global, they tell the world about the Fashion of Blue and White,” showcases through micro-videos how blue and white porcelain is cherished overseas. Today’s youth are using their preferred methods to share the fashion of blue and white with the world.

Modal G: Online searches yield a collection of audiovisual fusion micro-videos featuring blue and white porcelain, presenting eight sets of lingerie brand Victoria’s Secret’s blue and white porcelain series fashion show. This elegantly blends the understated and subtle Chinese traditional elements of blue and white porcelain with Western fashion, akin to a national beauty that reveals an inherent nobility in a fleeting glance.

Modal H: Bilibili micro-videos feature an English rendition of the song “Blue and White Porcelain,” showcasing its graceful and lingering melody while transcending cultural differences. It is as if the softness of Jiangnan ink paintings has been infused with the passionate and unrestrained energy of Brazilian Samba music, with the light rhythm interwoven with the elegant and detached cool jazz of the American West Coast. In the midst of this high-class elegance, relaxed romance, and comfortable laziness, the scent of jasmine is intoxicating.

In one word, the above-mentioned eight different modes, combined with scenarios and spanning time and space, are flexibly combined and coordinated according to local conditions and opportunities, serving different regional “audience groups”. This allows the elements of Chinese excellent traditional culture, such as “blue and white porcelain” patterns, to gradually become the external form of Chinese spirit, infiltrating into the subtle aspects of modern

cultural ecology. Its smooth and concise, natural and integrated modeling, and its elegant and plain aesthetic pursuit, seek harmony between subject and object in “simplicity and the world cannot compete with it for beauty” (Chen Guoying, 1983). By leveraging the concept of “instrument to carry Taoism” to promote the value concept of “striving for self-improvement”, it embodies Confucian values and spiritual pursuits, enabling it to flourish with infinite vitality and vitality in today’s unprecedented global transformation, and to contribute to the construction of a community with a shared future for mankind.

3.2 The Multi-modal Expression of Silk Culture for Building a Community with a Shared Future for Mankind

China is the earliest country in the world to use silk fabric woven from mulberry silk as clothing material. As pointed out by An Tianguai, a French sinologist, in his book “A History of the Transmission of Chinese Culture to Europe”: “Where did the name ‘China’ known by the Romans come from? It originated from the Chinese character ‘silk’ (Romans called the Chinese Cina or Sères), and the nickname ‘Cina’ means ‘land of silk’.” (An Tianpu, 2013) According to Greek historians, around the 4th century BC, Chinese silk had already been transported to Europe. The “Silk Road” initiated during the Spring and Autumn Period and the Warring States Period witnessed the spread of Eastern civilization to the world. At the same time, China, hailed as “the land of exquisite dress and etiquette”, has inherited its traditional etiquette culture from ancient times to the present. According to the “Book of Rites”, the tradition of presenting silk as gifts began in the Western Zhou Dynasty. Even in modern diplomatic occasions, exquisite brocades, embroidery, and kesi are renowned worldwide for their exquisite silk weaving techniques, sophistication, and elegance. (Guo Pu, 2006) Traditional Chinese silk weaving techniques, such as those used for Nanjing Yunjin brocade, have been included in the UNESCO Intangible Cultural Heritage Lists. A plethora of national intangible cultural heritages, including Shu brocade, Yunjin, Song brocade, Zhuang brocade, kesi, Su embroidery, and Shen embroidery, carry the profound history and long-standing heritage of Chinese silk culture.

Historically, Marco Polo’s “Travels of Marco Polo” used the “Silk Road Culture” of the East as the main thread of his stories, which recorded and disseminated the Eastern historical and cultural heritage in a storytelling manner, evoking emotional resonance and recognition among people of different ethnicities.

This made the “Silk Road Culture” a powerful carrier of civilizational exchange and mutual learning, generating strong appeal and influence. The Roman writer Pliny the Elder described in his “Natural History” the scene of silk being exported to Rome: “The trees in the forests of Seres produce silk, renowned throughout the universe.” (Zhou Guolin, 2021)

The “Records of the Western Regions of the Great Tang Dynasty” recorded the story of Princess Suguo bringing silkworm eggs to Kuchi Dashi (an ancient Western region). The journal “Silk”, founded in 1956 by Zhejiang Sci-Tech University, the China Silk Association, and the China Textile Information Center, studies silk from various perspectives such as medical use, health, wearable technology, history, culture, art design, economy, and communication, making it one of the most distinctive symbols of China in the new era. It is presented in various forms, including books, exhibitions, films, microvideos, TV dramas, murals, etc., endowing the countries and nations along the “Belt and Road” with profound “Silk Road Culture” memories.

