# How Hosts Can Tell Chinese Stories Well through New Media Platforms in the Context of Cross-Cultural Communication

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**Abstract: Abstract: In the context of cross-cultural communication, the cross-cultural communication of Chinese stories faces significant challenges due to the imbalance of the international public opinion situation, the difference in image perception under Western centrism, and the high-context characteristics of Chinese culture. This research deeply explores the connotation of "telling Chinese stories well" and the external principles to be followed. It is proposed that hosts should pay close attention to China's reality, strive to build China's discourse power, unswervingly adhere to content optimization, widely spread positive Chinese narratives, focus on the trivial matters of people's daily lives, and keep an eye on hot topics of common concern at home and abroad. By doing so, they can effectively enhance the international communication power of Chinese stories and present a real, three-dimensional, and comprehensive image of China to the world. This study not only provides theoretical guidance for cross-cultural communication but also offers practical strategies for hosts to better tell Chinese stories through new media platforms.**

**Keywords: Cross-Cultural Communication; New Media; Chinese Stories; Discourse Power; Cultural Identity; Communication Strategy**

## 1. Introduction

In the context of globalization, cross-cultural communication is becoming increasingly frequent. However, the current international public opinion landscape is unbalanced, and the differences in Western perception of China's image and Western centrism still exist, posing certain challenges to the international communication of Chinese stories. The inherent high-context cultural characteristics of Chinese culture also increase the difficulty of cross-cultural communication. Therefore, how to tell Chinese stories well through new media platforms in the context of cross-cultural communication is an important issue facing media workers today.

### 1.1 The Imbalance of the International Public Opinion Situation

Harmonious coexistence in the public opinion environment is the basis for all stakeholders to express their opinions. However, the current international public opinion situation is unbalanced, and China's discourse power in the international arena is relatively low. Misconceptions of China by foreign media have led to a biased international view of our country. Analyzing the reasons for the imbalance of the international public opinion situation can be traced back to the formation of the phenomenon of cultural hegemony.

Cultural hegemony originally referred to the hegemon's guidance of cultural development and control over the definition and development trend of culture. In the late 20th century, Antonio Gramsci, the founder and theorist of the Italian Communist Party known for his thought of cultural leadership, began to think about cultural leadership from the perspectives of the state, civil society, and cultural ideology. Combining international relations, he expounded on cultural hegemony, believing that cultural hegemony is a phenomenon in which powerful countries conduct excessive cultural dissemination through political and cultural propaganda means, gradually reducing the weak countries' people's identification with their native culture and making foreign cultures occupy the main part of cultural development [1]. Looking at modern and contemporary world history, we can find that cultural hegemony is an important

tool of colonial rule. Therefore, the phenomenon of cultural hegemony often coexists with colonial rule. Since the 21st century, many scholars have conducted in-depth analyses of cultural hegemony. They believe that with the relative stability of the international situation, the goal of cultural hegemony is no longer colonization but for powerful countries to reshape the cognition of weak countries through cultural infiltration at the ideological and moral levels. There are many typical cases in this regard. For example, the NIKE advertisement "The Chosen One" uses a basketball game as the background and shows that three Chinese elements (Kung Fu, Flying Apsaras, and the Dragon) symbolizing the Chinese people and the Chinese nation are defeated one by one by LeBron James, who represents the Western image. This plot and content arrangement is an example of the United States using advertising as a means of cultural communication to shape and strengthen its cultural hegemony. In the process of cultural hegemony, the transmission of ideology can achieve the political intention of guiding culture, thus leading to an imbalance in the public opinion situation. China is also aware of its weak position in the current international public opinion situation. The People's Daily has repeatedly discussed the urgency and relevant measures for China to enhance its international discourse power.

## 1.2 The Difference in Image Perception under Western Centrism

There are mainly two aspects contributing to the differences in the Western perception of China's image. On the one hand, the opening of the Age of Exploration and the visits of Western missionaries to China provided channels for the West to understand Chinese culture. There was even a long - lasting "China fever" in Western countries during the 17th - 18th centuries. However, during the Opium War period, the corruption of the government and the implementation of the closed - door policy prevented most countries from having an in - depth understanding of China, leading to a stereotypical and biased impression. Even today, China still cannot completely shake off the impressions formed by the West during the feudal society [2].

On the other hand, Western capitalism developed the theory of Western centralism during the process of colonial expansion. This is a distorted and wrong ideology with a highly self - centered characteristic, believing that Western capitalism has unparalleled superiority. Western centralism is also highly exclusive, considering the Western perspective as the only way to review historical development and judge future trends, thus suppressing and overshadowing other cultures. Since ancient times, China has advocated Confucian culture, emphasizing modesty and inclusiveness. At the same time, due to the long - term development of farming culture and small - scale peasant economy in China's five - thousand - year - long cultural history, the Chinese people are humble, reserved, and introverted. This makes China more tolerant of differences. Therefore, in the process of building a community with a shared future for mankind, China has always adhered to the principle of seeking common ground while reserving differences and adopted an inclusive attitude towards relevant issues in the dissemination of international affairs.