Today, with the continuous development of “Belt and Road” trade and China’s foreign exchanges, especially the successful joint application for the UNESCO World Heritage List in 2020 for the “Silk Road, Chang’an-Tianshan Corridor Network”, the “Silk Road Week” international cultural exchange activity initiated by the China National Silk Museum has attracted over 20 million participants from more than 22 countries and regions in four consecutive years. Through recalling and sharing historical memories, it strengthens the common experiences between different countries and nations, builds collective memories, establishes long-term mechanisms to continue these collective memories, and promotes cultural exchanges between China and foreign countries. This reflects the new era’s Silk Road, originating from clothing materials and embracing an open attitude towards the world, weaving the present and future into its intricate historical tapestry (Shen Weixing, 2021),

In fact, Wang Shoujun and Hu Biliang (Wang Shoujun, Hu Biliang, 2021) have made a detailed study and summary of the theoretical system of the high-quality joint construction of the “Belt and Road” initiative, analyzing the ideological connotations of the high-quality joint construction of the “Belt and Road” initiative and its relationship with the goal of building a community with a shared future for mankind proposed by China, as well as its relationship with the sustainable development goals proposed by the United

Nations, helping us understand the contribution of the joint construction of the “Belt and Road” initiative to global development from a more macro perspective. Wang XinSong (2024:156-160) believes that the “Belt and Road” initiative and the construction of a community with a shared future for mankind are consistent in thought, with the fundamental goal of achieving global common development, and are solutions to international common problems such as unbalanced development, governance difficulties, digital divide, and fairness deficit. Through the test of a multivariate regression model, the author found that whether it is participating or not yet participating in the “Belt and Road” along the line countries, trade development with China has significantly promoted the growth of per capita GDP in these countries, and has significantly driven the GDP growth rate in Asia and Europe; compared to non-joint construction countries, the per capita GDP and GDP growth rate of countries participating in the joint construction of the “Belt and Road” have further increased, and this result is significant in Asia, Europe, and Africa.

China has already included the establishment of “Silk Road E-commerce” cooperation pioneer zones, the organization of the “Global Digital Trade Expo,” and deepening reforms in areas such as the digital economy as key components of the eight actions for high-quality joint construction of the “Belt and Road” initiative. It has also launched the “Beijing Initiative on International Cooperation in the Digital Economy of the ‘Belt and Road’,” adhering to and following the principles of consultation, co-construction, and sharing, advocating the concept of win-win cooperation and a correct sense of righteousness and interests, actively promoting the economic and social development and improvement of people’s livelihoods in the co-building countries, effectively countering the threats and destruction of digital hegemony and digital imperialism, enhancing the digital capabilities of developing countries, safeguarding the digital development rights of the majority of developing countries (Zhang Qiming, 2024:27-51+154), practicing the goal of building a community with a shared future for mankind, and re-creating a new form of human civilization two thousand years after the ancient Silk Road.

President Xi Jinping has shown great emphasis on silk culture. On July 6, 2023, he inspected the ancient streets of Suzhou on foot and observed the production of Suzhou embroidery. He pointed out that “the excellent traditional culture of the Chinese nation has been passed down from generation to generation,

showing resilience, patience, and determination, which is part of the Chinese national spirit.” (Li Qizheng, 2023) In 2023, Chinese embroidery was showcased to the global audience through international fashion weeks, television festivals, international exhibitions, and social media. The Miao embroidery from Guizhou and the Yi embroidery from Chuxiong, Yunnan appeared at the Milan Fashion Week, not only displaying the craftsmanship of embroidery but also telling the world the story of the inheritance of intangible cultural heritage in China. The documentary “High Mountain Splendid Attire” tells the stories of memory and inheritance by seven ethnic minority craftsmen, including the Miao double-needle winding embroidery, Miao Jianhe tin embroidery, and Shui horse-tail embroidery. With the help of new technologies, videos explaining the basic needle techniques, color matching, and the process of making embroidered works of Chinese embroidery such as Suzhou embroidery, double-sided embroidery, and fusion embroidery are continuously increasing in number and views on platforms like YouTube and TikTok’s overseas version. Under the multi-modal perspective, “Chinese Embroidery” is becoming a bright calling card for showcasing the inheritance, exchange, and promotion of virtues of Chinese civilization to the world, embodying the “diversity in unity” of clothing culture, carrying the essence of Chinese civilization, and adding brilliance to world civilization.

4. How to Build a Community with a Shared Future for Humanity with Multi-modal Expression of “CCC”

As an important part of Chinese traditional culture, CCC has a profound history, rich connotations, and unique value. In the process of promoting the construction of a community with a shared future for humanity, how to empower through digital technology and accelerate the international influence of Chinese Costume Culture, it is worth taking the multi-modal expression of CCC as a starting point, and gradually advancing from the following three aspects. Firstly, inherit and innovate excellent Chinese Costume Culture to consolidate the consciousness of national community. Chinese traditional clothing culture is a valuable treasure of the Chinese nation for thousands of years. By inheriting and promoting clothing culture, we can enhance national cultural confidence, improve national cohesion and recognition, and “this kind of melting in the blood of the overall national consciousness and cultural image of the Chinese

nation, connecting the cultural feelings and patriotism of the people throughout history, present and future, and casting the consciousness of the Chinese nation community in the repetition of aesthetic experience”(Fang Libi, Mao Weina,2024: 5-14+156), which is beneficial to building a community with a shared future for humanity. For example, plants, flowers, birds, animals, traditional colors, and unique geometric patterns, as symbols of Chinese culture, become concrete expressions of clothing patterns, reflecting the Chinese civilization and unique artistic aesthetics, as well as the social order of harmony and unity between man and nature and the traditional Chinese rites and music civilization behind them. Mr. Qian Mu(Qian Mu,1993) said: “In China, industry and art have merged, only in terms of daily necessities related to human life, and expressed the intelligence and skills of the Chinese people, making daily life more exquisite, which is a characteristic of Chinese arts and crafts.” Chinese cultural symbols are not only the product of the long-term social production practice of the Chinese nation but also the aesthetic expression of the consciousness of the Chinese nation community through continuous accumulation and improvement in historical development. For instance, the Hanfu Ma Mian Skirt, hailed as the battle armor for the 2024 New Year, retains its traditional shape while incorporating innovative designs such as a loose-tight waist with scattered pleats and no slits, solving issues like difficult maintenance and ironing of folds and the vulnerability to “exposure” caused by slits in the skirt front, meeting the diverse needs of urban women who may “meet for business at the top and date at the bottom”. It has made impressive appearances in major cities like London, Paris, and New York, fully demonstrating that Chinese traditional clothing culture, as a carrier to consolidate the consciousness of the national community, is overcoming barriers to intercultural exchanges among different ethnic groups. In the mutual understanding and connection among peoples, it adds color to the common pursuit of a better life for humanity through multi-modal presentation modes.

Secondly, by leveraging modern technology to disseminate CCC, we can enhance understanding and communication between different ethnic groups. In the tide of globalization and informatization, television, radio, newspapers, and the internet act as powerful magnets, gathering individuals and attention, helping to break the shackles of text and present the unique charm of Chinese excellent traditional clothing culture through various forms such as images, videos, exhibitions, and performances. This facilitates the

understanding of the historical evolution of Chinese clothing by foreign audiences, enhancing their interest and participation in CCC. For example, the traditional Chinese fabric, Song Brocade, with its over 2,000-year history, has attracted fashion schools from France and New York to China for exchanges and learning for more than a decade due to its unique environmental advantages. This has promoted understanding and communication between different countries and ethnic groups. Additionally, micro-video programs like “Feel of China” and “China Before China” select traditional Chinese cultural symbols such as Beijing embroidery, Suzhou embroidery, batik, Hanfu, and Peking Opera attire. These programs use English dubbing and bilingual subtitles to vividly reenact Chinese excellent traditional clothing culture. Furthermore, according to a report on CCTV News on March 31, 2024(Liu Jie,2024), “New Chinese Style” is attracting attention from domestic and international consumers with its unique design philosophy, aesthetic style, and cultural symbols. Traditional culture is exuding a more fashionable and modern atmosphere, driving the innovation and development of Chinese clothing on international cultural exchange platforms, enhancing the international influence of CCC, spreading traditional CCC, helping the world understand a more authentic China, feel the depth of Chinese culture, solidifying the emotional foundation of a community with a shared future for mankind, reinforcing the consciousness of a community with a shared future for mankind, and promoting cultural exchange and mutual learning.