## 1.3 Constrained Communication Ability of China under High - context Culture

The American anthropologist Edward T. Hall put forward the theory of high - context culture. Based on the level of people's acceptance of language and culture, he divided cultures into high - context and low - context cultures. High - context cultures generally emerge in geographical regions with relatively small fluctuations. Due to the stable social development in these regions, the local residents' lifestyles change slowly. Over a long - term stable living pattern, certain local customs are formed. Therefore, in the process of communication, local residents not only rely on the literal meaning of language but also use other environmental factors for auxiliary expression. Edward T. Hall's view reveals the cultural differences among different countries and the diversity of global cultures. In this regard, Fei Xiaotong, a famous Chinese sociologist, also gave a similar statement when studying China's rural society. Fei Xiaotong believed that China's relatively stable lifestyle has ensured the inheritance and development of traditional Chinese culture. Therefore, there is a large amount of traditional ideological and cultural content in the current Chinese cultural system, which means that China belongs to a

high - context culture country. In the context of cross - cultural communication, due to the lack of in - depth understanding of local culture among foreign audiences, it is often difficult to fully convey the real intention through direct combinations of words when telling Chinese stories. To solve this problem, Chinese media need to explore how to cross cultural barriers and convey Chinese stories to the world in an easy - to - understand way.

## 1.4 Inappropriate Creation Methods for Chinese Stories

The obstacles to the cross - cultural communication of Chinese stories come from both external and internal factors. When communicating Chinese stories across cultures, it is necessary to understand how the outside world perceives Chinese stories. Since the reform and opening - up, many Western countries have been more concerned about whether China will pose a threat to other countries and have debated whether China's external publicity contains improper political motives, using this as evidence to support the development of the "China threat theory". In response, China also attaches great importance to clarifying relevant misunderstandings. It tries to subtly change the outside world's wrong perception of China by establishing overseas media platforms and promoting traditional cultural films and TV works. However, since China's cultural "going - out" campaign has a relatively short history, China's cross - cultural communication of traditional culture is still in the exploratory stage. There is a lack of unique perspectives in the selection of Chinese story topics, and the selected topics lack in - depth exploration and unique insights into China's social, cultural, and historical aspects. As a result, the story content is mediocre and difficult to attract the attention of international audiences [3]. In the process of telling Chinese stories, there is also a prominent problem: the topics overly emphasize ideology while ignoring the attractiveness and appeal of the stories themselves. This not only fails to promote the cross - cultural communication of Chinese stories but may also damage the international image of Chinese culture.

## 2. The Internal Motivation and External Principles of "Telling Chinese Stories Well"

### 2.1 The Connotation of "Chinese Stories"

Chinese stories mainly refer to those deeds and narratives that can comprehensively and multi - dimensionally present China's positive image and spiritual characteristics. They are records of history, vivid demonstrations and specific expressions of Chinese culture, and manifestations of the Chinese people's yearning for and pursuit of a better life, carrying rich cultural connotations and profound historical significance. Telling Chinese stories well not only helps to inherit and promote Chinese culture but also stimulates people's patriotism and national pride, contributing to social harmony and progress.

Chinese stories can reflect the unique charm and diversity of traditional Chinese culture. Whether it is ancient mythological legends and historical allusions or modern revolutionary stories and social changes, they all contain profound cultural heritages and national spirits. Whether it is the ideal society depicted in the ancient "Peach Blossom Spring" or the modern Chinese people's yearning for and efforts towards a moderately prosperous society and national rejuvenation, they all embody the Chinese people's persistent pursuit and unremitting struggle for a better life. They are the true aspirations of the Chinese people's inner world, inspiring people to keep moving forward and make unremitting efforts to achieve a better future.

In different periods, Chinese stories also shoulder the responsibility of presenting certain social mainstream values. In the early days of the founding of the People's Republic of China, in order to promote the spirit of patriotism and collectivism, many revolutionary stories and heroic deeds were widely spread and extolled, which stimulated people's patriotism and national pride and provided strong spiritual impetus for the construction and development of New China. After the reform and opening - up, Chinese stories have paid more attention to individuals' growth and struggles as well as the changing needs of people's lives. They have presented the outlook and pursuits of the Chinese people in the new era in a more realistic and human - oriented way, injecting new vitality into social harmony and progress.