Thirdly, preserving the diversity of ethnic clothing promotes unity and harmony among different ethnic groups. Traditional CCC incorporates traditional Chinese virtues and values, such as caring for nature, protecting the environment, respecting the elderly and loving the young, unity and mutual assistance, and thriftiness. These virtues are common goals in human survival. By disseminating and promoting excellent traditional CCC, we guide people to establish correct values, improve social moral standards, and create a united and harmonious social environment for building a community with a shared future for mankind. For example, the unique Adelis silk fabric in Xinjiang, China, is known as the “living fossil” of the Silk Road’s diverse cultural integration, with a history of over a thousand years. Its craftsmanship was selected into the national intangible cultural heritage list in 2008 and hailed as “the last handicraft of the 21st century”(Xinjiang Hotan,2021). Currently, micro-videos on the internet showcase the ancient manual Adelis weaving and dyeing techniques and their

intricate and complex processes in multiple modes. Moreover, this silk is made from mulberry silk, and its dyes are extracted from the juice of pure natural plant roots, stems, leaves, and flowers and fruits after crushing. After tie-dyeing, the silk threads display uneven shades, staggered and naturally transitioning color hues with rich variations. The patterns feature plants, musical instruments, geometric figures, and almond nuts that resemble a mother protecting her fetus, as well as water droplet patterns arranged in an orderly manner. Red and blue colors symbolize the sun and the sky, while red and green represent the desert and oases, conveying people’s reverence and love for the natural world. Today, Adelis has become a distinctive cultural card for Xinjiang, stepping onto the world stage to enhance understanding and cooperation among different ethnic groups. Similarly, academic explorations into the “digitalization” expression and transmission mechanism of the cultural genes of octagonal patterns in Southwest ethnic minorities (Wang Shuhua, Bai Guixin, 2024: 40-47) have promoted the inheritance, innovation, and cultural preservation of ethnic minority clothing patterns, all contributing to world peace and stability to some extent. In summary, traditional CCC showcases the diverse cultures of the Chinese nation. The process of its inheritance and innovation itself is a process of respecting the characteristics and differences of different cultures, understanding and tolerance of cultural differences, undoubtedly promoting exchanges and integration, unity, and harmony among different ethnic cultures.

5. Conclusions

The Chinese civilization of clothing, with its profound connotations, has a great effect till today. Whether it is the coexistence and symbiosis of unity of Heaven and Man and all things in one the world co-exist with each other, or the sincere feelings of inter-gradations of family and nation and all under heaven are of one family, as well as the cultural essence of moral cultivation, uphold fundamental principles and break new ground, have transformed clothing from its original purpose of covering and keeping warm, into a vehicle for conveying beautiful emotions among different ethnic groups, reflecting genuine warmth, and showcasing equality and harmony. In the “beautiful and harmonious” dialogue of civilizations, seeking common ground while reserving differences, and seeking shared memories in clothing culture, various forms of cultural activities such as exhibitions, forums, festivals, and competitions, using multi-modal means such as WeChat, Weibo, TikTok, Kuaishou, Youku, and Xiaohongshu as pronounced in Chinese, stimulate

emotional resonance, enhance understanding and communication, promote mutual learning among civilizations, and promote the construction of a community with a shared future for mankind in unity and harmony.

Abbreviation

CCC - Chinese Clothing Culture

Research Field

Huiqin Zhang: research field Arts study, fashion culture study, and cross-culture communication.

Author Contributions

Huiqin Zhang is the sole author. The author read and approved the final manuscript.

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Conflicts of Interest

The authors declare no conflicts of interest.

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