## 2.2 The Basic Principles of "Telling Chinese Stories Well"

When telling Chinese stories, we must firmly adhere to the concept of seeking truth from facts. Marxism is the core guiding theory for the development of socialism with Chinese characteristics, which emphasizes the basic principle of seeking truth from facts. Under the influence of this guiding principle, China has repeatedly emphasized the importance of seeking truth from facts in political management and practical development, and has thus achieved numerous great accomplishments. In the process of cross - cultural communication, China should also adhere to this principle. When telling Chinese stories, we should not only showcase China's excellent experiences but also face up to the existing limitations and problems. We should demonstrate a high level of confidence in traditional Chinese culture while expressing our eagerness for cultural exchanges with the world. We should embody China's highly inclusive characteristics in international exchanges and also show our determination to safeguard our cultural rights and status. In this way, we can present a comprehensive and real image of China to the world and increase international audiences' understanding of China through diverse storytelling methods.

When telling Chinese stories, we should follow the principle of universality while developing distinctiveness. Universality means trying to enrich the content of the stories and use diverse carriers to provide more varied ways for the international community to understand Chinese culture. In addition, to prevent the homogeneous expression of Chinese culture and that of neighboring countries from reducing the distinctiveness of Chinese culture, we should attach importance to differential expression when telling Chinese stories. By demonstrating the uniqueness of traditional Chinese culture, we can showcase the profound heritage of China's five - thousand - year - old traditional culture to the world [4].

To tell Chinese stories well, we should also follow the principle of collaborative innovation. Going it alone has never been the best strategy in traditional Chinese culture. On the contrary, traditional Chinese culture has always valued collaborative innovation and put forward a large number of guiding theories on how to carry out collaborative innovation. When spreading Chinese culture, we should actively promote the collaborative innovation of communication platforms and content. During the transformation from traditional media to new media, we should also pay attention to the integration of old and new media, forming a matrix - based development model for the dissemination of Chinese stories. By constructing a systematic Chinese narrative system, we can effectively conduct cross - cultural communication of Chinese culture.

## 3. Strategies for Hosts to Tell Chinese Stories Well through New Media Platforms in the Context of Cross - Cultural Communication

### 3.1 Rectifying the Disadvantage in Discourse Power and Changing Traditional Stereotypes

To enhance cultural confidence and improve the country's cultural status and discourse power in society, in the international public opinion environment where the West is strong and the East is weak, China should actively cultivate its own discourse power. Although China has accumulated rich story content and profound cultural heritage over the long history, problems such as a lack of unique perspectives in story selection and excessive ideological emphasis in topics have affected the external dissemination of Chinese stories. Therefore, in the context of cross - cultural communication, to effectively spread Chinese stories, hosts need to pay attention to balancing topics. Based on accurately reflecting the actual situation in China, they should integrate humanistic care, safeguard the value and subjectivity of the parties involved, thereby narrowing the psychological distance between communicators and audiences and constructing a true image of Chinese stories. It should be noted that humanistic care does not mean moving the audience through sentimentality and tears. Instead, it means presenting the true, the good, and the beautiful in human nature through daily social cases.

### 3.2 Strengthening International Exchanges and Establishing a Regular Communication Mechanism

When telling Chinese stories in the context of cross - cultural communication, we should not only consider contemporary Chinese values

and the cultural development system but also take into account the ethnic traditions and regional cultures of the international audiences on new media platforms. In international cultural exchanges, China has always adhered to the basic development concept of "harmony without uniformity", accepting different opinions from others while adhering to its own principles and always following the diplomatic principle of seeking common ground while reserving differences [5]. Therefore, when telling Chinese stories, hosts should conduct preliminary investigations on the audience groups of new media platforms, understand the basic backgrounds of the audiences, and try to avoid potential cultural differences and conflicts during the storytelling process. At the same time, hosts should try to find the commonalities between Chinese culture and other cultures, and with an inclusive attitude, achieve co - construction, co - sharing, and co - connection among different cultures. They should use diverse forms of cultural communication to share good Chinese stories with the world and bridge the gap in cultural exchanges between the East and the West.

## 3.3 Persisting in Content Optimization and Spreading Good Chinese Stories

Li Ziqi is an independent internet celebrity. She attracted a large number of overseas audiences by posting food - related video content on overseas media. Different from official mainstream media, Li Ziqi's videos are presented in the form of character documentaries and story - based narratives, avoiding the problems of slow rhythm and lack of storytelling in the expression of traditional Chinese culture. This enhances the viewing experience and attractiveness of external communication. Although the video content is from ordinary life, it can precisely touch the emotions of audiences from various countries and arouse emotional resonance, thus standing out among numerous accounts and achieving high - level communication effectiveness. Even in academic and industrial circles, the successful cross - cultural communication process in China is called the "Li Ziqi phenomenon" [6]. Chinese culture belongs to a high - context culture. When telling Chinese stories, hosts need to consider the understanding ability of cross - cultural audiences. Therefore, they can start with small

social incidents, use micro - events to showcase the ordinary yet sincere Chinese stories in daily life. They can also talk about events in China related to global hot topics, such as human destiny, scientific and technological innovation, and the ecological environment. By focusing on these common concerns, they can stimulate the emotional resonance of the audience.

The "Li Ziqi phenomenon" exemplifies effective cross - cultural storytelling, yet a more comprehensive understanding can be achieved through a comparative analysis of diverse new media platforms and host styles. The following three representative cases vividly illustrate how platform characteristics and host personas intricately shape narrative strategies in cross - cultural communication.

### 3.3.1 TikTok: short - form video with youth - oriented narration

Platform Features: TikTok is renowned for its 15 - 60 - second vertical videos [7]. Its algorithm, a technological marvel, is designed to drive virality. It closely monitors user behavior, such as the videos users watch, like, and share, and then tailors each user's "For You" feed accordingly. Hashtags play a pivotal role on this platform. Trends like #ChinaChallenge and #ChineseCraftsmanship can quickly gain traction, with millions of users creating and sharing content related to these tags.

Host Style: "TechWhiz China", boasting 3.2 million followers, has mastered the art of TikTok storytelling. The host adopts a dynamic approach, integrating the latest internet memes to keep the content fresh and engaging. In a video about China's high - speed rail, for instance, the host creatively uses split - screen comparisons. By juxtaposing "China's Fuxing vs. Japan's Shinkansen", viewers can easily grasp the differences in speed and design. Upbeat background music, carefully selected to match the energetic tone of the video, adds to the excitement. Interspersing data cards with key information like "350km/h speed" and using AR annotations, such as a cute cartoon panda riding the train, not only makes the content more visually appealing but also helps in simplifying complex technical details.

Cultural Adaptation: On TikTok, the key is to avoid deep - seated cultural explanations that might bore or confuse the fast - scrolling

audience. Instead, the focus is on creating "wow - factor" visuals. Drone shots of large - scale infrastructure projects, like bridge construction, instantly grab the viewer's attention.

### 3.3.2 YouTube: in - depth storytelling for global intellectual audiences

Platform Features: YouTube, with its long - form content (videos often ranging from 10 - 20 minutes), provides a platform for in - depth exploration. It has a powerful search engine optimization system, meaning that well - crafted videos with relevant keywords are more likely to be discovered by users [8]. The subscription - based model encourages loyalty, as viewers can subscribe to channels they like and be notified of new uploads.

Host Style: "Sinology Insight", hosted by the erudite Zheng Yi and boasting 1.8 million subscribers, combines academic rigor with an engaging narrative style. In a video on "Confucianism in Modern China", Zheng Yi takes viewers on a journey through history. Museum interviews with experts provide first - hand insights, while animated historical timelines help in visualizing the development of Confucian thought over the centuries. The comparative analysis with Western philosophy, for example, drawing parallels with Aristotle's concept of virtue ethics, makes the content accessible to a global, university - educated audience.

Discourse Strategy: While using professional terminology like "ren，li", Zheng Yi is careful to provide detailed contextual explanations. This approach helps non - Chinese viewers, who may be unfamiliar with these concepts, to understand their significance. By presenting Confucianism in a global philosophical context, the host bridges the cultural gap and makes the topic relevant to a wide range of viewers.

### 3.3.3 Facebook live: real - time interactive journalism

Platform Features: Facebook Live is all about immediacy and audience participation. When a host goes live, viewers can comment in real - time, and the host can respond, creating a dynamic interaction. Comment moderation is crucial to ensure a positive and respectful environment [9].

Host Style: Journalist Miao Jia's "Weekly China Report" is a prime example of effective Facebook Live journalism. Miao Jia often broadcasts from field locations, bringing the story directly to the viewers. During a live tour of a zero - waste community in Shanghai, she interviews residents in Mandarin, with simultaneous English subtitles for international viewers. She pauses at regular intervals to answer viewer questions, such as "How does the recycling system work?". Real - time data visualizations of the community's carbon footprint are also displayed, providing viewers with tangible evidence of the community's environmental efforts.

Engagement Tactics: To boost engagement, Miao Jia uses polling features. Inviting guest experts, such as environmental scientists, adds credibility to the broadcast and enriches the discussion [10].

## 4. Conclusion

Telling Chinese stories well is an important way to enhance a country's cultural soft power. In the context of cross - cultural communication, hosts need to fully understand the international communication environment, grasp the connotation and extension of Chinese stories, follow the basic principle of seeking truth from facts, pay attention to humanistic care, advocate "harmony without uniformity", and jointly build a "community with a shared future for mankind". At the same time, hosts should adhere to content optimization, focus on positive narratives, the trivial matters of people's lives, and hot topics of common concern at home and abroad, and achieve the wide - spread dissemination of Chinese stories through new media platforms. The effective implementation of these strategies will help enhance the international influence of Chinese stories and enable the world to understand China more comprehensively and objectively.

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